

NEWSLETTER

9



January 1986

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Smoking 'Heath-Robinson' Affairs.

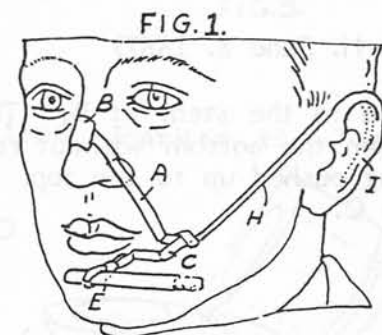
These extraordinary inventions were taken from *A complete guide to collecting antique pipes* (B. Rapaport, 1979 p.188). Here they were noted as being '*Nineteenth and twentieth century pipe dreams reproduced in Imperial Tobacco Group Review, Vol. 4, no. 2, Feb. 1973. (Courtesy Imperial Tobacco Group Limited, England).*' I have retraced and enlarged them from their original 'small-advertisement' size to show clearer detail. It seems doubtful if they were ever commercially realised. Has any member seen the like advertised in trade directories of the period?

Perhaps a contraption in similar mode could be devised to 'measure the luminous intensity of a clay pipe at ordinary working temperature!' (Andrew Wright, SCPR 8).

Fig.1 (142,002 Crimmins, J. Aug. 25 1919)

Tobacco pipe and cigar and cigarette holders.

A spring clip E, for supporting a cigar, cigarette, or pipe opposite to the lips of the smoker, is pivoted to a bent arm C, which is pivotally connected to a bent arm A, provided with a nose clip B, and to a stay H with an ear loop I.



142,002. Crimmins, J. Aug. 25, 1919.

Figs. 2, 3, 4, & 6 (3362. Strauss A. Oct. 1. 1874)

Tobacco pipes and cigar and cigarette holders are provided with hooks, studs, buttons, or clips by which they can be attached to buttonholes &c. Fig. 2 shows a pipe, the bowl A of which is provided with a button B. The pipe has a caoutchouc stem C and a mouthpiece D. A tube E, Fig. 3, which can be attached to a buttonhole by a hook B, is arranged to receive either a cigar F or a pipe bowl A. Fig. 4 shows a pipe provided with a hook B. A cigar holder E can be fitted into the pipe bowl. A cigar or cigarette holder may also be be provided with a hook B and with a flexible tube and mouthpiece for smoking. A detachable clip has a hook B, Fig. 6, and arms G which are caused to grip the pipe bowl by a sliding ring H. The pipe bowl may have a projection which is passed through a buttonhole and secured by passing a pin through the end of the projection.

Fig. 5. (18,915, Bergdolt L.F. Aug. 23 1911)

Tobacco pipes and cigar holders - Upon the stem of a tobacco pipe, cigar-holder, or other suction tube is mounted a jointed figure the limbs e of which are connected to a spring piston d working in a cylinder c connected with the bore of the pipe or tube, so that, on reduction of pressure, the limbs of the figure move.

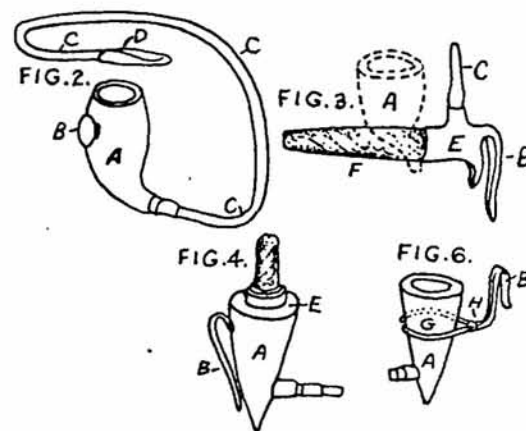
Fig. 7 (1686. Parker H. June 8. 1867)

Tobacco pipes.

The bowl A is hinged to the stem at B. Thus the pipe can be recharged from the bottom without relighting, the lighted tobacco being pushed up to the top. The bowl is provided with a cap C.

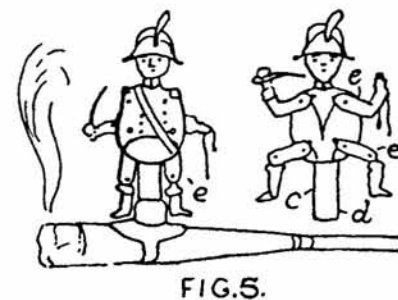
Colin Tatman

3362. Strauss, A. Oct. 1. 1874

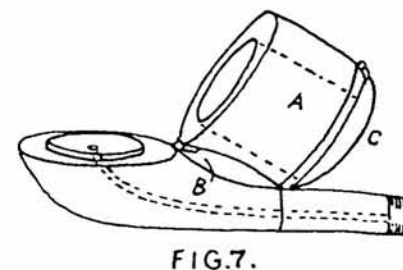


18,915. Bergdolt, L. F.

Aug. 23. 1911



1686. Parker, H. June 8. 1867



Pipemaking in Cumbria

This account of clay pipe making in Cumbria is taken from information supplied by Bill Fletcher, who is a descendant of the Fletcher pipemaking family of Little Broughton, and from an article by Lorna Weatherill and Rhoda Edwards.¹

Pipemaking was carried on in the Whitehaven area (see Fig. 8) during the 17th century, although before the 1690s attempts to establish the industry on a long term basis seem to have been unsuccessful. It was necessary for pipes to be sent by ship to Whitehaven: for example the Port Books for 18 June 1688 show that 8 crates of pipes were delivered at Whitehaven from Liverpool. In the last decade of the 17th century pipemaking was introduced into the area, as is recorded in letters written to John Lowther, who owned land in Whitehaven, by his estate manager William Gilpen. The following extracts from the letters are of particular interest:

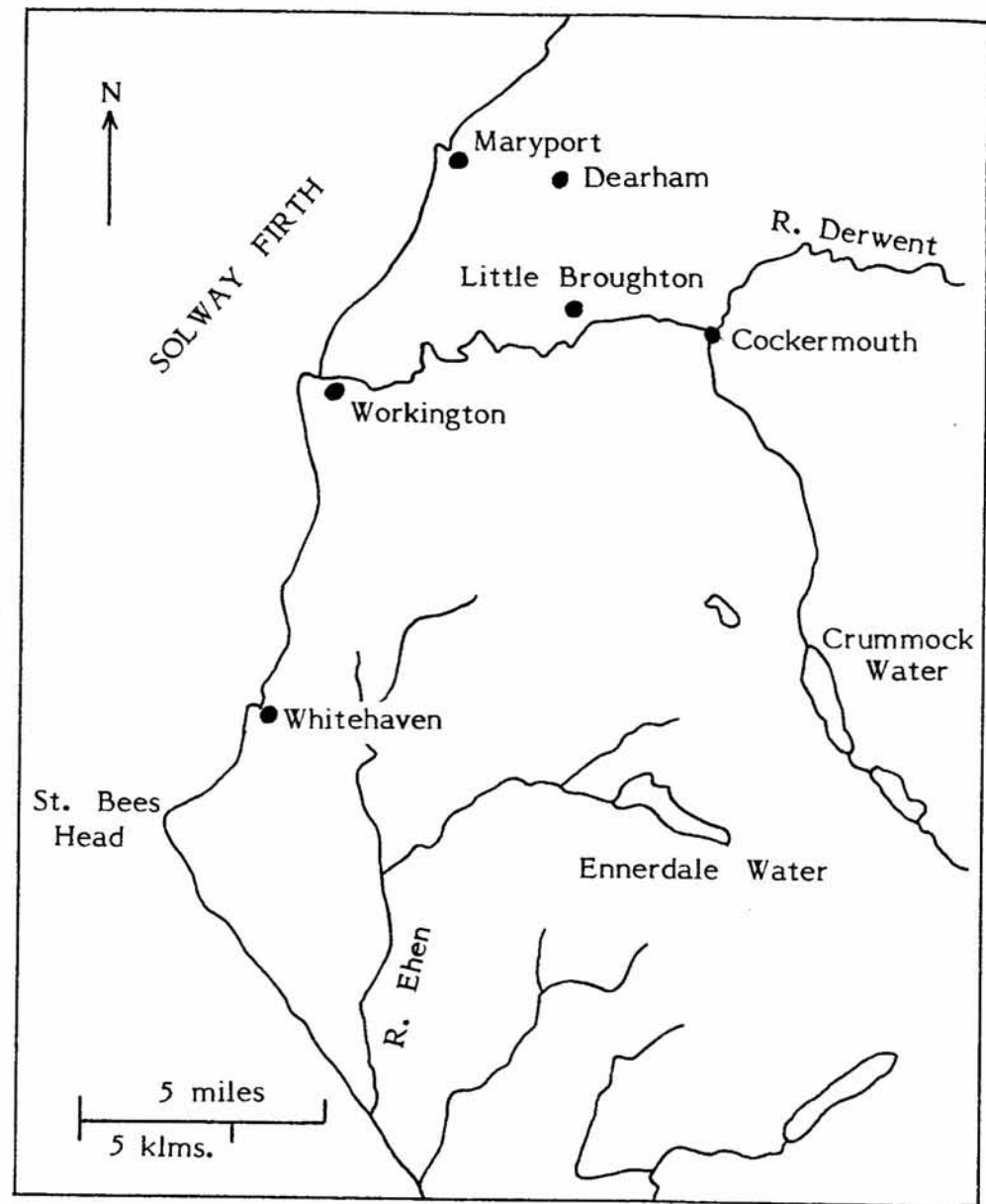
Letter from Gilpen to Lowther dated 1 November 1697:

I have adventured (upon my own risque) to employ a Pipe-maker again in this place, if the fellow proves honest and have Skill equal to what he pretends, I hope wee shall not only get that Manufacture settled here, but it may also be an Occasion of drawing on the making of other Earthen Ware - there has been Attempts made here before both for Pipes and Potts wch have failed through want of Skill or Stock in ye Undertaking for here are several sorts of Clays yt are sufficiently promising.

The letters show that some difficulties were encountered, particularly with the quality of the local clay:

Letter from Gilpen to Lowther dated 25 December 1697:

Our first Essay upon Pipes had like to have discouraged us, for tho we found Clays yt were very fine, dried white, yet they were apt to burn reddish, wch preceeds from a great Tincture of Vitriol, and of the mineral Ocra wth wch they abound. Wee have however found some Clays (tho not yet in such quantity) wch give no hopes of better success.



