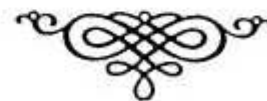


NEWSLETTER

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October 1984

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Dutch Clay Tobacco Pipes for the English and American Markets

The second half of the 19th century brought great changes for the pipemakers of Gouda. From the technical point of view their long-stemmed products were perfect, but fashion was changing in favour of short-stemmed pipes. Although several famous French factories were still ordering long pipes from Gouda, sales to other countries declined. To make up for this, Gouda pipemakers accepted orders from abroad for special pipes. Large orders for short pipes came particularly from Great Britain and the United States. It is clear that the importers could make special demands because of the size of the orders. Therefore, the exported pipes normally bore an inscription or mark put there at the request of the buyers.

It is difficult to account for all the different kinds of pipes made for export from Gouda because they were not made for sale in Holland and one must rely on recovering them from kiln-waste dumps. One of the few export pipes, a smoked example, found in Holland is illustrated in Fig. 1. It has a horn-shaped bowl behind which is a running lion in full relief. Under the lion's claw is an aperture in which was placed a lens, through which a picture could be seen when put close to the eye. These 'optical' pipes were made in Gouda during the 1870s and are regarded as exotic forms of photographic art.

Being of high quality, many were lacquered and burnt brown round the bowl rim. The varnish was meant to imitate the more expensive meerschaum pipes, which were too costly for most smokers. The example illustrated is special because it bears on the back of the bowl the stamp 'LONDON', set in an oval frame. Unfortunately, its maker is unknown.

A similar type of stamp, bearing the words 'KEEVIL PIPE', was put on pipes for the English and Irish markets (Fig. 2). Pipes thus marked were produced on request from Edward Keevil of London and Dublin. We are well informed about this stamp because one of the Gouda

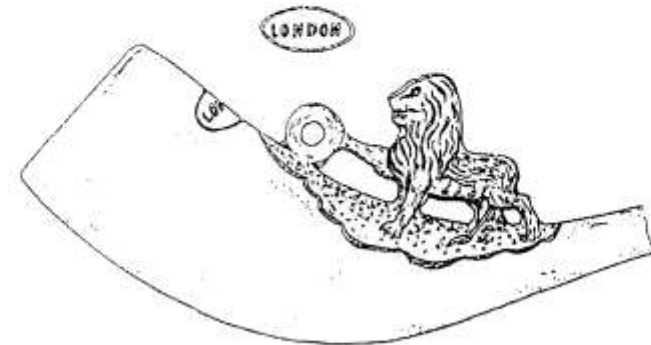
factories held the rights on it.² At that time, pipemakers were obliged to have their marks registered at the Town Hall. There, a civil servant registered the marks in use in the town and, when a new stamp was introduced, after careful comparison with others it was placed on a register of patents. Thereafter, the registration was endorsed in The Hague, which made it official.

However, there was a modification to this procedure. Pipemakers considered that only the traditional heel-stamps represented the trade mark of the factory. Other texts, inscriptions and marks of importers were not protected, and were never patented by pipemakers, especially as other manufacturers placed those same marks on their clients' pipes. In January 1870 P. & W.F.C. Van Essen demanded from the Gouda Council the rights to the mark 'KEEVIL PIPE'. As the civil servant was unaware of the unwritten agreement between pipemakers, and there being no similar mark in the register, Van Essen obtained the patent.

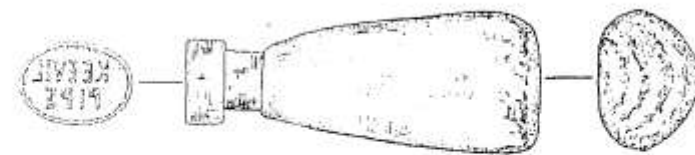
For several other manufacturers this agreement was a catastrophe. For instance, Jan Prince & Cie, who had 25 to 30 employees and made pipes for Edward Keevil, were put out of work. Furthermore, they were not allowed to sell their considerable stock. But that is not all. From then on Keevil was obliged to buy his pipes from Van Essen, who proceeded to raise their prices while delivering pipes of inferior quality.

However, Van Essen did not make a great profit. Soon, complaints reached Keevil about the quality of pipes going to the United States and orders were stopped.

The 'KEEVIL PIPE' is rare in the Netherlands - produced for export, they are found only on kiln-waste dumps. Only one from excavation is known to me. It is marked on the stem in incuse letters, 'E. KEEVIL, DUBLIN'.³ But what has been preserved is a stamp used to mark the pipes (Fig. 2). This tool has a wooden grip, flattened on one side to accommodate the finishing-woman's thumb so that she was sure to stamp the pipe the right way up. The mark itself is a heavy iron plate, with the text in reverse, fixed to the handle by a brass ferrule. Unfortunately, it is not known from which firm the stamp comes.



1



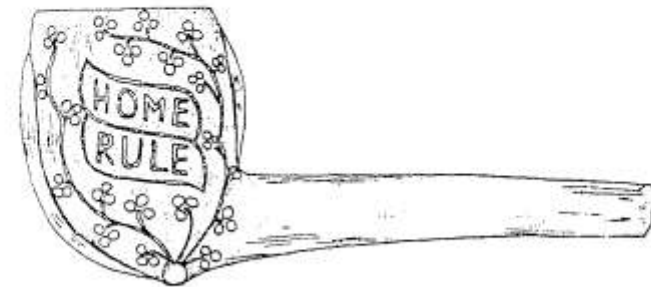
2

We can learn about other inscriptions used in Gouda from an interesting document dated 1875.⁴ It concerns a petition against the Van Essen firm sent to the Gouda Chamber of Commerce. In this petition the owners of the other factories were protesting about Van Essen because, once again, they had claimed the rights to an inscription as their mark. The argument was over the words 'HOME RULE', again meant for use on pipes exported to Great Britain and the United States. In their petition, the factory owners explained that they all used many inscriptions and that it was not the custom that any one of them should receive exclusive rights. On the advice of the Chamber of Commerce, the Council decided to withdraw its consent.

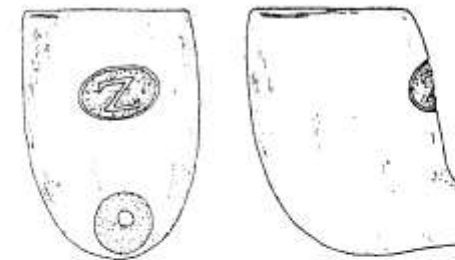
Of interest in this petition are the various inscriptions recorded there which were used on export pipes. Among them are: 'BRAY HEAD CUTTY', 'RIFLE VOLUNTEER', 'BOLINE MILE END', 'T MILO STRAND', 'AS & S', 'IRELAND', 'DONALDSON', 'LEGGER LONDON', 'SCOTT PIPE', 'MILL PIPE', 'JONES PIPE', 'DERBY PIPE' and 'GRANT PIPE'.

After the patent had been withdrawn, the mark 'HOME RULE' was once again free to all. This type of pipe was produced by several factories at that time, and from waste-dumps in Gouda we know of at least one, illustrated in Fig. 3. This example, with its thick heavy bowl, ill-executed decoration and lack of style or interest, was doubtless made for the British/American market.

It is quite possible that other products with a stamp set in an oval frame, as have been found in excavations in various places, were made in Gouda.⁵ In 1878, Jan Prince & Cie (the same firm that had been set back by the Keevil-pipe incident) obtained permission to put the mark 'Z' on their pipes.⁶ Though meant for export pipes, it sufficiently resembled traditional marks for consent to be given. Furthermore, the consent was accompanied by a letter of agreement from the other factory owners, who were chosen as officials of the 'guild', and among whom Prince was a member.



3



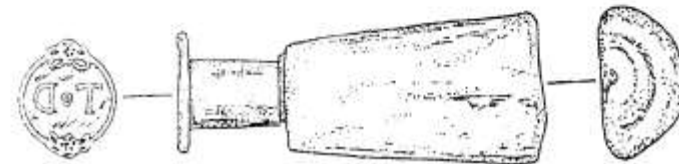
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The 'Z' mark is especially important. There is an example found on a waste dump at the site of Prince's factory (Fig. 4). It is clear that it was made for export as the bowl is too heavy for the Dutch market and the manner of marking the pipe was not that used in Holland. Also, the stamp itself survives. As before, it has a wooden handle flattened on one side, but the iron plate is attached directly to the handle without the use of a ferrule (fig. 5).



5

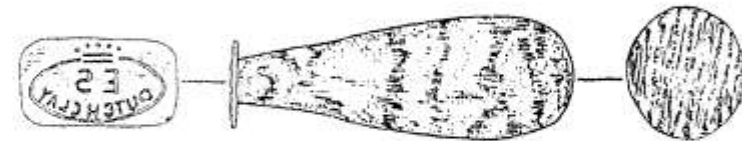
The before-mentioned Jan Prince & Cie also possessed the rights to the 'TD' mark as far as Dutch makers were concerned. The Dutch TD mark was registered in 1747 by Anthony (Tony) Dilbaar and was brought by Prince in the 19th century. At first, the mark had been crowned, but the later owners used it for export without the crown. Luckily, a stamp has also been preserved (Fig. 6). Again, it has the flattened handle and ferrule connecting this to the plate. The plate itself is brass, whereas the ribbon-like embellishments were added at a later period and are in lead. The first version had a plain circular frame. No pipes with this impression are known, but its use can be dated to the 1860s or early 1870s.