However, within a month Gilpen was able to report on a more hopeful note to his employer:

Letter from Gilpen to Lowther dated 18 January 1697/8:

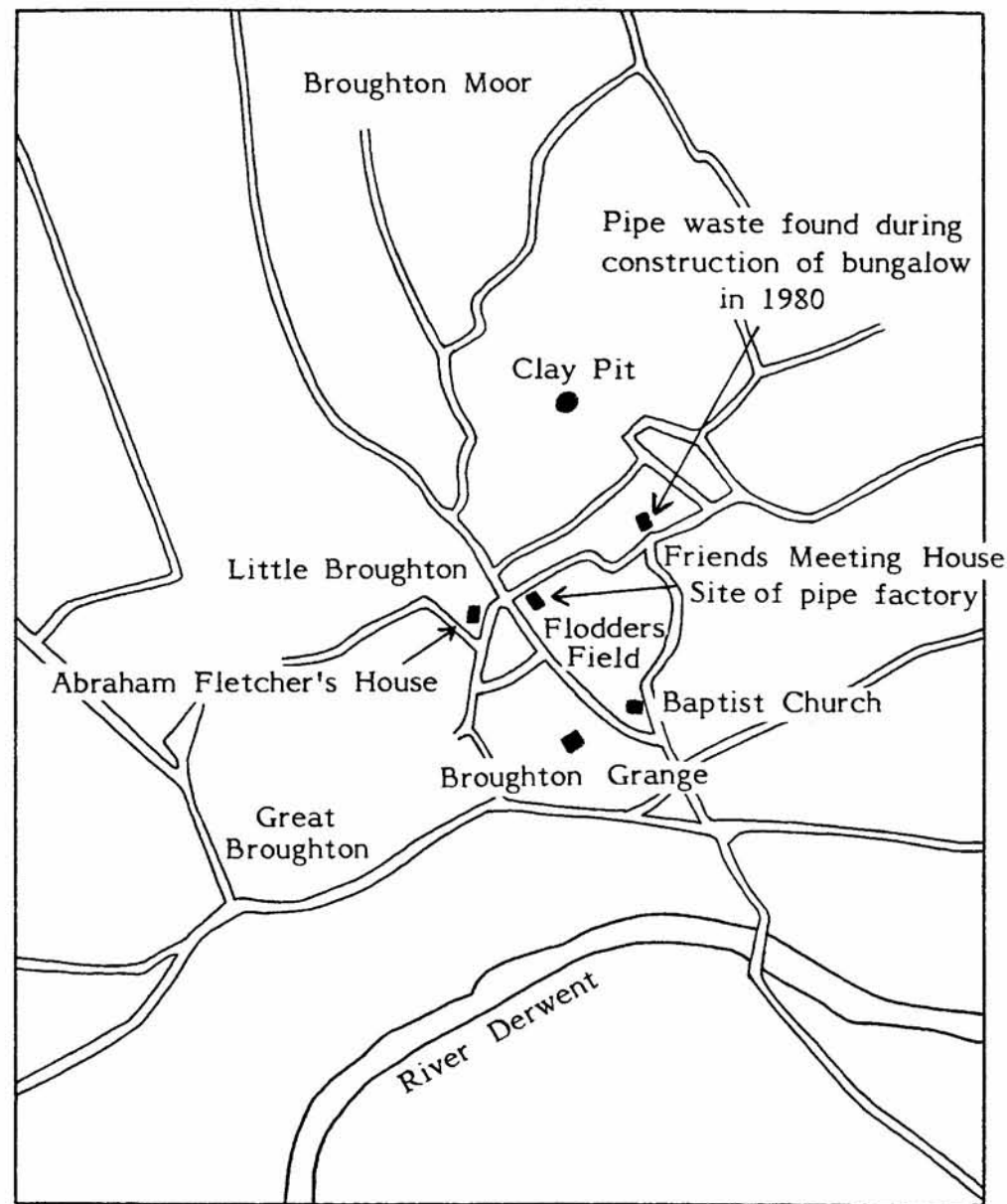
The clays have proved so fine and strong yt yr is no doubt of ye success of a Manufacture of Earthen Ware - The greatest defect is in ye coles wch is no objection, but only for Tobacco Pipes, and yet wee have found ye way to conquer it even there. Our last kill-full burnt to a degree of whiteness nothing short of ye Bristol pipes, and we think in other respects (especially in yt of enduring the fire wh re-burnt) to exceed them.

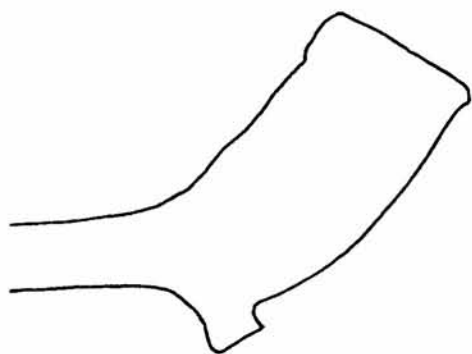
There appear to have been two 'pipe-houses' on the Lowther estates, the first being rented from 1698 to 1701 by Abel Robinson, from 1701 to 1704 by John Bonlain and from 1704 to 1713 by Thomas Birch - the latter purchasing the pipe-house in 1713. The second pipe-house was rented from 1701 to 1704 by Thomas Birch and from 1704 to 1706 by Thomas Terry after Birch had moved to the other factory.

The Birch family were related by marriage to the Fletcher family of pipemakers of Little Broughton. According to Bill Fletcher the pipe factory used by Birch was in Pipe House Lane, Whitehaven, the same premises being used for the manufacture of pipes into the middle of the 19th century. Clay pipe kiln waste was found in Pipe House Lane during the construction of the new Post Office.

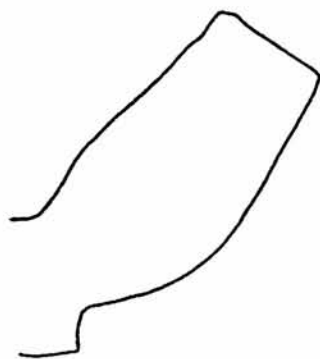
The Port Books for Whitehaven between 1708 and 1741 show that small quantities of tobacco pipes were sent coastwise to Liverpool, Wigtown and Dumfries and were exported to Virginia in North America.

Bill Fletcher has recorded the history of the Fletcher family of pipemakers of Little Broughton (see Fig. 8). They were originally yeoman farmers but in 1684 Samuel Fletcher began making clay pipes, and this tradition of pipemaking was carried on in the village well into the 19th century.

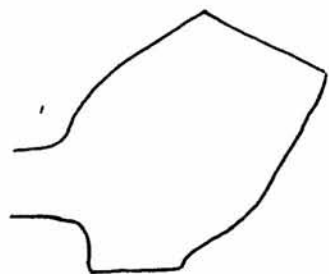




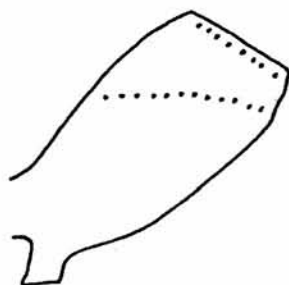
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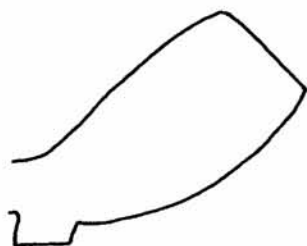
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The Fletchers appear to have been a wealthy and well-educated family. Captain William Fletcher was involved in building ships at Maryport and two of the vessels bore the name 'Fletcher'. Dr. Abraham Fletcher, a clay pipe maker, astrologer and scientist, wrote a mathematical text book called *The Universal Measurer*.

The clay pipe factories were situated in various parts of the village of Little Broughton and pipe kiln waste has been found in the areas shown in Fig. 9. There was a large pipe factory in what is now called Flodders Field (see Fig. 9) and large quantities of kiln waste were found there recently when an extension of the Friends' Meeting House was being built. Drawings of some examples of the pipes found are shown in Figs. 10-15.

Clay pipes continued to be made in Little Broughton into the 19th century and a trade directory for 1829 notes a pipemaker called John Hall living in the village. The same directory shows Paul Fegan, John Lawton and Mathew Storey working as pipemakers in Whitehaven.² It is not known when pipe making ended and this aspect still awaits further research.

References

1. Weatherill, L. & Edwards, R. (1971) Pottery making in London and Whitehaven in the late seventeenth century *Post-Medieval Archaeol.* Vol. 5, pp160-181.
2. Oswald, A. (1975) *Clay pipes for the archaeologist* BAR 14.

Reg Jackson

Glasgow Pipe Mould Makers

Recent research into pipemaking in Scotland has revealed the following persons who are described in the Glasgow directories as 'tobacco pipe mould makers'. The following information is taken from these directories unless indicated otherwise.

1. John Gallacher

Gallacher appeared as a pipemaker in the 1851 Census returns¹ when he was aged 39 years and living at 222 Main Street, Bridgeton, Glasgow with his wife and four children. One child (aged 7 years) was born in Glasgow but the others, (aged 14, 5 and 3 years, were born in England indicating a certain degree of mobility prior to 1851. His only appearance in the annual trade directories was in those for the two years 1862/3 and 1863/4 when he is described as a mould maker with a business address at 4 Rope Walk Lane, Glasgow. This was also the address of the pipemaking factory of Alexander Coghill which had been established there since 1827. Alexander Coghill had died in 1860² and the business was continued under the same name by Alexander Coghill jun. and David Coghill. Gallacher may have worked for these makers, whilst still retaining a degree of independence, during the years immediately after they gained control of the Coghill factory, which remained one of the major Glasgow pipe factories until c1904, having its final directory entry in that for the year 1904/5.

2. Alexander Herriot

Alexander Herriot was listed as a tobacco pipe mould maker in the directories from 1877/8 until 1879/80 with his business at 173 Graeme Place and a home address at 92½ Great Hamilton Street.

3. James Herriot

James Herriot appeared listed as a pipemaker in the 1875/6 directory working at Ayton Place, Old Vennel, Glasgow. Herriot and McIlwraith, pipemakers, were listed at the same address in 1876/7 and 1877/8. In the following directory (1879/80) James Herriot was listed as a tobacco pipe mould maker at 54 John Knox Street and

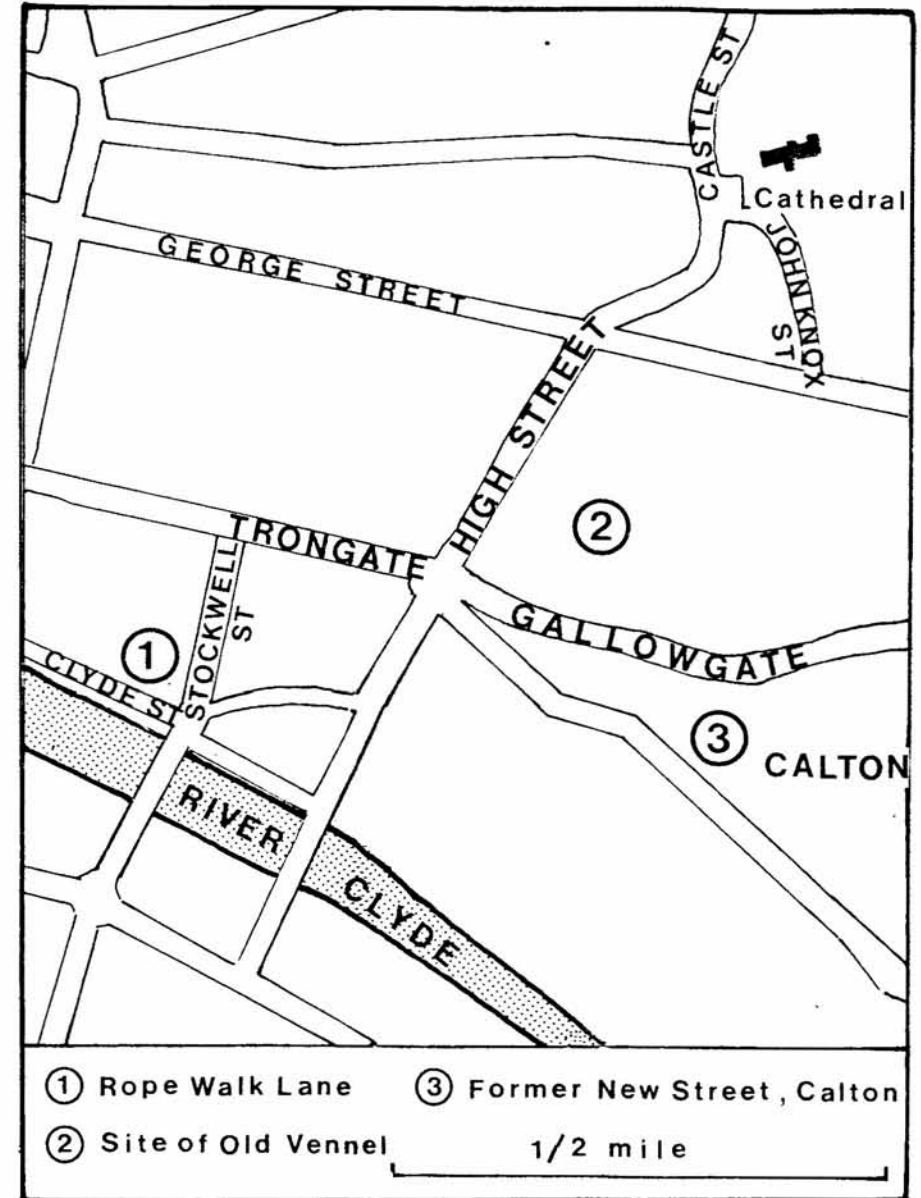


Fig. 16 East central Glasgow, showing locations of tobacco pipe mould makers

the business remained there under his name until 1912/3, from which year until 1927/8 their address was 9 New Street, Calton, Glasgow. By 1919 James had retired or died, for William Christie of Edinburgh was ordering moulds from a Hugh Herriot at that address. The letters of Christie, which are preserved for this period, demonstrate the working relationship between pipe manufacturer and mould maker:

*Feb 21 1920 (to Mr Hugh Herriot)
Dear Sir, Please find enclosed two pipes for which we would like new moulds at a very early date. The no. 4 TW Cutty could do with being a little stouter in the shank. We have the dies and whenever you let us know you can get on with the moulds will send them on.*

*Yours truly, pro W Christie
BNC³*

*Feb 26 1920
Dear Sir, Thanks for yours of 24 Inst. Herewith dies for mould. We hope you will let us have them early.⁴*

59 of Christie's dies are preserved in the collection of material from his factory in Huntly House Museum, Edinburgh.⁵ They are steel punches bearing lettering such as the maker's name, the mould number or the name of the design. Further details of these and other Christie material will be published in a full catalogue which is being prepared by the present writer for Edinburgh City Museums. Herriot also supplied moulds to the Glasgow firm of William Christie and it is likely that he also supplied many of the other Glasgow pipe manufacturers.

William Christie of Edinburgh ordered a mould in February 1920 from a Mr. Davies of 63 Walker Street, Sycamore Street, Oldham Road, Manchester.⁶ It is likely that Davies was the same mould maker who supplied John Pollock of Manchester (SCPR 4). Given the address, can members in the Manchester area supply any further information?

References

1. 1851 Census Enumerators' Book.
2. Testament of Alexander Coghill, dated 11 July 1860; Scottish Record Office SC58/26/675.
3. Letter Book of William Christie (Letter No. 757). Huntly House Museum, Edinburgh.
4. Letter Book of William Christie (Letter No. 761).
5. Accession No. HH 4283/407/80.
6. Letter Book of William Christie (Letter Nos. 762 and 808).

Dennis Gallagher

Pipes In Pictures of the 17th Century

Dutch still-life pictures have long been recognised as a useful dating source for contemporary pottery, glass, pewter and small objects, always bearing in mind that the things depicted may have been in the artist's possession for some years. The fragility of clay pipes probably narrowed the time span considerably. The late F.W.H. Friederich, in developing his ingenious dating system for Dutch pipes, made considerable use of these still life pictures. In England such pictures are not common but some have been published and more should be sought.^{1,2}

A little-known source for such pictures is contained in a rare volume by an Italian writer (Salerno), published in 1954 under the title *Tobacco e fumo nella pittura* which for the 17th century provides some information mainly on pipe lengths but which has less use for later centuries. This article is based on Salerno's plates of which there are 102. He shows five pictures with firm dates:-

- (1) *A Musical Entertainment* by Jan van Velsen (National Gallery) dated 1631. This shows a short pipe 4-5" (10-12.5 cm.) long with a pedestal base (Oswald. Type 4 - BAR 14).

- (2) *Still Life* by Jan Jansz van de Velde (RijksMuseum Amsterdam) dated 1658. Here is a complete pipe about 11" (28 cm.) long; bowl type uncertain.
- (3) *Still Life* by Hubert van Ravesteyn (RijksMuseum Amsterdam) shows a tobacco packet engraved with a smoker and the date 1664.³ This picture shows several long pipes 12-14" (30-36 cm.) in length. Another *Still Life* by the same artist (Coll. J.S. Steinberg, exhibited Slatter Gallery 1947) shows a similar packet with the date 1670 and a pipe 16-18" (43-46 cm.) long with a pedestal base and a bowl of Dutch form, c1660-80.
- (4) Adriaen van Ostade in the picture *Relaxation* (RijksMuseum Amsterdam) dated 1671 depicts two short pipes 6-8" (15-20 cm.) in length.
- (5) *Still Life* by Willem Claesz Heda (Coll. J.H. Redale, Dordrecht) dated 1677 has a pipe 10-12" (25-30 cm.) long; bowl type uncertain.

Apart from these dated works there are others of importance as they have a short time bracket owing to the artist's brief life. The most interesting of these are:

- (6) Willem Cornelisz Duyster, born 1598/9 - died 1635 (working life c1617-35) painted *The Tric-Trac Players* (National Gallery) showing two pipes about 9" (23 cm.) and 12" (30 cm.) long; type uncertain.
- (7) Adriaen Brouwer, born 1605 - died 1638 (working c1623-38) painted *Drinkers and Smokers*, (Prado, Madrid) showing two pipes: short 6" (15 cm.) with pedestal base, and a longer one 10-12" (25-30 cm.) with a spur.
- (8) Jan Miense Molenaer, born 1610 - died 1668 (working c1628-68) in *The Smoker* (Inst. Art, Frankfurt) shows a pipe 6-8" (15-20 cm.) long with a bowl, apparently a Broseley Type 5, together with a spouted pewter tankard; probably painted at the end of his life.

- (9) Michael Sweerts, born c1615-20 - died 1656 (working c1635-56) painted an inn scene - *Locanda* (Monaco Museum) showing short (approximately 8" (20 cm.)) and long (approximately 15" (35 cm.)) pipes. The costume suggests a date of c1650.
- (10) Frans Hals the Younger, born 1618 - died 1669 (working c1636-69) in *The Smoker and Fish Seller* (Dresden Museum) shows a pipe 8-9" (20-25 cm.) with a spur and a long bowl, c1670 in date.
- (11) Domenico Gargiulo, born 1610 - died 1675 (working c1618-75) in close portrait of a *Citizen* (S.Martino Musuem, Naples) shows a long pipe approximately 10-12" (25-30 cm) with a small Oswald Type 4 bowl, perhaps c1650.
- (12) Abraham Diepren, born 1622 - died 1670 in *A Drinker Meditating* (National Gallery, London) shows a heelless pipe about 8" (20 cm.) long and a stoneware bottle suggesting a date c1660-70.

The bowl details for the above selection are tantalisingly slight but they show varying pipe lengths from short (4-5" / 10-13 cm.) through medium (9" / 23 cm.) to long (15" / 38 cm.) for the first half of the 17th century.

There are some notable omissions from Salerno's plates and his examples from the 18th century are not very enlightening. After 30 years since his publication it would seem that there is a need for a wider net over the field for the whole range of European pictures.