6

When Prince & Cie closed down in 1897 (the last owner having died), Goedewaagen bought the rights to the mark. At that time the TD mark was no longer stamped on the pipe but was incorporated in the mould.

I will end this article with a description of the most recent export-stamp, coming from the Goedewaagen firm. This factory produced countless numbers of pipes which were sold to London - they were then resold to West Africa.



7

The most popular pipe in these regions was the so-called 'torrified clay' (the pipe with the burnt lacquer). Especially in the firm's early days, these products were stamped with the crowned 'ES' - the most famous of Goedewaagen's marks. This mark was enlarged for export purposes to include the words 'DUTCH CLAY'. The mark was put on both the bowl and the stem.⁷

The illustrated stamp (Fig. 7) was made for bowl marks, but although we have the stamp itself no pipes survive. It is further proof that numerous pipes were produced despite little material having come down to us. If we have the tool we are lacking in the pipes marked by it; if we have the pipe we lack the tools with which it was made.

A lot of research work in this field is needed to fill in the gaps in our knowledge.

The illustrated objects are in the collection of the Pijpenkabinet, Leiden, Nos. 4382, 6488, 4385, b.84, 845, 8131, 23.

Notes:

1. Duco, D. (1982) *Kwesties rond merken van handelshuizen Pijpelijntjes*, VIII-4.
2. *Kamerboek*, 7/1/1870, Gouda Record Office.
3. Coney, A.P. (1980) *M58: The interpretation of clay pipe scatters from field walking* BAR 78, p34.
4. *Biflagen Kamerboek*, 27/10/1875, Gouda Record Office.
5. Sudbury, B. (1979) *Historic clay tobacco pipemakers in the United States of America* BAR S60, pl6.
6. *Kamerboek*, 29/4/1878, 9/5/1878 & 22/6/1878, Gouda Record Office.
7. For the stem mark see: Duco, D. (1980) *Clay pipe manufacturing processes in Gouda, Holland. A technical and historical review* BAR S92, pl22 (3rd & 4th from the right).

Don Duco

'Reject' Pipes Exported to New York

Recent excavation in Lower Manhattan, New York, along what was the original 17th century shore-line of New Amsterdam, has revealed many pipes from both Holland and England. Quite unexpectedly, within the confines of the stone foundation walls of a tiny outbuilding dating to the period of British occupation (post 1664) the excavation revealed a cache of approximately 7000 fragments of pipes, dated to c1700-20.

Preliminary analysis has revealed them to be of Bristol and London forms (Fig. 8) and to be essentially of two types - heel-less 'export' types (half of which are stamped 'RT' on the back of the bowl) and unmarked heeled pipes (four of which are stamped 'TW').

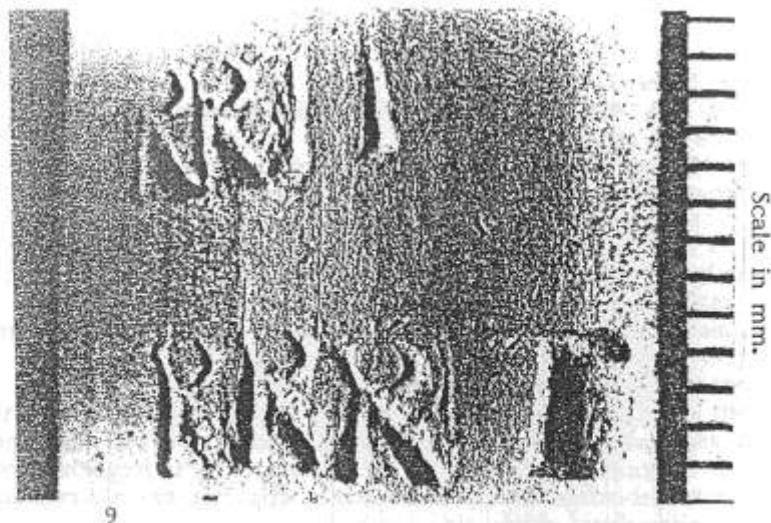
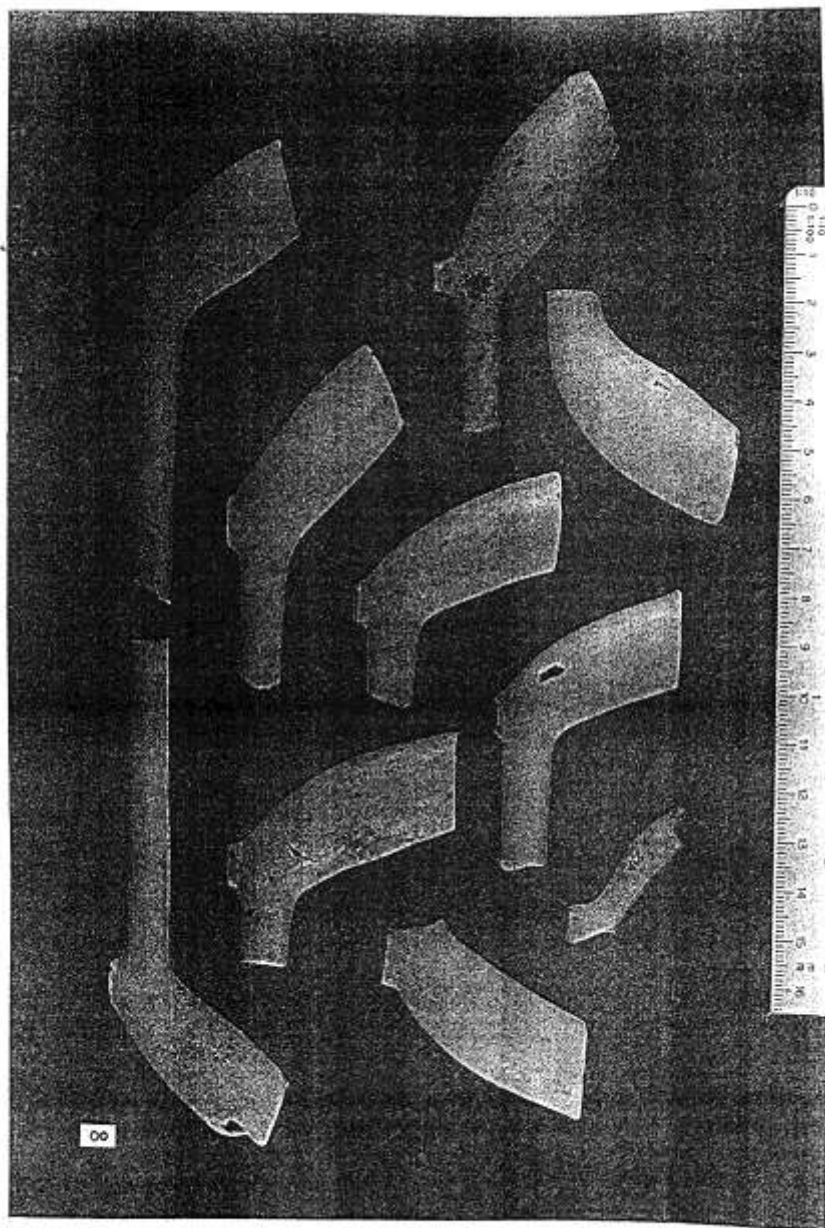
This is the largest group of pipes ever found on a stratified site in New York City, but what is extraordinary is that they appear to be 'rejects'. Many are crudely manufactured: the stems may be mis-shapen by pinching and are occasionally double-bored; the bowls may be squashed and holes or weakspots in the sides have been 'patched' with clay and refired. The stamps are poorly executed, with crooked and faint or nearly illegible lettering. One bowl is marked 'RRII / RRRT' on the back (Fig. 9). Virtually all are unsmoked.

There is no evidence that this is a dump of kiln-waste manufactured in New York. It is almost certain that they were from Britain and seem to be a prime example of *caveat emptor* - let the buyer beware!

It is hoped that further details will be published when the analysis has been completed, but the study already raises a number of questions concerning the operation, of the pipe export trade across the Atlantic.

The excavation was conducted by Greenhouse Consultants Inc. under the direction of their Principal Investigator Dr. Joel W. Grossman, and was financed by HRO International.

Diane Dallal



Excavations in Stockholm

During the last five months The City Museum of Stockholm has carried out an excavation in the southern part of the city. The remains consisted of walls made of bricks and stone. The walls were of different age, from late 16th to late 18th century. The whole area was burned down in 1759 and many of the houses were destroyed at that time.

In the beginning we found a cellar which contained about 600,000 clay pipes. We have found out that the cellar was a tobacconist's storage room. All the pipes, which are unused, come from the factory of Olof Forsberg at Heleneborg, in the southern part of Stockholm, a mile or so from the site. This factory operated from 1739 to 1759 and it was probably destroyed by the great fire mentioned above. The find contains 17 different types of pipe with different heads and length of stem: the longest stems are about 60 cms. The pipes had been stored in wooden, straight-walled barrels, of which the burnt bottoms could still be seen.