References

1. Oswald, A.H. (1975) *Clay pipes for the archaeologist* BAR 14 p31; pl.1. nos. 2 and 3.

2. Oswald, A.H. (1970) 'The clay tobacco pipe, its place in English ceramics'. *Trans. Eng. Ceramic Circle*, Vol.7. Pt.3 pl 209.
3. Brongars, G.A. (1964) *Nicotiana tabacum* p.125 shows a detail from this picture but gives the date as 1644, although on the packet 1664 is clear. Brongars in this work also publishes a number of other picture details of use.

Adrian Oswald

A Note on the W.T. Blake Factory

A short description of applying a meerscham wash to clay pipes is found among a vignette of W.T. Blake's factory, at Wilson's Yard, Islington, London (Fig. 17). This short article details most of his operation from raw material to the retail market for his product.¹

Malcolm Green reports that William Thomas Blake was pipemaking in London c1873-98 at 175 City Road and later at Pownall Road.² It now appears that Blake had been in operation prior to 1873 to be able to enter the Exhibition of 1873. Also, it seems that he had his residence or office at 175, City Road while actually manufacturing at Wilson's Yard. Other useful information can be found in this description.

The above excerpt and front cover from *Tobacco Whiffs* is courtesy of Ben Rapaport.

References

1. Anonymous (1874) *Tobacco whiffs for the smoking carriage* (pub. Mann Nephews, Cornhill).
2. Green, M. (1984) *Clay tobacco pipes and pipemakers of Leicester* p.40.

Paul Jung

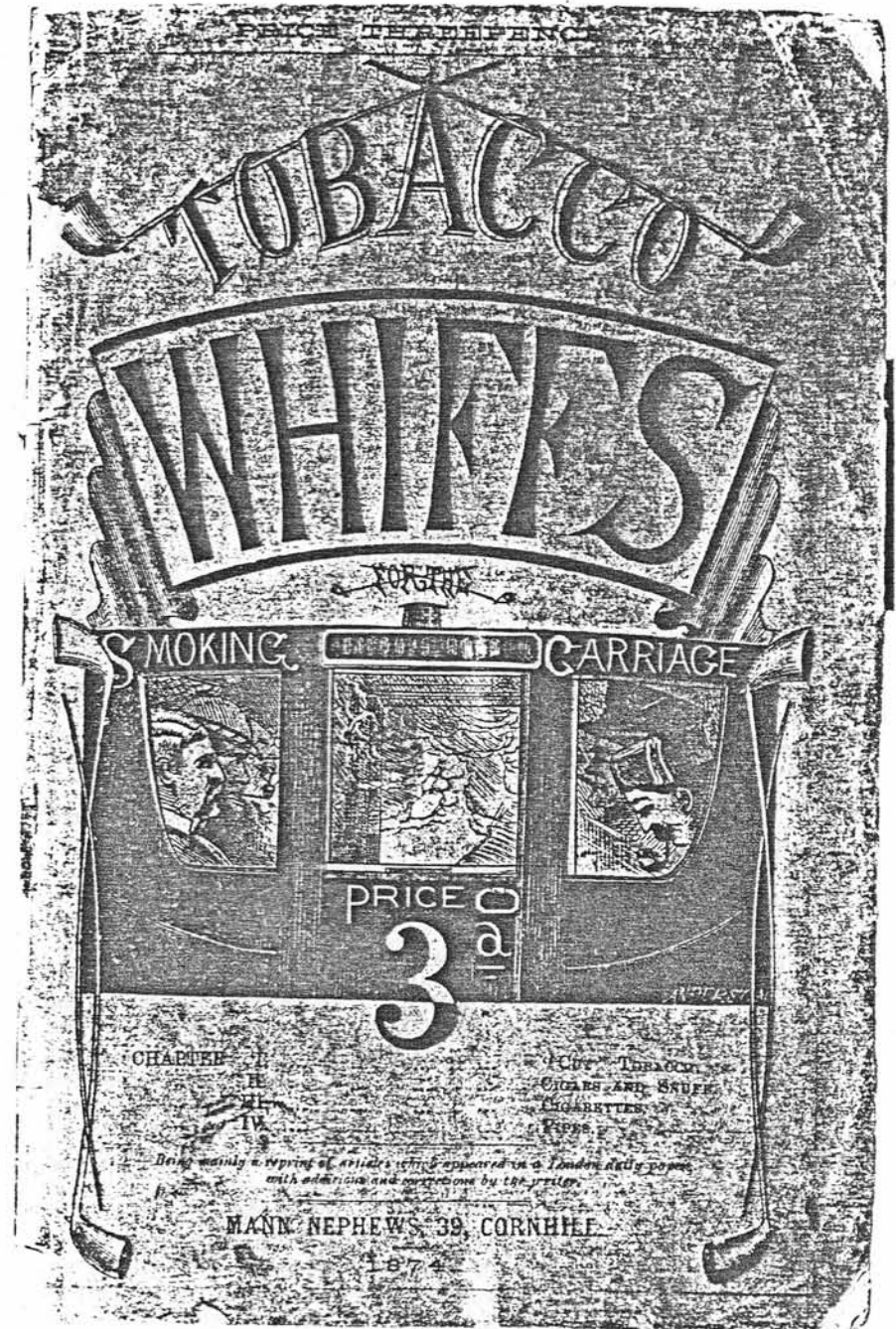


Fig. 17

A CLAY PIPE is hardly less interesting as regards its manufacture than a meerschaum. England is the special home of this popular "engine" for smoking, and has been so from the time of the introduction of tobacco into this country, in the reign of Queen Elizabeth. The thick-stemmed and small-bowled clay pipes, so frequently found during excavations, and when dredging the beds of rivers, are of this period, and from then till now clay pipes have been made in England of every conceivable form and size. Of these there were numerous examples in the Pipe Section of the Exhibition of 1873, where also was exhibited by Mr. W. T. BLAKE, of 175, City Road, E.C., the process of making one particular kind of clay pipe, called the Irish "cutty." It was this circumstance which led the writer to visit Mr. Blake's establishment at Wilson's Yard, Islington, with a view of giving a description of the process of clay-pipe manufacturing. The manufacture of all English clay pipes is substantially the same, whether they be ordinary "churchwardens," "London straws," the long and ponderous "Broseleys" (veritable "yards of clay"), the short "cuttys," or the "fancy" clays. The best, and indeed the only clay available for the manufacture of a good white clay pipe, comes from the neighbourhood of Newton Abbot and Kingsteigton, in Devonshire. It is sent to London and elsewhere, and indeed to every part of the world, where it is wanted, in rough lumps, about the size of quartern loaves, weighing about twenty-eight pounds each. The lumps, when brought to the manufactory, are first placed round a kiln, for though there is water in the clay, it will not take additional water till first dried. After being dried and any outside dirt scraped off, the lumps are moistened with water, and worked up with a spade and beaten with an iron bar for about an hour, till the mass is about the consistency of dough or putty. It is then divided into masses of about eighty or ninety pounds each, which is the portion assigned to one of the makers, who breaks off pieces of the required size, and after roughly fashioning them with his hands into shapes like that of Manilla cheroots, gives them, by means of flat boards attached to the palm of each hand, a more perfect form. These "rolls" are then laid out in grosses on a board for about ten hours in order to assume more consistency. The next process is the moulding. The "roll" of clay is taken by the moulder in his left hand, while with his right he passes the wire up it to form the "vent." He then places it in the metal mould, which is made in two halves capable of being tightened together with a screw, while a handle forces the "stopper" into the large end of the roll, which is to form the bowl of the pipe. In this process of moulding a slight quantity of oil is used to prevent the clay sticking to the mould or "stopper." The moulds are of different shapes, according to the pipe required, plain or carved, stamped or unstamped. The pipes thus formed are placed on trays or racks, and undergo another ten hours' partial drying, so that they may just bear handling for "trimming," an operation performed by women, who again pass a wire up the vents, and with a curved metal tool, called a "burnisher," trim off the

seams and edges formed by the double construction of the moulds. The pipes are also at this stage of their manufacture stamped with Mr. Blake's name, or that of any of his customers who so require it. Then comes another drying on racks for a day or so, according to the season or the degree of supplied heat, till they become what is called "chalk white." The next process is the "baking," in order to harden them. For this they are packed in coarse earthenware utensils, called "saggers," as in the pottery districts, made of fire clay on the premises, each sagger containing from one to three gross of pipes. The "saggers" are then packed one on another in the kiln, with a rim of fire-clay between each to keep the flames out. The fire-clay, by the way, is of a peculiar manufacture, and has been found so admirably adapted for "backing" ordinary fire-grates, that Mr. Blake deals largely in this article. The kiln, very ingeniously constructed with flues on the downward draft principle, holds about seventy "saggers" at one time. A fire on each side supplies the heat, and the door is bricked up and stopped with fire-clay on each occasion. Seven or eight hours is the time allowed for the baking, and twelve to fourteen hours for the kiln to cool, when the pipes are taken out, their manufacture being then completed as far as the formation and hardening of the pipes goes. To give some idea of the trade in merely "fancy" clay pipes, it may be mentioned that there are nearly one hundred and fifty varieties on Mr. Blake's Trade List, and that about fifty thousand pipes are turned out weekly at his manufactory. These "fancy" pipes are sometimes made plain, but also in almost every conceivable shape and design, from the highly classical down to the absurdly grotesque; the amount of ingenuity expended on them being perfectly wonderful. It really seems that no little of the artistic skill so widely diffused throughout the country of late years by the art schools has been expended on designing pipes. Among the specialities in Mr. Blake's trade are the pipes manufactured for smoking contests. These contests are instituted by tobaccoists in London and the large provincial centres of population, who offer prizes for the best coloured pipes. An advertisement of one of these strange contests recently fell into the hands of the writer. It was the announcement of one of M'GOVERN'S "Cloudy Battles." Mr. M'Govern, being a large tobaccoist at 5, Brunswick Road, and 36, Berry Street, Liverpool, intimated that he had laid in a stock of thirty thousand pipes, of Mr. Blake's make, which would be issued at twopence each, and so enable him to give away no less than seventy pounds in prizes, chiefly in the form of meerschaums, the first prize being one of the value of twenty-five pounds for the best coloured clay. There was also a valuable prize offered for the worst coloured one, thus showing that the art of "how not to do it" may sometimes meet with its reward. The pipes for these smoking contests are thus prepared. After they are made and baked in the manner above described, the outer surface is carefully removed, and then the operator using a fine camel's

The Recovery of Clay Pipes from Building Sites

hair brush gives them a covering of a preparation called "Meerschäum Wash." When the glazing is completed the pipe has much the appearance of a real meerschäum. The preparation used is tasteless and quite innocuous. These pipes when fitted with an India-rubber tip are most pleasant smoking, and from the perfect manner in which they colour many prefer them to actual meerschäums. There is another branch of Mr. Blake's trade which would astonish those who are not to some extent aware of the enormous demand for our English clays throughout the world, the most civilized nations and the most barbarous tribes being large purchasers. The principal markets are Australia, New Zealand, the West Indies, Canada, the East and West Coasts of Africa, and South America. The pipes for these markets are generally tipped with wax, a bright red being used for those destined for the West Coast of Africa. The boxes also in which these latter are packed are painted bright red, a colour it seems highly appreciated by our friends, the Fantees, Ashantees, and other coloured barbarians. Mr. Blake's "Shipper's List" of the infinite variety of pipes gives some idea of the immense trade in these articles; but the list of the "Exhibition Colouring Clays" is most interesting to home smokers. These latter can be stamped with the crests, monograms, or initials of purchasers, as was done at Mr. Blake's stand at the Exhibition of 1871 and 1873. Arrangements have been made by Mr. Blake with Messrs. Jenkins and Co., of the Haymarket, and Mr. B. King, 72, Cannon Street, close to the South Eastern Station (agents for Mr. Blake's pipes), so that gentlemen, by calling at either establishment, can arrange to have their pipes marked according to their own fancy.



The recent SCPR conference revealed an underlying disappointment of many members with the attention given to clay pipes from sections of the archaeological profession. This led to a suggestion that perhaps clay pipe researchers should collect the pipes from archaeological 'watching briefs' themselves. I feel that both of these points should be placed in their wider context. The serious study of post-Roman archaeology in the country is only a comparatively recent phenomenon. The *Society for Medieval Archaeology* was founded in 1957 and the *Society for Post-Medieval Archaeology* in only 1967. There have been too many excavations in the past where even the medieval deposits were machined off without adequate recording, but these are now a minority, and such a practice is forced on the archaeologist by strictures of time and money in 'rescue situations' rather than by desire. In Gloucester for example, we can frequently only *sample* the stratigraphy of different periods (in over 5 metres of deposit) to get a representative picture of the overall development.

The picture is similar on watching briefs carried out on building sites. Often, certain types of finds can only be sampled, and there is a tendency to concentrate on those artefacts that will identify the early history of the site. Only few towns have been able to maintain a policy of comprehensive inspection of building sites (through either local museum or archaeological unit) and the officers responsible are usually desperately overstretched.

This article is not, however, intended just as an apologia for the archaeological profession and serious thought must be given to the relationship of the work of SCPR members and the local archaeological organizations. Here there may well be a difference in attitude. The clay-pipe researcher's attention is centred on one class of object; the archaeologist seeks to use the evidence from a wide range of finds to explore the social and economic history of a site. SCPR has a vital role to play in showing just how important clay pipes can be in

suggesting wealth, social contacts, patterns of communication and the transmission of ideas. A large percentage of SCPR members would also seem to be private collectors, whereas workers in museums and the archaeological units tend not to be, in order to prevent accusations of self interest when dealing with developers and the public. There is no private copyright for any finds discovered during the course of our official duties (a condition of the excavation grants from the Historic Buildings and Monuments Commission). This does not, of course, prevent us from writing up those finds, and indeed the stipulation is intended to ensure that we do, otherwise responsibility will be passed elsewhere!

Given these problems it would be sad if an attitude developed in SCPR that led to an 'us and them' situation. The logical conclusion would be a building site plagued with a succession of people collecting *either* Roman pottery *or* medieval buckles *or* post-medieval glass *or* ... clay pipes. The work of recording finds from building sites has developed because planning controls have given archaeological organizations access to sites as a right where this is requested. The developer knows who he is dealing with and that it is not our intention to hold up or disturb work. He also knows that we work under strict safety guidelines and are covered by adequate insurance. All these factors are necessary to build up confidence so that a developer will not conceal finds or bulldoze them away, but is happy to report them to the organization responsible. Finds remain the property of the site owner, and it is only through agreement that they may be donated to the local museum for wider study. This may not seem important if you are only looking for broken clay pipes, but some watching briefs have revealed items of considerable monetary value which have been found by our officers and which the developers have then generously donated to the museum along with with all the other finds. This is not to say that I don't believe that members of SCPR should collect clay pipes from building sites. I would suggest, however, that it is best accomplished as part of the teamwork with the local

officer from the museum or unit and working under the same conditions as them. If the latter are not yet involved in collecting post-medieval finds, then SCPR has an important role to play in educating them as to the value of such finds. Equally, the archaeologist would expect someone collecting clay pipes to collect information about other classes of finds or periods as well. The work, over many years, of such people as Patrick Garrod in Gloucester or Bill Milligan in Norwich has shown just how much information it is possible to rescue from ordinary building sites, given the labour and opportunity. I think we would all wish that such work should be carried out comprehensively and systematically throughout the rest of the country.

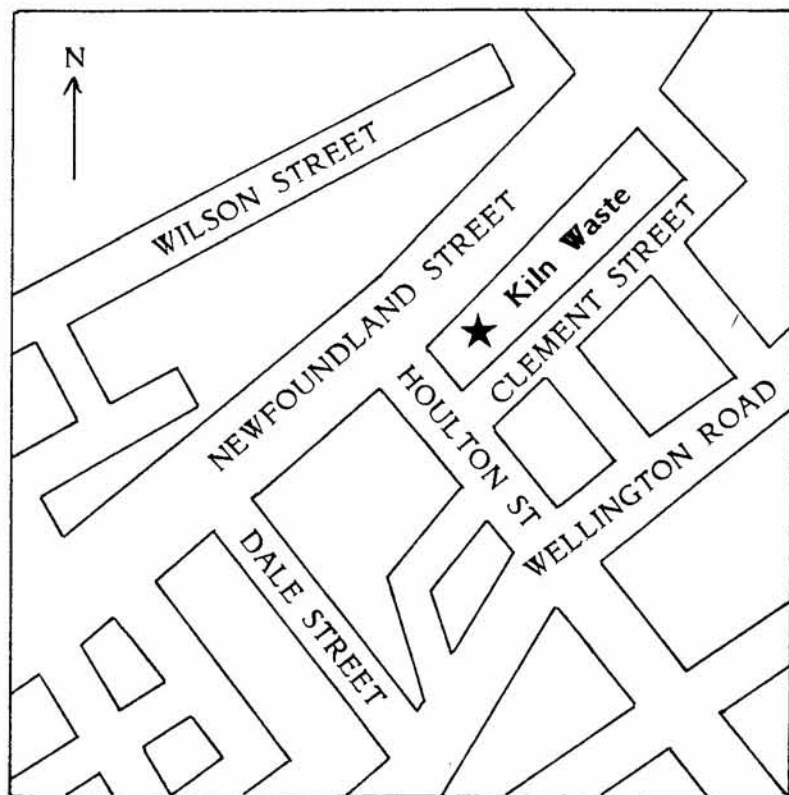
Finally, it is worth a further reminder that building sites can be extremely dangerous places. In some instances we only go onto a site in pairs so that one person can act a 'watchman'. Correct safety gear (eg helmet and boots) should be worn as directed by the site safety officer or contractor, and site safety procedures as laid down in the unit and sites safety handbook should be followed at all times. Unit and museum staff responsible for such work are covered by their organization's insurance, but individuals must check if they would also be insured if working as volunteers under the direction of museum or unit staff.

Malcolm Atkin
Gloucester Excavation Unit

Editors note: It is certainly essential that anyone visiting a building site do so in a responsible way, as Malcolm has pointed out. It would be interesting to know what the attitude of local professional archaeologists has been to members' interest in pipes.

19th Century Kiln Waste from Bristol

In November 1985 work began on widening Newfoundland Street in Bristol, which links the M32 Motorway with the Inner Circuit Road. During levelling work south of Newfoundland Street, near the junction with Houlton Street (Fig. 18, NGR ST 59757366), a group of clay pipe kiln waste was found in what appeared to be the foundation trench of a wall running parallel to Newfoundland Street.