It is hoped that a more detailed report will be published later.

Anita Bluw

Some Unusual Armorial Pipes from Greenwich and the Burstow Family of Makers

In my younger days, when I had more time and less responsibility, I used to spend some weekend afternoons or summer evenings visiting the River Thames at Greenwich, where large numbers of clay tobacco pipes could be found on the foreshore at one of the few surviving spots which had not been 'sealed' by the deposition of clinker for barge-beds in more recent times.

There is not space here to go into too much detail of what could be found, but to my knowledge little of this material has been published, and as it is extremely interesting the advent of this society's most welcome little magazine provides the opportunity of revealing something of it.

Greenwich is rich in historical associations - the Royal Palace up to Stuart times, the Naval centre, the Royal Naval College & Maritime Museum, the Observatory and Meridian, the Cutty Sark, the tunnel under the river, etc.

It is not surprising, therefore, that local pipemakers appear to have begun in the 18th century to commemorate historical events by producing richly decorated pipes. As, apart from the Prince of Wales's Feathers and Royal Coat of Arms, any seriously decorated pipes are relatively rare in England before c1800, these Greenwich products are noteworthy. Two in particular at Greenwich stand out, though exactly what they commemorate still awaits explanation.

The first shows on the back of the bowl a warship, stern on, presumably at anchor as the sails appear to be furled, but with long pennants streaming in the wind. On one side of the bowl is a standing figure wearing the typical long coat of the 18th century and carrying a sword; on the other side is a figure, kneeling on one knee, wearing a short coat and carrying a 'tricorn' hat in his right hand. Both figures actually appear to be holding something different in each hand, but the detail is not clear.

These pipes are of Atkinson & Oswaldⁿ Type 26 with the sharp forward-pointing spur. The Greenwich ones have no initials, but a very similar version of this design occurs further up-river bearing initials on the spur. What event was being commemorated?

The second of these unusual pipes, which appears peculiar to Greenwich only, seems to commemorate a military event. The pipe is again the forward-spur type, sans initials. On the back of the bowl, and cleverly concealing the mould-line, is a flagpole and at the top facing left is a flag bearing a shield on which is the Royal Coat of Arms. The left side of the bowl shows a standing figure of an army(?) officer. He wears a 'tricorn' hat and a long coat, and adopts a bold posture, holding a large sword upright in his right hand while his left grasps what appears to be a scroll or some document. Over him curves the legend in relief 'I.VICTORY.GAIND' (*sic*). The right side of the bowl shows what appears to be the figure of a native chief who wears an elaborate uniform of what looks like chain mail. On his right arm is a circular shield and his left hand rests on the handle of a huge curved scimitar. Above him appears the legend in relief 'I.BUT.DISTURB'. The design is completed by a beautiful vine-like plant winding back and forth across the front mould-line.

Someone at Greenwich took a great deal of trouble to produce this intricate design and must have employed a very highly skilled engraver. Why? What event was being recorded? My guess is that it is connected with the campaigns in India. It would be tempting to attribute it to the Black Hole of Calcutta and the Battle of Plassey, 1756-7, the figures perhaps representing Clive and the Nawab of Bengal, but there were some equally major events in the Indian wars which may have been commemorated in the 1770s-1780s such as Cornwallis and Seringapatam - victory over Tippoo Sahib (although this was not until 1791).

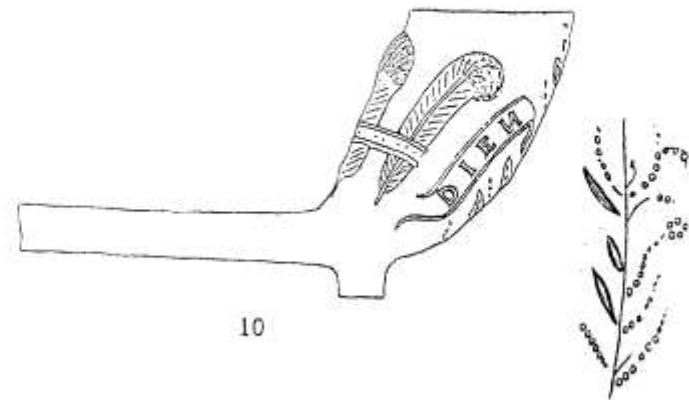
As I have never considered myself much of an artist I regret that I find it beyond my powers to attempt accurate drawings of these detailed designs. However, when preparing illustrations for a paper some years ago (not used) I did draw some Greenwich Armorial, which are reproduced here. These could all be found in some quantity (though mostly fragmentary, of course) at the same spot as the two designs already described, and although of more 'normal' armorial-type designs they exhibit features of interest. Each illustration shows a side view of the design together with the type of leaf/flower pattern up the front mould-line.

Fig. 10 shows the Atkinson & Oswald Type 25, on which moulded decoration is much rarer than on the pointed-spur type. Large Prince of Wales's feathers with the motto 'ICH/DIEN', the N being reversed in error. No initials of the maker.

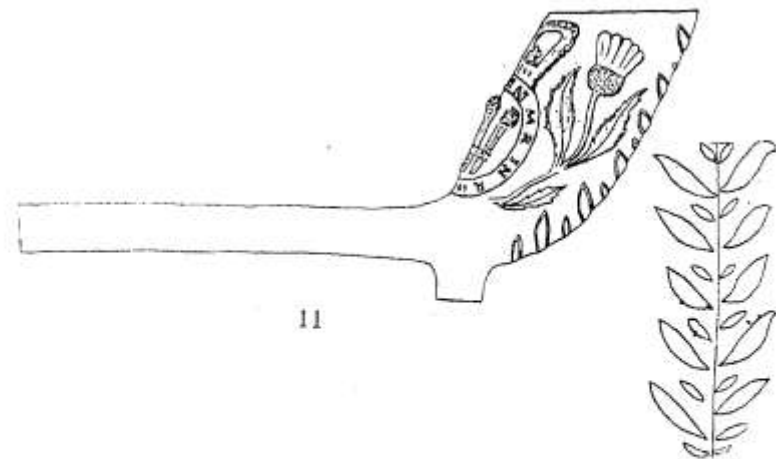
Fig. 11 is another Type 25 and has an unusual and rather muddled combination of patriotic emblems. On the back of the bowl is a crowned garter which encloses the Prince of Wales's feathers instead of the more normal Royal Arms, but the motto on the garter is gibberish. To either side of the bowl are a bold Rose and Thistle. No maker's initials.

Fig. 12, like the last, was produced by a highly skilled engraver. Again we see the Prince of Wales's feathers inside the crowned garter, but in this case the garter bears the correct legend 'HONI.SOIT.QUI.MAL.Y.PENSE' while the Prince of Wales's motto 'ICH DIEN' appears correctly on the ribbons. The engraver has cleverly managed to incorporate into the design a Rose and Thistle, while up the front mould-line is clearly a tobacco plant. These pipes are of Type 26 and have the forward-inclined spur, but again without maker's initials.

Fig. 13 is a pipe of much better quality in the engraving than Fig. 10 and shows the more typical form of Prince of Wales's feathers with mottos on ornate ribbons, plus the tobacco plant up the front of the bowl. Again a decorated Type 25, in itself something of a rarity, but here we have maker's initials, A/B.



10



11

All these pipes, in my estimation, date to the period c1760-90. For the next 40 years or so Greenwich makers continued to produce pipes with patriotic designs, mostly heraldic emblems, particularly the Rose and Thistle. On the numerous examples of these collected at Greenwich the initials S/B, H/B and W/B occur, and on pipes of the same period with plain bowls, simple fluting designs, etc.

Thus we have four different sets of initials all with the same surname letter 'B'. We know from available records that a William Burstow was active from 1805 (Tobacco Pipe Makers Company) and occurs in directories for Greenwich in 1828, 1839, 1845 and 1851. Stems from Greenwich dated to c1820-40 show 'W.BURSTOW/GREENWICH' or 'BURSTOW/BLACKHEATH HILL', both in relief, while directories give London Road (1828) and Lewisham Road (1845) as addresses.

William Burstow, therefore, seems to have had a long career producing pipes at Greenwich, but of the A/B, H/B and S/B makers there is at present no trace. However, it seems likely that a whole family is here represented, working at Greenwich from c1760 onwards.

The pipes in the river have survived in such large quantities because they were clearly thrown out over a considerable period of time (mid-17th to mid-19th century) from two adjacent taverns which are right on the waterside and still exist today. As there were no quays at this point no barges used that short stretch of the river bank, so no rubble was dumped in the last century to seal the deposits (as has unfortunately happened along so many of the old Thames foreshore sites, including the large Trafalgar Tavern next to the Royal Naval College, whose waterside frontage is covered with huge blocks of rubble and clinker).

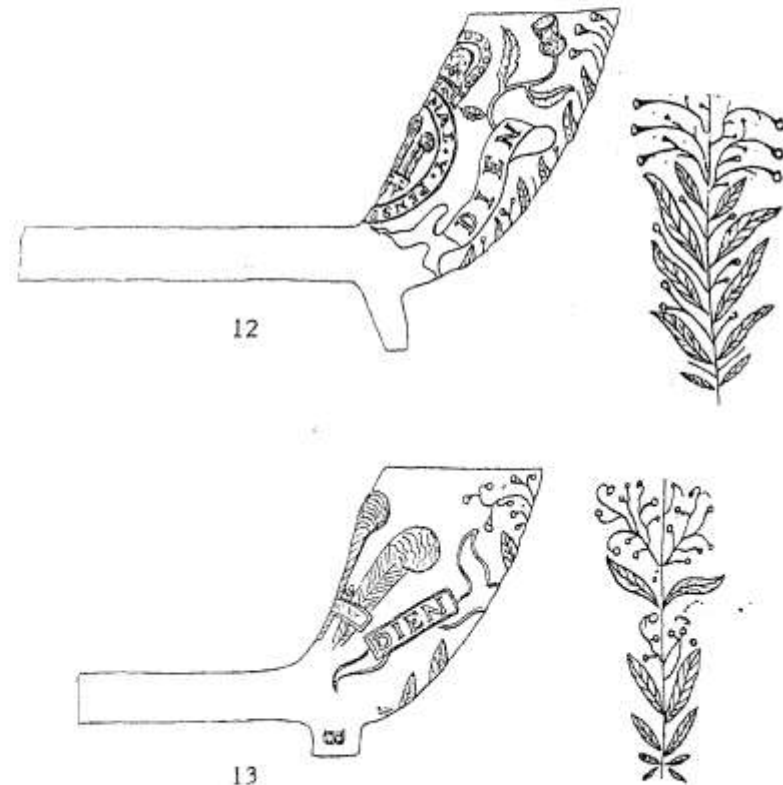
The question remains, why were so many decorated patriotic pipes produced at Greenwich over a period of nearly a century? The answer, I think, is because of the area's naval associations and the large number of sailors, active and retired, living there and frequenting the local waterside taverns.

Notes:

1. Atkinson, D. & Oswald, A. (1969) *London clay tobacco pipes* Journal of the Archaeological Association, XXXII.

2. An additional possibility is that some local maker was disposing of his kiln waste in the river nearby, since some of the bowls have the appearance of 'wasters' and one could also find lumps or thin strips of fired pipeclay bearing clear fingerprints scattered about the area. Of the two existing taverns at least one is of considerable antiquity.

David Atkinson



A Music Hall Pipe

It is sometimes mentioned in articles that clay pipes were served free in taverns in return for custom. The fragment illustrated (Fig. 14), from Waterloo, London, could be similarly categorised as belonging to a pipe given away on entrance to a hall of entertainment.

Moulded in relief: (ADM)ISSION - 3D, with a man jiggging, wearing a Beaver or top hat, high collar, waistcoat, striped breeches and a cutaway tail-coat - a late 18th or early 19th century attire. However, the oval, stylised leaves on the front seam, the short curvature of the bowl and evenly rounded lip, indicate a cutty, likely dating 1850+.

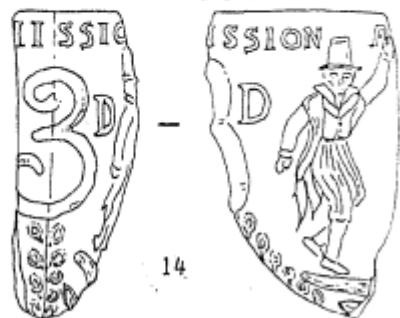
From this period vaudeville began to flourish, peaking 1860-80. Venues included tea and pleasure gardens (often attached to public houses), music halls and open-air variety shows. Licensing laws curbed activity after 1878, but some music halls survived into the 1950s.¹ It is interesting to compare the price on the bowl with that on a poster of the New Cross Empire (1899)² showing the 'gallery' or lowest price as 3D (three pence), although prices varied from area to area and depending on the quality of the entertainment.

The writer would be interested to hear of a complete or similar bowl.³

Notes:

1. Howard, D. (1970) *London theatres & music halls*
2. Mander, R. (1965) *British music halls*
3. An 'Irish' bowl fragment with a similar dancing man has also been noted from the same area of the foreshore.

Colin Tatman



Scale 1:1.5

14

15

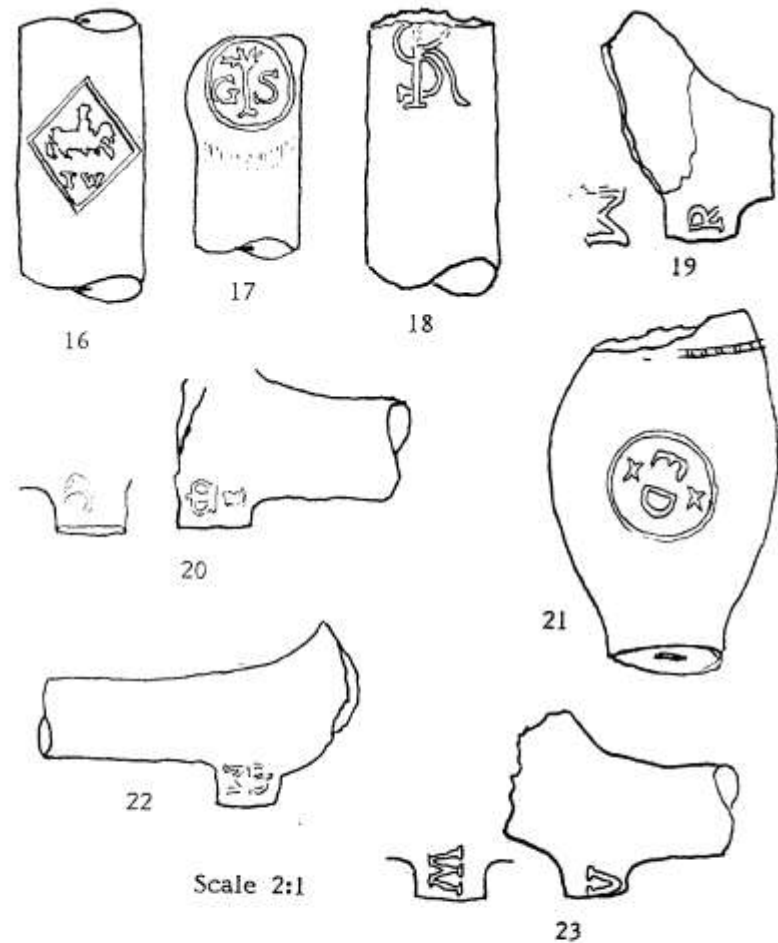
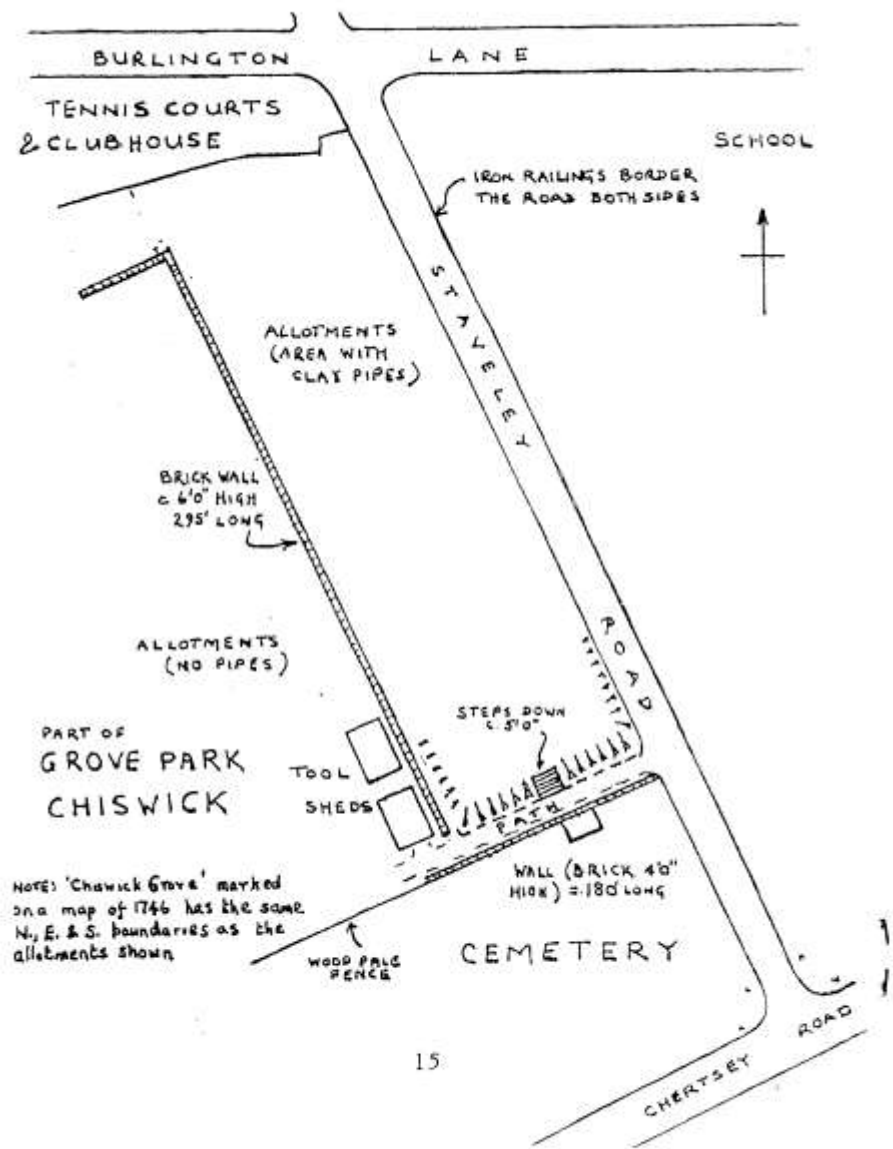
Clay Pipes: Another Chiswick Site

Chiswick, in West London, appears to be well known to archaeologists for its clay pipe deposits, and although there are records of local pipemaking there do not seem to be any overall explanations for the comparatively rich nature of the local finds. This note describes one such deposit, apparently restricted in both period and area.