18

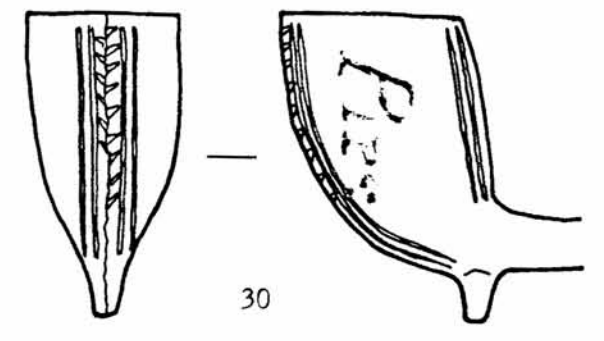
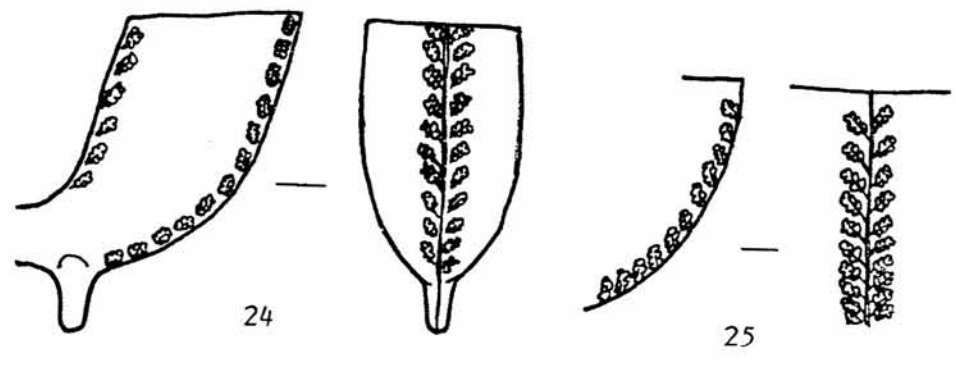
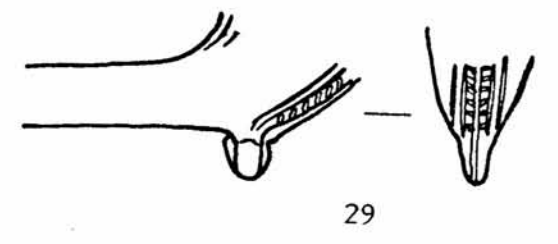
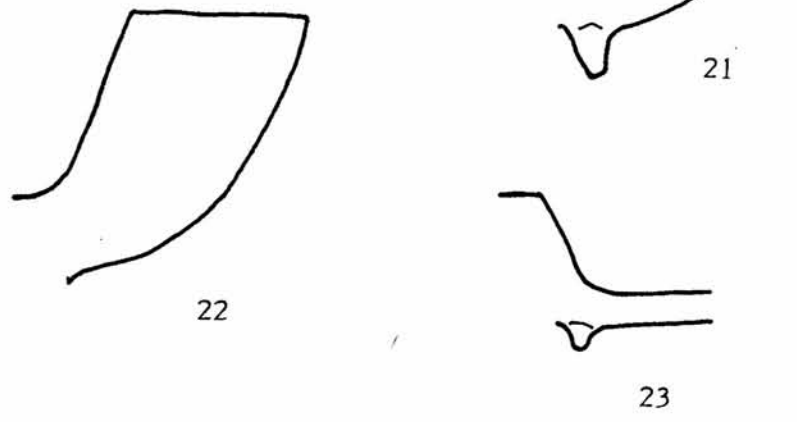
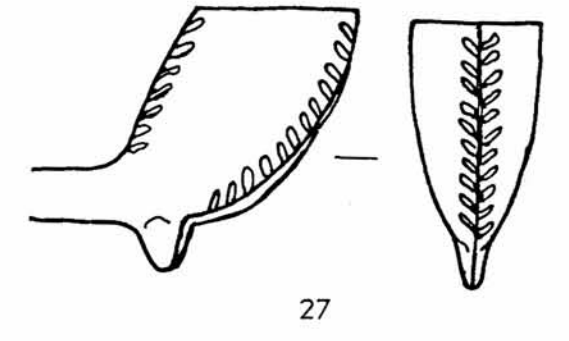
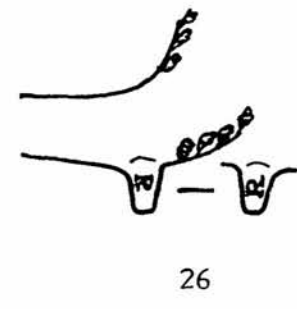
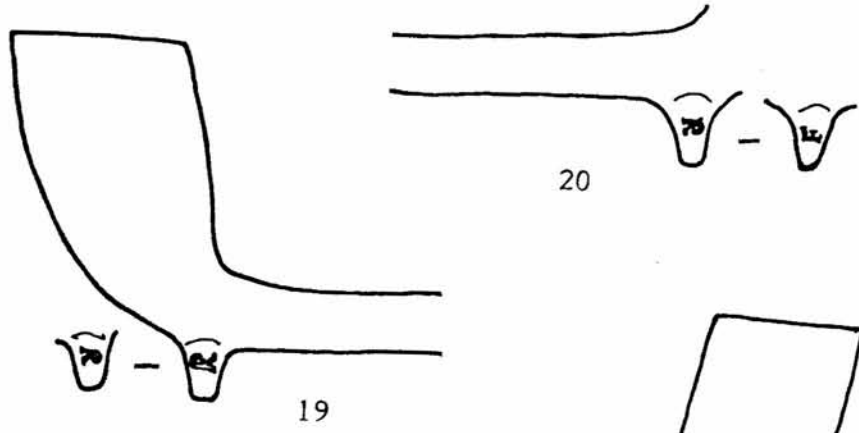
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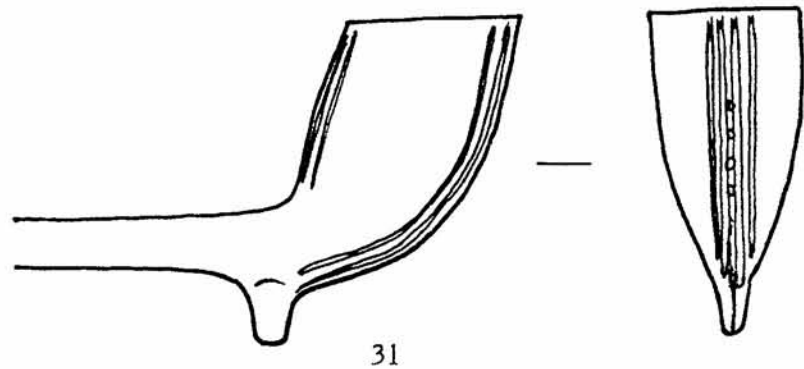
The pipe waste can be divided into 20 types as follows (all have stem bore diameters of 4/64"):-

	No. of examples	Comments
Fig. 19	6	Spur marked with initials 'RR'
Fig. 20	1	Spur marked with initials 'FR'
Fig. 21	3	
Fig. 22	6	
Fig. 23	1	A miniature bowl
Fig. 24	10	Decorated with oak leaves
Fig. 25	2	Decorated with oak leaves
Fig. 26	1	Decorated with oak leaves and with initials 'RR' on the spur
Fig. 27	5	Decorated with leaves
Fig. 28	1	Decorated with raised lines on bowl
Fig. 29	1	
Fig. 30	2	One example has the word 'PIPE' written in (?)ink on the side of the bowl. The other side of the bowl is missing.
Fig. 31	1	
Fig. 32	1	
Fig. 33	10	
Fig. 34	1	Bowl in the form of a head
Fig. 35	1	Bowl in the form of a head
Fig. 36	2	Bowl in the form of a head
Fig. 37	1	Bowl in the form of a head
Fig. 38	1	Decorated with oak leaves and marked 'WT' on the spur. This pipe is not kiln waste and has been smoked. It was probably made by William Taylor III who worked in Bristol from c1800-1838. ¹

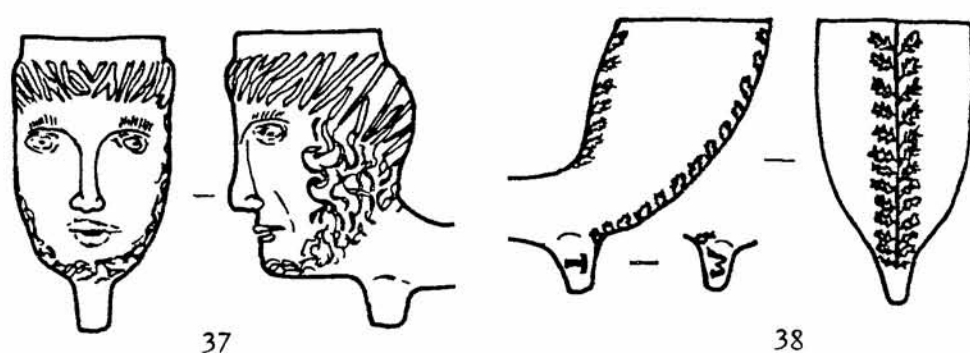
The marks 'RR' and 'FR' show that the pipes were made by Richard Frank Ring & Co. of Bristol who were working from 1812-1860 with a pipe factory in Avon Street and later at Temple Backs.²

In the same deposit were some sherds of pottery which included stoneware, mocha ware, coarse redwares and transfer printed earthenware. Some of the pottery was



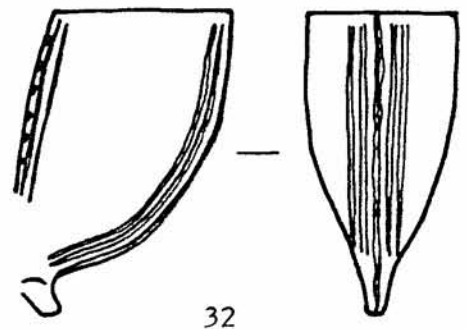


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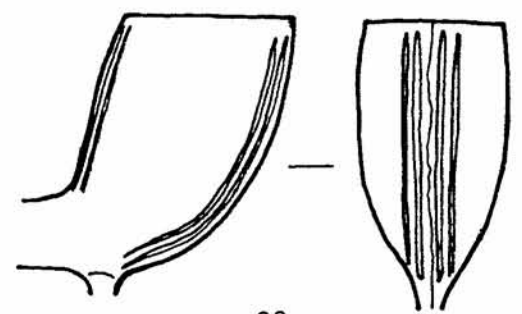
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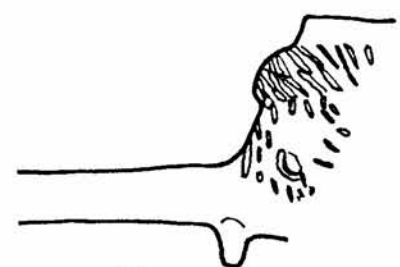
34



35



33



36

identical to that made by the Bristol firm of J. D. Pountney & Co., kiln wasters of which have been found elsewhere in the city.² This pottery, together with the presence of a halfpenny coin dated 1853 and the known period during which R. F. Ring & Co. were working, indicates a date in the late 1850s for the deposition of the group.

The pipes are similar to those found in other kiln groups in the city, notably at Bath Road and Mead Street, and extend our knowledge of the range of pipes being made by the Ring family who were one of the largest 19th century pipe manufacturers in the city and exported their pipes extensively, particularly to North America.²

I would like to thank the main contractors A. E. Farr Ltd. for kindly allowing access to the site.

References

1. Price, R. H. and Jackson, R. & P. (1979) *Bristol clay pipe makers - a revised and enlarged edition*. Privately published by the authors.
2. Price, R. H. and Jackson, R. & P. (1984) The Ring family of Bristol, clay tobacco pipe manufacturers *Post-Medieval Archaeol.* 18, 263-300.