Site An area used for allotments since the year 1915, situated on the west side of Staveley Road between Burlington Road and Chertsey Road (A316) - NGR TQ (51) 208778 (see Fig. 15). The road here is bordered by tall iron railings with the gate and pathway in to the allotments being the only gap. The site itself is sunk below both road and pathway for much of its extent. To the south side of the path is a brick wall about 4' (1.2 m) high, topped with broken glass, and the cultivated area is also bordered by a substantial brick wall to the west, averaging 6' (1.8 m) high and topped with broken glass. This wall at present serves no useful purpose, since allotments are situated both sides of it; however, it may indicate the border of some past estate. It is probably 19th century.

The present cemetery fills the area between the allotments and the Chertsey Road; there do not seem to be any clay pipe remains either there or west of the freestanding wall. The area of interest measures approximately 60 x 120 yards (55 x 110 m).

Pipes Stems occur copiously over the cultivated area between the road and the freestanding wall. Most are thick and wide-bored, but there is a scattering of about 1% of 19th or 20th-century examples, probably dating from the 1915 period. As in all well-worked ground, stems vary from $\frac{1}{4}$ " to 2" (1.25 to 5 cm), rarely exceeding the latter. Pipe bowls, as may be expected, are usually fragmented, but occur in quantity. A few marked bowls and stems were found and are logged herein (Figs. 16-23). The bowl types seemed exclusively local and there were no Dutch types or shaped mouthpieces. Bowl typology seemed to indicate a date late in the 17th century with few indications of anything either much earlier or later.



Associated objects Almost entirely lacking - possibly a point of some importance. Oyster shells were present but the only pottery contemporary with the pipes was two small pieces of 'Fulham' (tiger) ware. There were no glass or metal fragments and very little in the way of 19th-20th century potsherds.

Four Unusual Stoppers

Investigation The circumstances warranted establishing a date by stem-bore measurement. Three visits were paid to the site at approximately yearly intervals. On each occasion the Harrington formula was applied to the stems collected and a similar result, to within two years, was reached every time. A total of 720 stems yielded a date of 1700. Having established the approximate date of 1700, the third Hanson formula (1650-1710) was applied, giving the date 1694. This presents the possibility that the pipe deposit dates from the last decade of the 17th century.

Conclusions Discarding the very few 20th-century remains, the apparently close dating of the remainder suggests a temporary establishment on the site, and the lack of associated objects might indicate an encampment of some sort, possibly military since soldiers do not carry many breakables (except pipes). They would drink from leather and eat off wood or pewter.

A camp of such a nature would need copious water supplies more than anything, and this site is situated in an arm of the Thames which could have provided water at 0.5-1 km distance in three directions.

There seem to have been expectations of riot, civil commotion and even civil war subsequent to the arrival of William of Orange in 1688, and there were many mobilisations and troop movements up and down the country for a few years until the situation became established. The Staveley Road site might possibly have represented a part of this activity, soldiers having been encamped there in case of trouble in the London area: Turnham Green, the pivotal point of Charles I's campaign, is only a mile away. Against this supposition is the fact that King William had doubts about the reliability of British troops during the difficult period, and so most of the men on active service seem to have been in Dutch regiments. As stated, there were no Dutch pipes amongst those found. A preliminary search into Chiswick history has yielded no mention of the relevant area.

Terence Crowley

Amongst my collection of pipe-moulds and stoppers are four unusually shaped stoppers; illustrated Figs. 24-27.

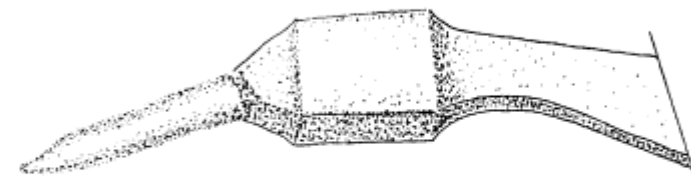
Fig. 24 A very slender, sharp-pointed stopper which would produce a bowl of very small diameter. Note the absence of a shoulder to limit the depth of insertion. Perhaps this was not used to form the shape of the pipe-bowl but had some other, unknown use.

Fig. 25 A five-sided stopper with slightly rounded corners, curving to a pointed end.

Fig. 26 & 27 Parallel-sided stoppers with blunt, rounded ends, each with a central projecting pin surrounded by four smaller pins. These would form a peculiar arrangement of indentations in the base of what must have been very thick-bottomed pipes. Does anyone know the purpose of this feature?

All four specimens are from the shop of D. Swallow & Co., Rainford (Merseyside). This firm worked until well into the 20th century but, not having seen any pipes with corresponding internal bowl shapes, I cannot offer any positive dating.

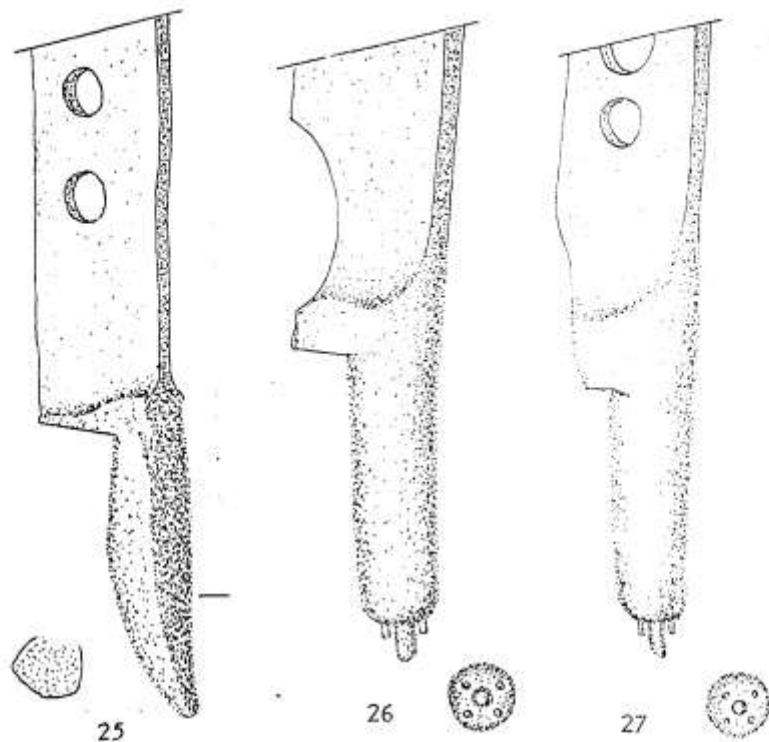
Ron Dagnall



24

Scale 10 cms.





Blacksmith Mould-makers

Further to Adrian Oswald's notes on blacksmiths making pipe-moulds (SCPR Newsletter 3) I offer the following.

In 1884 a Benjamin Heaton penned a manuscript relating the early life of Mrs Jane Files (1795-1895) a daughter of John Pinnington (1763-1835), blacksmith and nailmaker of Eccleston (Merseyside). Of John Pinnington the manuscript states:

'Besides the ordinary trade of blacksmith he made moulds for the pipe makers who were mostly located in Rainford, a neighbouring village.'

When she was about the age of ten years Jane had to give up her schooling to help in the home and the smithy, and Benjamin records that:

'... another job she did was to fix horseshoe nails in the moulds so that they did not fall out. The nails were beaten for pipe moulds, for which there was a great demand at that time. Very often she begged her brother John to fix the nails in the mould, they had to fit together very close, something she could not always manage.'

Does anyone know more of this method of manufacturing pipe-moulds? In the same vein - who made the pipemakers' name-stamps?

Ron Dagnall

Editor's note: Gordon Pollock (SCPR 3) recalls that Mr. Davis, who repaired moulds for his grandfather, had as his main task to work on the lugs which meshed together the two halves of the mould. It seems likely that the process was similar to that recorded here.

The Bragge Collection of Pipes

In February 1978 I was asked by a friend to advise the British Museum on the Dutch pipes in their collections; eg the application of the Friedrich method of measurement, dating the different types, explaining a number of marks as well as translating several inscriptions on both clay-pipes and tobacco-boxes.

The British Museum has made an inventory of the Bragge Collection - all pipes are marked with the initials BG and numbered consecutively.

Who was Bragge? The *Modern English Biography* by Frederic Boase gives us some details, to which I have added information acquired from old press-cuttings.

William Bragge: third son of Thomas Perry Bragge of Birmingham, manufacturing jeweller; born 31 May 1823 in Birmingham; died 6 June 1884 at Clarendon Villa, 59 Hall Rd., Handsworth, Birmingham. From his earliest years he showed an aptitude for mechanical science, entering a civil engineer's office when he was 23 then becoming a railway surveyor. Messrs. Bellhouse & Co. of Manchester entrusted him with the important task of lighting with gas the city of Rio de Janeiro (Brazil). He constructed the first railway from Rio to Petropolis and received the insignia of Chevalier of the Order of the Rose from the Emperor Don Pedro, who also visited him in Sheffield later. After working in the River Plate region he returned to England in 1858. He straightaway entered into partnership with John Brown & Co., Atlas Steel Works, Sheffield, and when the business became a limited company in 1864 he received £50,000. He acted as the managing director until 1872. In 1876 he established a machine-operated watchmaking factory in Birmingham, this becoming the English Watch Co. in 1882. He had become an M.I.M.E. in 1854 and an F.S.A. in 1870. In June 1878 he sold his collection of illuminated manuscripts at Sotherby's for £12,272 and in February 1882 his collection of 13,000 pipes and associated artefacts for £4,000. He had been the author of *Bibliotheca nicotiana*, issuing two elaborately annotated and privately printed catalogues of books about tobacco in 1874 and 1880.

As he spoke French, Spanish and German it was Bragge's responsibility to negotiate contracts with railways and governments all over the world. His extensive travels enabled him to gratify his passion as a collector of rare books, manuscripts and mineralogical specimens. His collection of the pipes of all nations was world renowned.

A press-cutting notes that Bragge was a smoker greatly attached to the *weed*, and to his other rarities he added a vast collection of anything strange or exotic in the way of pipes. He became taken with the idea that the artistic tastes of all peoples were represented by their pipes and smoking artefacts.

Great regret was expressed in Birmingham that when his collection was sold it did not remain in the town. However, it is gratifying to know that all his prehistoric pipes from North America - the only prehistoric pipes known - are preserved together with those from other nations in the British Museum collections. At the time of the sale the pipes were humorously described in *Punch*:

The Pipes of All Peoples

*Pipes of all peoples! Here's a strange collection,
Made by one Bragge, the pipes of every clime,
Arranged in cases offered for inspection,
To all the virtuosi of our time,
Others have gathered china, insects, pictures
Of modern men or western old and ripe;
Here's a man who, scornful sneezes and strictures,
Has gathered, to astonish us - the Pipe.*

*Here are queer pipes from Buteah and from Java,
From Turkey, Russia and from Japan,
Some made of wood, of ivory and lava
Some that belonged to prehistoric man,
From Mexico come pipes of terra-cotta,
That hapless Maximilian kept awhile,
And 'mid the whole collection is not a
Pipe that's more strange than this from near the Nile.*

*Then come the pipes wrought skilfully of metal,
The Red Man's calumet or pipe of peace,
Pipes that were smoked over many camp fire kettle,
And others hailing from the hills of Greece,
Pipes made of reed from Amazonian valley,
With meemchauns from Vienna of to-day;
Pipes that would grace the mouths of "Aunt Sallys",
The welcome cutty formed of humble clay.*

*All these and many more are here before us,
That once in smokers' mouths were in full blast,
Light up cigars and pipes, and cry in chorus,
"We'll smoke as men have smoked in ages past".
Savannahs whisper, "Try us and consume us".
Tobacco tempts in variegated stripes.
Then "Gloria" we echo, "Nundi fumus"
And here's to Bragge and all his vondrous pipes!*

As part of the exhibition *Smoking pipes of the North American Indian* (held in the Museum of Mankind, London until September 1978) Bragge's prehistoric North American collection was displayed. This exhibition was accompanied by a booklet with the same title, written by J.C.H. King and published by the British Museum. It discusses 100 pipes from the Museum's collection in 63 pages with 44 illustrations.

I have written this article to commemorate the 100th anniversary of Bragge's death - a great collector who has left to posterity an irreplaceable treasure.

Peter Tegnagel

The Beginning of the Clay Tobacco Pipe Industry

Introduction

The purpose of this paper is to try to establish a closer chronology than at present exists for the clay pipe in its initial period of manufacture, ie mid-to-late Elizabethan times following the introduction of tobacco into England by the great merchant-adventurers such as Raleigh, Grenville and Hawkins. The generally accepted dating for these pipes (from London) c1580-c1610, was developed originally by Atkinson and Oswald,¹ and it may be asked why trouble to narrow it down still further. Thirty years is a short span and anything more precise is unlikely to be of much archaeological value. Nevertheless, the fact that these decades represent the beginning of the industry adds interest to, and justifies, such an attempt.

Oswald² and Walker³ have already fully covered documentary accounts of the introduction of tobacco into Europe and the first use in England of clay pipes. The earliest reference to one being smoked in London is for 1573 (William Harrison in his *Great Chronologie*, not completed until twenty years later) and by the last decade of the 16th century there are sufficient reports of the import of tobacco from the New World and its cultivation in Europe to indicate that smoking had become relatively widespread, at least in the main cities. Of course, a proportion, or perhaps even a majority, of the pipes may have been of the walnut-shell and straw variety, which could go some way to explain the few early types excavated, but the documentary evidence suggests that most were of clay. Walker notes that 16,128 lbs of tobacco entered the Port of London in 1602 and even if, as seems probable, the first pipes were potters' sidelines, it can be inferred that by the beginning of the 17th century there existed a small pipe-making industry.

Statistical analysis

In order to determine factors which could help in close dating of what may be called 'first period' pipes, it was necessary to examine and measure as many as possible in the c1580-1610 span, and these comprised some 60 bowls with varying stem-lengths in the Museum of London, the

British Museum and the writer's collections. Reference was made also to a few illustrated in the current BAR series and in previous publications. Such a small number would normally be too few for any meaningful comparison or conclusions, particularly with regard to stem-bores, as even samples of several hundred from later periods analysed by the Binford/Harrington formulae have proved less than reliable dating tools. However, these examples were the majority of those recorded and it was thought possible that a pattern might develop.

The bowls were divided into basic types 1,2,3, and 5 (T1,T2,T3,T5) as illustrated in suggested date order by Atkinson and Oswald, although a few were in the nature of cross-breeds (cf Oswald,² fig. 2). They are reproduced here (Figs. 28-31), with T5 reduced in size as appropriate (under which is also grouped T4 and T7 miniatures - the point being that for the purposes of this study they are all similar). Notwithstanding several T5s being smaller than the majority of T2 and T3 (Oswald,² fig. 2), their pedestal or 'stepped' feet indicated that they could be of a period later than most, if not all, of the flat-based T1-3.

Measurements of each pipe were taken - the height, being the shortest distance from lip to base; the breadth at its widest point (not particularly relevant as T1 and T3 are more bulbous than T2 and T5 - see Table); the thickness of the stem just below the bowl (in later periods it tended to become narrower towards the smoking end); finally, the stem-bore. The averaged results were:

Type	No. examined	Breadth (mm)	Height (mm)	Stem (mm)	Stem-bore (64th inch)
1	6	14	21	10	5
2	9	12	23	8	7.5
3	29	14	23	9	6.5
5	17	13	21	7	7

There was also one very small spurred bowl with the same dimensions as the T5 average.

Comment:

Type 1 The six examples were consistent in size, the range between the largest and smallest being only 1mm in any direction. The stem-bores overall were considerably narrower than T2, 3 and 5, and for relative dating purposes it may be indicative that they included the only one of 4mm. Theoretically, it would make sense for the first pipes to have the narrowest bores of all to assist slower burning of the very expensive tobacco.

Type 2 A wide difference in dimensions, the breadth ranging from a tiny 6mm (Oswald² fig. 2, no. 1) up to 15mm - this last approaching the next size, ie for the period c1610-40. The comparative heights, although not so dissimilar, still varied by up to 7mm. Stem thickness was between 7 and 10mm, and bores 5 and 9mm.

Type 3 More consistent measurements here, particularly for stems. Of a (relatively) much larger sample, breadth was between 13 and 16mm, height 19-25mm and stem 8-10mm (with 18 being 9mm across). Bores, as T2, were less uniform - 5/64-8/64", with 11 of 6/64".

Type 5 The breadth and height of each bowl differed by up to 4 or 5mm but all except 4 of the stems were 7mm thick with bores of 7/64". The remainder were only \pm 1mm or 1/64". These bowls were rather smaller overall than either T2 or T3.