Ian Beckey Reg Jackson

Colouring Clay Tobacco Pipes

Research at the U.S. Patent Office has turned up Patent No. 77,678, issued to John H. Starck of Milwaukee, Wisconsin on 5 May 1868 for an *Improvement in Glazing and Coloring Tobacco Pipes* (Fig. 39). Method # 1 as described below or a similar method was probably used to produce clay pipes which appear to be varnished brown.

This is of particular interest as no clay pipe makers from Wisconsin have previously been reported.

Paul Jung

United States Patent Office.

JOHN H. STARCK, OF MILWAUKEE, WISCONSIN.

Letters Patent No. 77,678, dated May 5, 1868.

IMPROVEMENT IN GLAZING AND COLORING TOBACCO-PIPES.

The Schedule referred to in these Letters Patent and making part of the same.

TO ALL WHOM IT MAY CONCERN:

Be it known that I, JOHN H. STARCK, of the city and county of Milwaukee, and State of Wisconsin, have invented a new and useful Improvement in the Manufacture of Tobacco-Pipes; and I do hereby declare that the following is a full, clear, and exact description thereof, which will enable those skilled in the art to make and use the same.

My tobacco-pipes are moulded and burned in the ordinary manner; my improvement being for glazing and coloring the pipes after they are burned, giving them a fine finish, and this I do by first dipping them in a solution made by mixing, say, three pints of water with three pints of milk, and about an ounce of gelatine dissolved in a quart of water, making about a gallon in all, and in about the same proportions for a larger or smaller quantity of the solution.

As soon as the pipes are dry after dipping them in this solution, which will be in a few minutes, I apply gum-shellac, dissolved in alcohol or any other solvent, with a brush, covering the outer surface of the pipes, applying two coats of the shellac. I then place the pipes in a rack, of iron or other metal wire, and set them on the top of a heated furnace or stove, and let them remain till the desired color is obtained, which will be, when slightly heated, of the color of the clay, and, as the heat increases, changing to a yellow, and so on to a deep brown.

To produce other colors, instead of the second coat of shellac I apply a stain, made by steeping any of the dye-woods (according to the color wanted) in alcohol. Instead of the solution of milk, water, and gelatine for the first coat, I sometimes use the whites of eggs for the first coat, making the application with a cloth or brush, following with gum-shellac and coloring-matter.

By this process I produce a fine, smooth, glazed colored surface on tobacco-pipes made of pipe-clay, or of any ordinary clay.

What I claim as my invention, and desire to secure by Letters Patent, is—

1. The process of glazing tobacco-pipes by the use of milk, gelatine, water, and shellac, substantially as described.
2. The process of glazing tobacco-pipes by the use of the whites of eggs and gum-shellac, substantially as described.
3. The process of coloring tobacco-pipes by the use of the dye-wood solution, substantially as described.

JOHN H. STARCK.

Witnesses:

J. B. SMITH,
FRANCIS BENINGHAUSEN.

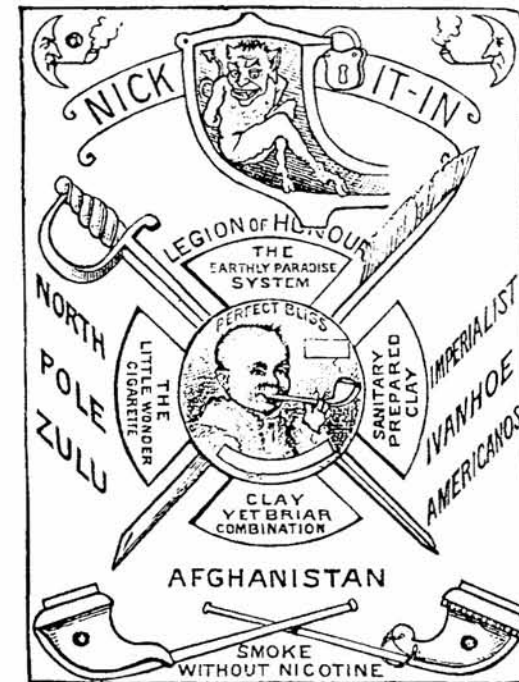
Nick It-In

The publication of Ron Dagnall's unusual mould-stoppers which had pins to indent the bottoms of pipe bowls (SCPR 4) sparked off several comments about their purpose. It has become clear that in some way they were to act as smoke filters.

Figure 40 is the trade mark of pipes supplied by Archibald Allan Percy of 68 Trongate, Glasgow (Cigar importer and tobacconists' outfitter). It was published in the *Trade Marks Journal* (Vol. 219) of 27 April 1881 (No.25582), the application for registration having been received on 25 January that year.

Unfortunately, the maker of the pipes supplied by Percy is not referred to, nor is it clear how they were supposed to work. However, what is now obvious is that concern about the adverse effects of smoking on health is not a new phenomenon.

Roger Price



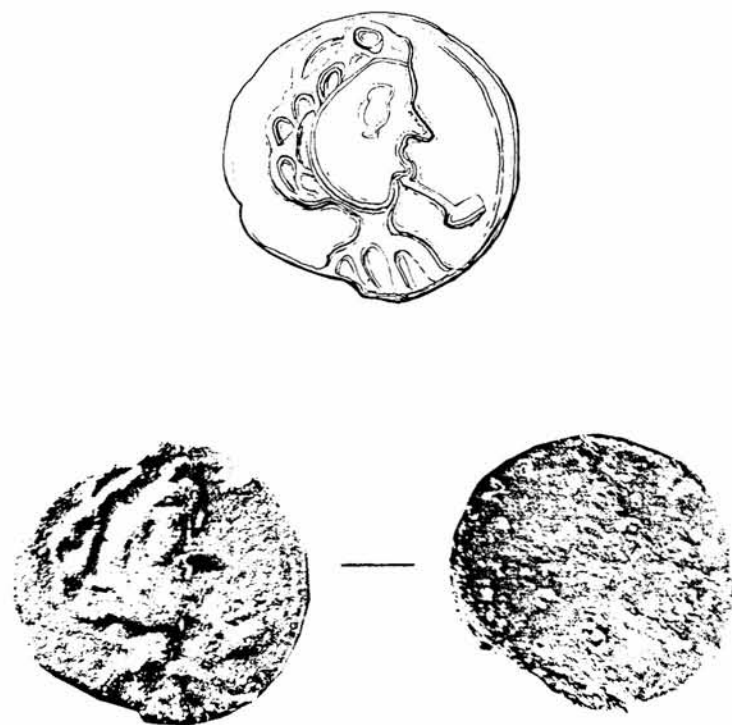
No. 25,582.

40

A Lead Token

A cast lead token depicting a man smoking a clay pipe was found during excavations at the church of St. Augustine the Less, Bristol (ST 58497272).¹

The token measures 19.00 mm in diameter; it has a plain edge and weighs 4.28 grams. The figure consists of a simple bust smoking a clay pipe right, set on a stylistic upper body. The shape of the eye resembles a tobacco or snuff jar and the bust wears long hair. The reverse side is plain (Fig. 41).



41

Scale 2:1

The simple but effective design is almost crude but not without character. This pictorial representation may be an advertising piece for one of the pipemakers in Bristol, or possibly a shopkeeper's token, although it has no issuer's name. Alternatively, it could have been a gross penny (see SCPR 3). As there is no stub, it is less likely that it was a seal for tobacco bales.

The token was found in the cemetery area below the later 19th-century vestry which was built on to the south-east corner of the church. This area contained an intensive sequence of human burials which had severely disturbed the stratigraphy. However, the level at which the token was found contained other finds including a clay pipe stamped with the name Thomas Hunt. Pipes bearing this name are found widely throughout the south-west, particularly in Bath²(also see SCPR 8). The pipe and other finds suggest a provisional deposition date for the token of the middle to late 17th century. The hairstyle could also fall within a similar date range (Sarah Levitt, personal communication). It is an intriguing thought that the token and pipe may have been lost by a gravedigger at his work. The token could not be directly associated with an individual burial.

A more conventional token, with a similar motif of late 18th-century date, was one issued by Campbell's snuff and tobacco shop in Saint Andrew's Street, Edinburgh.³ This token, dated 1796, depicts a Turk's head smoking a clay pipe left on the obverse and a snuff jar below two crossed pipes, on the reverse.

I am grateful to Sarah Levitt (Assistant Curator of Applied Art, Bristol City Museum and Art Gallery) and David Dawson (Somerset County Museums Officer) for their comments. The token was examined by x-ray fluorescence by Dr. A. Tubb and S. Rutherford of Bristol Polytechnic and I.S.C. Chemicals, Bristol, respectively. The token was photographed by Ron Mason of Bristol City Museum and Art Gallery. The token was drawn by Tony Woolls.

The excavation of the church of St. Augustine the Less,

Bristol, was carried out by the Department of Archaeology and History of Bristol City Museum and Art Gallery with the aid of a Manpower Services Commission Community Programme sponsored by the City of Bristol.⁴ All site records and finds are deposited in the City of Bristol Museum and Art Gallery (Accession no. BRSMG : 25/1983). The token reference is 25/83 ABT SF1527.

References

1. Egan G. ed. (1985) 'Post-Medieval Britain in 1983, Ecclesiastical Buildings'. *Post-Medieval Archaeology* 18, 1984, 307-308. London.
2. Jackson R.G. & Price. R.H., (1974) *Bristol clay pipes - a study of makers and their marks* 50,145,146. Bristol.
3. Dalton R. & Hamer S.H. (1967) *The provincial token coinage of the 18th century, (1910-1917)* p 420, Nos. 14-16. Reprinted Seaby - London.
4. Boore E.J. (1986) 'Excavations at the church of St. Augustine the Less, Bristol 1983-1984'. *Bristol and Avon Archaeology* 4. Bristol.

Eric J. Boore

Points Arising . . .

David Atkinson replies:

I refer to Joe Norton's query in SCPR 8, page 40, illustration 27 and I think I can supply the answer.

A polished, spurless pipe stamped 'L. Fiolet/a St Omer' on the stem and dating to the c1890-1900 period found in excavations in the city by the Winchester Research Unit some years ago has an additional circular incuse stamp on the back of the bowl as follows: 'G.Browne/Woolwich' in serif lower-case lettering around the circle, and across it 'R.A./Canteen'/+ fleur de lys.¹

The actual pipe with these two stamps is one which must have been imported in vast quantities at the time for the ordinary smoker's market as it is very common in late 19th century rubbish deposits, fields, gardens, etc. in my experience. It was of very good quality indeed, having a 'polished' finish not normal in English pipes by that time, but typical of the plain Fiolet and Gambier products.

Joe Norton's Irish-looking example was clearly produced for the same person; by an Irish maker, judging from his illustration. My suggestion, therefore, would be that Gregory Browne was the manager of the R.A.'s Canteen at Woolwich Barracks at the time; he supplied the soldiers with clay pipes and ordered them himself from various makers under the proviso that his personal 'advertising' stamp be applied by the maker.

Reference

1. Atkinson & Cooper (unpublished manuscript) *Clay pipes of Winchester* Fig. 5.

Colin Tatman replies:

With reference to Joe Norton's query in SCPR 8 I have some information on Gregory Browne kindly supplied by Mr. R. J. Ewles, Curator of Plumstead Museum, London SE18 and taken from *Vincent's Records of the Woolwich District*.

Gregory Browne is listed under 'Woolwich Men of 1849' as keeping the Star Inn in Wellington Street (the Star Inn is still run as a public house). He was elected as a member of the Board of Commissioners on Easter Tuesday 1849. From about 1850, he kept the Canteen in the Royal Artillery Barracks at Woolwich and also the Camp Canteen for many years after the military went into trading on their own account.

He had his own copper tokens struck which bore the following engraving:

Obverse - The head of Queen Victoria, surrounded by the words, 'Royal Artillery Canteen, Woolwich'.

Reverse - A field gun, and 'Gregory Browne, Wine, Malt Liquor, and Provision Merchant'.

The Regimental Museum at Woolwich has some examples of these tokens.

In the appendix to *Vincent's Records of the Woolwich District* a reference is made to the Canteen as being a 'comfortable place, set apart for [the gunners] to see their friends in and take a cheerful glass'.

Lodewijk van Duuren replies:

Some comments after the question in the article of Allan Peacey about 'Stem impressions of inn signs?' (SCPR 8).

Mark No. 6 is based on a Dutch heraldic figure. Because examples of such types of impressions on stems are unknown to me in the Netherlands, it is probably not a Dutch product.

The figure on the mark is the coat of arms of the Prince of Holland : a rampant lion of gold crowned with a three-leaved crown, in the right hand a silver sword, in the other hand seven silver arrows with the points above.

These arrows represented the former seven states of Holland. The lion represents the 'stadtholder' of Holland (Dutch: stadhouder). Because Prince William IV became statholder in 1747 (after the second period without a stadtholder) the number 47 on the mark can perhaps be read as 1747. If the text 'CITT HOLDER' has the same meaning as 'city holder' it may be a literal translation of the word stadtholder.

Ed. Jarzembowski replies:

As a frequent visitor to Norton St Philip, Somerset, I was interested to read Marek Lewcun's article in SCPR 8. An interesting feature of the Jeffry/Geoffrey and Thomas Hunt pipes is what appears to be a pair of miniature fleurs-de-lys incorporated in the base stamp and not found on other Hunt pipes (Marek's figs. 10-11). Pipes bearing this symbol are reported to be common at Norton

St Philip although no documentary evidence of their makers has yet been found. There is an old pub in the village dating back to medieval times and called the 'Fleur de Lys'. Could this be another example of a connection between pipemaker and inn?

Another common Thomas Hunt pipe at Norton St Philip has a cross in the base stamp (Marek's fig. 20): the village used to have a market cross only a few metres from the 'Fleur de Lys'.

Reference

Norton St Philip Society (undated) *Walking through the history of Norton St Philip* 16pp. Wood & Co., Malmesbury.

Robin H. Smith replies:

In SCPR 8 Terence Crowley described a W. White pipe which he purchased outside Ottawa. The pipe was marked '544 W.White Scotland'. The 1900 Scottish pricelist indicates that pipe 544 was named 'Shamrock' and was selling for 8 pence per gross. The Scotland indicates a post 1891 pipe.

Bibliography

Contents of issues 30 and 31 of *Pijpelogische Kring Nederland* (all in Dutch):

No.30:

p.27-33 P.von Hout. *17th century pipe saggars from Utrecht.*

Differences between saggars from Rotterdam, Gorinchem and Utrecht are described; also details about the techniques for making these particular saggars.

p.34-47 J.van der Meulen. *Pipemakers and their marks in the first half of the 19th century.*

An official registration of all pipemakers and marks in Holland and the northern part of Belgium. Names and marks from Gorinchem,

Aarlanderveen, Gouda, Kampen, 's-Hertogenbosch, Molenbeke, Venlo, Roermond, Maaseik, Nederweert, Maastricht, Luik, Seilles, Gent, St. Nicolaas, Grammond, Brugge, Thielt, Roulers, Poperingen, Kortrijk, Vlamertinghe, Antwerpen, Mechelen, Lier, Namen, Andenne, Bergen, Doornik, Nimy-Maisières and Casteau.

No.31:

- p.50-59 J.van der Meulen. *Leyden decorated pipes from the second half of the 17th century.*
An investigation of various types of decoration on characteristic Leyden bowls.
- p.60-62 P.von Hout. *Special raised brims for saggars from Gouda.*
An article about a method for enlarging the contents of a saggarr with a pipebowl-containing brim.
- p.63-65 L.van der Berg. *Paper bags for cigars with a rebus or search picture.*
Around 1900 there were small packets with on one side an advertisement for a cigar-selling business and on the other side puzzles in different forms.
- p.66-67 P.K.Smiesing. *The Dutch clay pipe as a tool in the optical industry and photography.*
The use of a pipe stem as a stirrer of glass mixtures and a pipe bowl as a magnesium lamp.
- p.68-72 F.Tymstra. *The inundation of 1916 pictured on pipes.*
The flood of 1916 in thirteen pictures on coloured pipes.

Besides these articles, the first PKN monograph has been published (Dutch text):

Descent of Westerwald (Germany) pipemakers in both Limburgen (Provinces in Holland and Belgium) and the Trumm-Bergmens pipefactory in Weert (Holland)
by J.P.A.M. Engelen. Price Dfl.20, excluding postage.
The articles and the book are available from L.van der Berg, Bloemstede 22, 3608 TK Maarssebroek, Holland.

Kritpipor. Catalogue of the clay pipe exhibition held at Stockholms Stadsmuseum, Sweden from October 1985 to May 1986. 48 pages. Numerous photographs and line drawings.

The catalogue includes notes on the techniques of pipemaking, a history of pipemaking in Sweden, details of the life of the pipemaker Olof Forsberg and illustrations of the pipes made by Forsberg which have been found during recent excavations in Stockholm.

La Pipa. 'The International Review for Pipesmokers of Yesterday, Today and Tomorrow'. Each issue contains about 90-100 pages and is profusely illustrated with photographs and drawings.

We were pleased to receive copies of *La Pipa*, the most attractively produced annual publication of the Museo Italiano della Pipa, which is intended for the true smoking enthusiast. Although primarily written in Italian some of the articles are in English and these cover folklore and customs associated with clay pipes, the products of Gambier and other European factories and American Indian pottery and reed-stemmed clay pipes.

The Museo Italiano della Pipa is the registered office of the International Pipe Academy which was founded in 1984 'to promote a better knowledge of the pipe as a cultural, artistic and social phenomenon'. The nine founding members of the Academy include some of our own members, Ben Rapaport and Jean-Leo.

Details about *La Pipa* and the Academy can be obtained from J. M. Alberto Paronelli, Museo Italiano della Pipa, Via del Chiostro 3, 21026 Gavirate (Varese), Italy.

For Sale

Clay tobacco pipes and pipemakers of Leicester.

Privately published, 55 pages. Contains illustrations of pipes found in Leicester and a list of known local pipemakers. Available from the author, Malcolm Green of 15 Oakland Avenue, Leicester LE4 7SG. Price £3.00 which includes postage.

(This excellent book has been privately published by Malcolm and certainly deserves the support of our members).

Errata

In the article by Philip and Dorothy Brown on the Broseley industry (SCPR 8) the sense is lost in the final paragraph because a short section of text has been left out (starting at line 11, page 33). This should have read:

'... tobaccopipe makers: only 16% were described by other names such as pipe trimmers. By 1871, 38% of the main group were described not simply as pipemakers but by other terms such as tobaccopipe trimmers, finishers, ...'

but the section underlined has been omitted.

Our apologies to the authors.

In my last note on the Canada Pipe Works all dates marked 1884 should have read 1885, in keeping with the partnership record. This was a typing error on my part. Mary Henderson (the mother of William Henderson Dixon) was the sister of James McKean Henderson Sr. not of William Henderson Sr., William did have a sister named Mary, but she was not the mother of William Henderson Dixon. The Henderson genealogy is very complicated because the same names were used over and over again.

Robin H. Smith

New Members

Mr. J. E. Andrews, 39 Chatford Drive, Meole Brace, Shrewsbury, SY3 9PH.
Pipemakers in Shropshire.

Miss J. S. Barnard, Blue Pool Tea House, Furzebrook, Wareham, Dorset, BH20 5AT.
Clay from the Blue Pool estate was used for pipemaking from the early 17th century and a museum will open shortly.

Mr. D. Bunting, 8 Alwin Close, Sawtry, Huntingdon, Cambs. PE17 5XH.

Miss J. Hind, 10 Richard Avenue, Wivenhoe, Colchester, Essex CO7 9JQ.

Mr. P. Horne, 9 Argyle Street, Ipswich IP4 2NA.

Mr. D. Bedlington Jones, 11 Dockar Road, Northfield, Birmingham B31 9BD.
Collector of books, pamphlets and ephemera on all aspects of tobacco: especially snuff and snuff boxes, clay and meerschaum pipes, etc.

Mrs. M. Jones, 55 Water Orton Lane, Minworth, Sutton Coldfield, West Midlands B76 9BD.

Mr. K. Piggott, 430 Palatine Road, Northenden, Manchester M22 4JT.

Changes of Address

Mrs. S. K. Atkin, 57 Oak Way, Huntley, Gloucestershire GL19 3SD.

Mr. L. J. Edwards, 5 Primrose Hill Terrace, Jarrow NE32 5UD.