Only two or three of the entire group appeared to be hand-moulded. Perhaps significantly, the most obvious was the T1 with the 4/64" stem-bore. Moulds, therefore, were in use probably at a very early stage indeed, maybe a few years after the first pipes were made in England. If so, it does not necessarily follow that production was such as to make mould manufacturing an economic necessity; the first clay pipes, like the tobacco smoked in them, are likely to have been relatively expensive, and the early use of moulds indicates only that a good-looking hand-made product was difficult to fashion, whereas a mould (easy enough to turn from wood) ensured a more professional result. To the best of the writer's knowledge, no 16th or 17th century mould exists, which makes it more likely that the first-comers would have been wooden, with a working life of a year or two at the most and therefore dispensable. It is worth noting that by 1688 Randle Home refers to brass pipe-moulds, and presumably iron models also existed then even if none has survived to this day.

Pipes from outside London

A very few pipes of the earliest period are recorded from outside London. Atkinson and Oswald¹ illustrate a complete one in the Museum of London of c1600 or earlier with a gauntlet stamp, but basically T2 rather than the characteristic Wiltshire style and so perhaps copied from the prevailing London variety and pre-dating the emergence of a local shape. The letters 'ER S' or 'D REGI' scratched on this pipe before firing are suggested as referring to Elizabeth I. Another (incomplete) early pipe in the Museum, also with an incuse gauntlet on its base, well struck and a 'true' type, is of the typical 'chinned' mid-17th century Salisbury form. Finely made and polished, with a 7/64" stem-bore, it could be a miniature from an altogether later period.

Oswald² fig.2 no.3 shows an even smaller bowl from Salisbury with a relief fox rebus base-stamp, likely evidence that a maker named Fox was working c1600 or earlier. Oswald⁴ also illustrates one from the West Country of about the same size, essentially Bristol, but speculates that it may have been a toy variety of the local standard 1650-80 pipe.

Excavated examples

Until recently, no exact dating for these early pipes has emerged from archaeological excavations. However, in his account of pipes from the *Vasa*, Carl Olof Cederlund³ illustrates at fig. 2 two tiny bowls with short stem-lengths, one of which was found in a crew member's package and datable therefore to 1628, the year in which the ship capsized. It is impossible to say definitely whether or not this pipe, and another practically identical one found on the upper deck, were manufactured in Sweden or imported, but their shape is essentially a London T5. The writer has two from the Thames which look like exact parallels, although the stem bores are 7/64" compared with the 8/64" of the *Vasa* bowls. As already noted, the second measurement is average for the standard c1610-40 London types.

Also, Jorgen Ahlefeldt-Laurvig⁴ illustrates, apparently to scale, two very small bowls excavated at the port of

Helsingør in Denmark. Stamped with rose-petal heel-marks and typical of Danish pipes of the early 17th century, they are thought to have originated from a local pipemaker called Christiän working c1606, the first reference in Denmark to clay pipes. He died in 1655, an exceptionally long working life if it extended up to his death. No conclusions can be drawn from these two, but they do suggest that tiny pipes were produced in Scandinavia at least as late as the first decade of the 17th century.

But the most important dating evidence comes from the 1976-8 excavations at Martin's Hundred, Virginia, directed by Ivor Noël Hume. In her report Audrey Noël Hume⁷ illustrates at fig. 9 a very small bowl of T5, 14mm broad, 21mm high, with the remaining stem fragment and its bore 7mm and 6/64" - dimensions almost precisely the average in the foregoing Table. Mrs. Noël Hume was kind enough to provide the writer with the drawings of another T5 and a fragment of a third. All are practically identical in shape and size and were found in kitchen ashes at Martin's Hundred. Their significance, as Ivor Noël Hume points out,⁸ is that the site was occupied only from 1619. He notes that the bowls were accompanied by eleven others of similar shape but conventional size (i.e. for the period c1620-40), and he agrees with Oswald that it is highly likely they were miniature versions of the standard contemporary pipe.

A third piece of recent chronological evidence is a pipe which almost certainly came from an English vessel *The Sea Venture*, sunk off Bermuda in 1609, right at the close of the period under study. It is a full-sized T3 (Fig. 32) with the year of its use fitting well into Atkinson and Oswald's upper date limit.

Conclusions

As noted earlier, dating by stem-bore in the 17th and 18th centuries gives less-than-accurate results. The foregoing analysis of a necessarily limited number of specimens demonstrates that this also applies to the earliest types - as shown, there is a wide variation of bore gauges for T2 and T3. On this evidence a close

chronology cannot definitely be established. Nevertheless, as the normal range during the period c1610-40 is between 8 and 9mm, it may be said that the smallest pipes have, on average, the narrowest bores; the very few T1 'little ladells' available certainly have these as well as significantly thicker stems - factors which reinforce their placing as the first purpose-made tobacco pipes in England (or Europe). Whether or not T2 preceded T3 is not possible to determine; the heart-shaped base of the latter suggests it could have developed directly from T1 but it seems likely that both were in use concurrently for at least a decade, and the smallest T2 (and one or two are minute) must surely have pre-dated the larger T3.

Recorded complete examples from the period under consideration are so few as to make dating by length impracticable, but Atkinson and Oswald¹ in their Appendix II list of overall measurements for complete pipes for each type give the two shortest as T1 (1.75" = 4.5cm) and a T2 (3" = 7.7cm). However, Oswald notes also a woodcut of a man smoking a spurred pipe some 12 or 15" (30.5 or 38.1cm) long in a Dutch work published in 1587. Assuming that some of the English pipes at this early date were of equal length (which does not necessarily follow as the Dutch, if late starters, were always technically superior) the two referred to above may have been merely very short (if hot!) varieties preferred by some customers, eg women and children, significant numbers of whom smoked regularly.

Oswald¹ suggests that the three smallest bowls from Martin's Hundred were contemporary pipes made for women, which is certainly possible, but the closely corresponding *Vasa* examples of a few years later were presumably the property of Swedish sailors rather than their molls. Nevertheless, such accurately dated locations do make it likely that, whoever smoked them, at least the majority (and perhaps all) of the miniatures of the standard early 'stepped' or heeled pipes grouped in this paper as T5 were manufactured in the 1620s and probably the following decade also, rather than in the late 16th century.

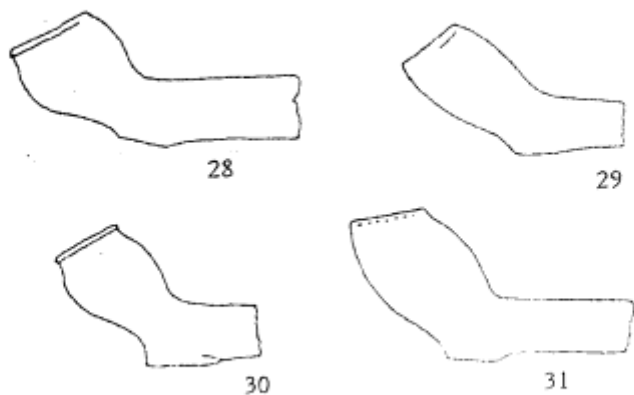
Acknowledgements

The writer would like to thank Mrs. Jane Jones of the Museum of London and Mr. John Russell of the British Museum for their assistance. He is particularly grateful to Ivor and Audrey Noël Hume for permission to quote from their publications. The pipe from *The Sea Venture* is reproduced by courtesy of the Bermuda Maritime Museum.

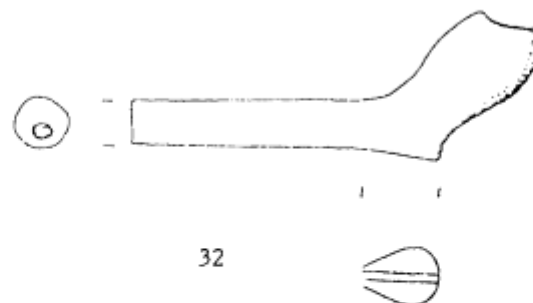
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1. Atkinson, D.R. and Oswald, A. (1969) *London clay tobacco pipes*, Journal of the Archaeological Association, XXXII.
2. Oswald, A. (1975) *Clay pipes for the archaeologist*, BAR 14.
3. Walker, I.C. (1977) *Clay tobacco-pipes with particular reference to the Bristol industry*, Parks Canada.
4. Oswald, A. (1969) *Marked clay pipes from Plymouth, Devon*, Post-Medieval Archaeol. 3.
5. Cederlund, C.O. (1980) *The oldest clay pipes from the warship Wasa*, BAR S92.
6. Ahlefeldt-Laurvig, J. (1980) *Clay pipes from Denmark*, BAR S92.
7. Noël Hume, A. (1979) *Clay tobacco pipes excavated at Martin's Hundred, Virginia, 1976-78* BAR S60.
8. Noël Hume, I (1982) *Martin's Hundred*, London.

Richard Le Cheminant



34



Casting Pipe Stamps

A quick, cheap and accurate way of recording pipe stamps - and one which enables them to be stored and consulted easily - is to make plaster casts of them. A sheet of clean plasticine should be rolled smooth with something such as a glass bottle, and the surface lightly dusted with talcum powder. This prevents the plasticine sticking to the pipe and gives a good clean impression. The pipes should be pressed down firmly and rocked gently to ensure a good impression (although taking care not to 'double stamp' them). Two impressions should be made in case one does not take properly, or gets damaged before or after casting.

Stout boxes can be used to carry prepared blanks. It is useful to have these on paper sheets enabling them to be lifted in and out without damage and preventing them sticking to a surface after the impressions are made! The boxes also mean that a blank which is not filled, or cannot be cast for some time, can be kept without damage until it is ready. With care the plasticine can be carefully peeled off the plaster and several casts of the same set of marks made if required. It is possible to make about 60-70 impressions on a 10 x 18 cm blank.

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The Mystery of the SV Maker

The finished sheet should be placed on a small board for casting and cardboard carefully sealed round it with strips of plasticine to prevent leakage. Fine white dental plaster (available from Boots, etc.) should be mixed to a thick liquid consistency and quickly poured on. The board can then be banged up and down sharply to release air bubbles and to even the thickness - a finger can also be dabbed up and down very gently to work the plaster into the impressions. The casts should be about 15 mm thick.

The resulting casts can be stored in boxes between cotton wool and provide a very convenient, easily transportable and accurate method for comparing stamps. They can either be indexed when the cast is dry, or by making (reverse) impressions in the plasticine. Make sure to record the provenance and storage place of each mark and the cast itself (for example on the back when fully dry). It is a good idea to standardise the block size used.

Using this method it is quick and easy to record even the largest of collections. Since several casts can be made it would be simple to record systematically all the museum collections and to house copies in both local and national centres. In this way thousands of pipe stamps could be stored and indexed in a very compact form, enabling all the marks from a region to be studied in one place - and in more detail than through any of the established recording methods.

Perhaps anyone interested in systematically recording a county or region could contact me to discuss approaches to this and the possibility of setting up a national archive.

David Higgins

17th century pipes marked on the stems with an incised S inside a V form a high percentage of marked pipes of this period. R. Le Cheminant estimates that they comprise 26% of the marked pipes in his collection between 1620-40. From my records the distribution of these marks is:

LONDON - 1610-30 (3); 1620-40 (19); 1630-50 (8); 1650-70 (24); 1670-85 (22); plus 8 undated stems. Total 84.

LINCOLNSHIRE - 1620-40 (2); 1650-70 (21); 1670-90 (26); 1690-1720 (13); plus over 40 stems and bowls of uncertain date. NB: Wells records over 100 examples north of a line Gainsborough-Lincoln-Boston and notes that most occur within a 28 mile radius of Horncastle (Wells, 1979, 163). In a letter he notes over 40 examples from excavations at Horncastle.

YORKSHIRE - Beverley 25 comprising 6 bowls & 19 stems (information and drawings from P. Rayner).

ELSEWHERE - Plymouth 1 (1650-70); British Museum 1 (on a chinned Bristol type cl660); Weybridge, Staines area 3 (1630-50); Milton Keynes 1 (1680-1700); Nottingham 3; Norfolk 2 (1620-40); Stamford 1 (1660-80); Newark 1 (Date uncertain); Rotherham 1 (1680-1700); Hull 2 (1680-1720).

A further 6 are from American sites (Claybank, Jamestown & Aberdeen Creek).

These numbers exceed those of other makers considerably. No name for the maker has yet been found and until the discovery of pipes in London, marked in the same manner with a W inside the V (5 examples), it was uncertain whether the initials should be read VS or even AS. It was even suggested that the mark might represent some sort of slogan. WV would seem to clinch the doubt and to make it certain that the V represents a surname.

The date range for the London examples is from cl610-cl680, for Lincolnshire from cl650-1720 with 2 examples (perhaps London imports) dating 1620-40. The Beverley finds range from cl650-80 for six bowls, the remainder are stems only. The London pipes and most of

the general spread conform to a London typology and the Lincolnshire ones show all the local characteristics. However, there are some peculiar features. There is a multiple stem mark of 3 SVs round the stem in the Elkins Collection (Le Cheminant, 1979, 161, no.5) and Elkins states that he has knowledge of another which is also marked SV on the base - the date is c1640. There is another base mark on a pipe of 1690-1700 at Hull, but these are the only ones of which I have a record. Another unusual placing is the mark on the back of the bowl on a spurred Nottingham-type pipe of c1670. These two pipes suggest that SV was working in someone else's workshop and conforming to local requirements. There are 3 instances of his mark on the stems of Lincolnshire types c1690-1720 which also carry the initials T/C in relief on both sides of the base. Wells suggests a Boston maker for TC (Wells, 1979, 163). Each letter was stamped separately and there are two examples of the S superimposed on the V. Sometimes the S is reversed and there are two examples where it occurs in relief although the V is incuse.

The general picture is of a family of pipemakers covering at least three generations, starting in London in the early part of the 17th century with a branch moving to North Lincolnshire in the middle of the century, perhaps also operating in South Yorkshire and continuing in the North until at least 1720. Although the pipes are well made and some are well polished and finished, there seems nothing that would call for specialist attention in other people's workshops, as instanced in Nottinghamshire and north Lincolnshire, yet they were exported to America in the second part of the 17th century, indicating a demand for them.

If anyone can produce a pipemaker with surname V common to the north and the south I would much like to hear.

Notes:

1. Wells, P.K. (1979) *The pipemakers of Lincolnshire*, BAR 63, 123-169.
2. Le Cheminant, R. (1981) *Clay tobacco pipes from London and the South East*, BAR 97, 127-172.

Adrian Oswald

Points Arising . . .

Adrian Oswald replies:

1. Further to Peter Tegnagel's enquiry about a pipe found in York (SCPR 2), no maker is known from York or Hull with the initials RF but Watkins considers the form to be Hull and Sheppard proposes that the mark might be either that of the widow or brother of Edward Fowler (fl. 1663-76) or George Fowler (free 1670).

2. He has traced another mould-maker - in 1606/6 Richard Ballard of St. Martins le Grand, London, married Anne Lucie of Buslie. There is no evidence that he made pipe-moulds.

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The following publications are noted:

Higgins, D.A. (1983) *Clay tobacco pipes from Brookhill, Buckley*, Bulletin of the Welsh Medieval Pottery Research Group, 6, 50-64.

Markell, D.J. (1983) *A group of clay tobacco pipes from the Bear Hotel, Cowbridge*, Bulletin of the Welsh Medieval Pottery Research Group, 6, 68-71.

Rees, I. (1983) *Further research into clay pipe makers in Glamorgan*, Bulletin of the Welsh Medieval Pottery Research Group, 6, 72-75.

Norton, J. (1984) 'Report on clay pipes' in Sweetman, P.D. *Archaeological excavations at Shop Street, Drogheda, Co. Louth*, Proceedings of the Royal Irish Academy, 84, 199-206.

Stothard, M.A. (1983) *Artifacts found in the 'Old Town' area of Hull* (includes notes on clay pipes and the recovery of material from a kiln-waste dump of the pipemaker Thomas Westerdell). Privately published by the author, 29 pages.

Mr. J. van der Meulen has brought to our attention the contents of issue 26 of *Pijpelogische Kring Nederland* (all in Dutch):

- 26-38 *An interesting 19th century pipemaker's group from Gouda.* J.v.d. Meulen, M. Steenberg & F. Mayenburg. Photos and illustrations of a group of 35 pipes produced by Bartholomeus van der Maas in Gouda
- 39-47 *Viennese Coffee House Pipes.* F. Tymstra. An extensive article about this special type of pipe, with many illustrations and trademarks.

These are available from L.v.d. Berg, Bloemstede 22, 3608 TK Maarssenbroek, Holland.

Help!

Can any member identify the maker of this 'Hull'-type(?) bowl? (Fig. 33) The initials 'WL' and scrolling are in relief. Stem-bore diameter 8/64". Find source unknown. Information to Malcolm Green, 15 Oakland Avenue, Leicester.



A number of pipes dated c1660 stamped TB (maker unknown) in relief on the heel have been found in Bath, but the style of stamp and shape tend to suggest that they were made elsewhere. If any members recognise the stamp or any of the pipes illustrated below (Figs. 34-36) Marek Lewcun of 13 Cedric Road, Bath, would be pleased to hear from them.



Marek is also trying to compile distribution details of pipes with the following marks. He would appreciate information from members if they have found similar pipes.

Stamped incuse on heel (* denotes stamp also occurs on stem):

R/XO/G or R/XO/Q	IO/HN.D/VCY*
RICH/ARD.E/ARLE	RICH/EARL
JOHN/GAY	RICH/GREN/LAND
R/HARD/GREN/LAND	RICH/GREEN:/LAND*
WILL/HARIS	JOHN/HOW/LL
IOH./HOW/ELL	NATH/HOW/ELL*
N/HOWELL	IEL/FRY.H/VNT
IO/HN.H/VNT	IOHN/HVNT
HEN/R.Y.PV/TLY	AND/REW/RAN/DAL
RICH/ARD.S/IMS	IOHN/TYLEE*
RICH/ARD/TYLEE*	EDWA/RD.VND/ERHIL
EDW/VNDER/HILL	

Stamped incuse on stems of spurred pipes:

IC/BATH	RO/CARP/ENTER/BATH
RO/CARPE/NTER/BATH	RC/BATH
RI/CHARD/EARL	IA/MES/POBI/AY
IAM/E.POE/G	RICH/D/TYLEE