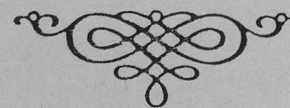


NEWSLETTER

10



April 1986

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SCPR Conference

Following the success of last year's conference, we have decided to arrange another day conference, but this year it will be held in Bristol on Saturday, 30th August 1986. A small charge will have to be made to cover the cost of hiring the room. To produce a programme and list of members attending, could you please complete and return the enclosed form by 1st July, 1986. Details of venue and programme will be sent with the next Newsletter to those who send us completed forms. You will be able to display pipes and publications and this is an opportunity to have material examined and discussed. The programme will include members' talks so on the form please tell us whether you would be able to speak about your interests or projects (a slide projector will be available). After the conference, it may be possible to have a guided walk of some old parts of Bristol. We will try and help those members who require overnight accommodation. Please telephone us on Bristol 47662 if you have any other queries. **Reg & Philomena Jackson**

Publications

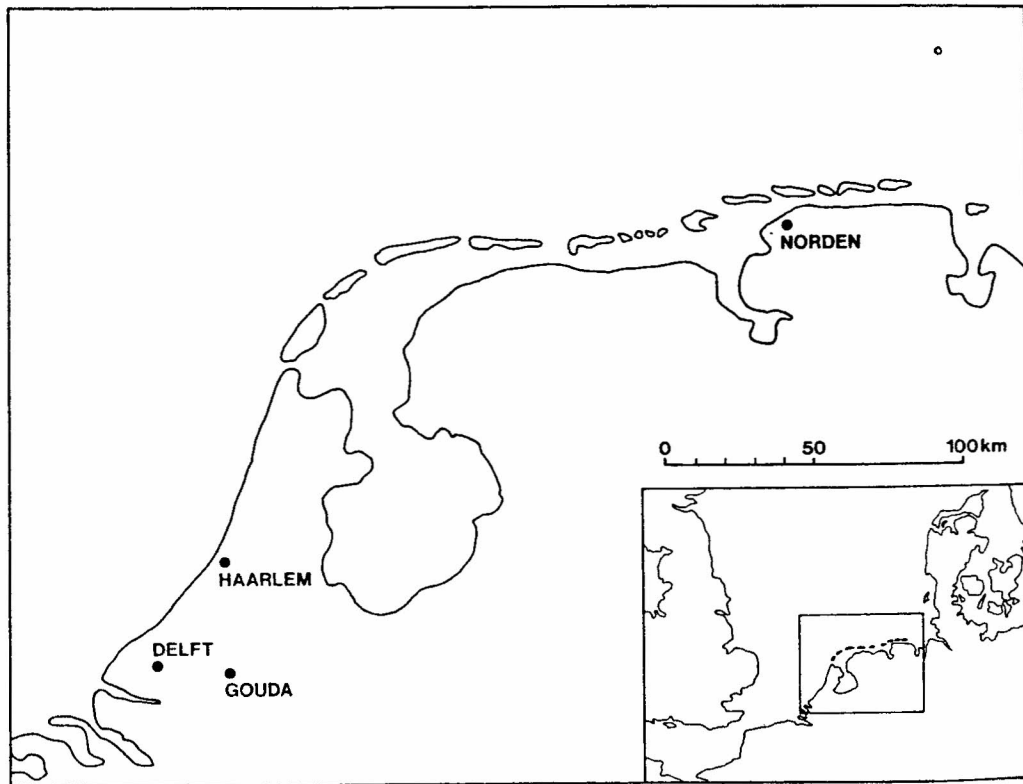
At last year's conference members expressed a desire that the Society should consider publishing longer articles than those produced in the Newsletter. We would be prepared to publish collections of such articles in what we hope would be a series of A4 size books. We have received some material and invite you to send to the Editor any suitable articles. The books would be published when we have sufficient material. It is intended that a set of guidelines will be available in order that some uniformity of approach is adopted by the contributors.

Members are reminded that when submitting articles for the Newsletter or the proposed book, they must ensure that they are ready for publication. For example, the manuscript should be carefully checked by the author, all references must be quoted in full and a good standard of drawing is required.

A Membership List of the Society will be produced with the next Newsletter.

Gouda Pipes from Norden

Norden, in Aurich, is a town in the extreme northwest of Lower Saxony, West Germany (Fig. 1). Historical records go back to the 9th century. The oldest parts of the town are situated on a so-called 'wurt', which means an artificially raised hill some 1 to 3 metres above ground level for protecting men and cattle against storms and high tides. This type of settlement is very common in the lowlands around the North Sea and some of them date back to Roman times.

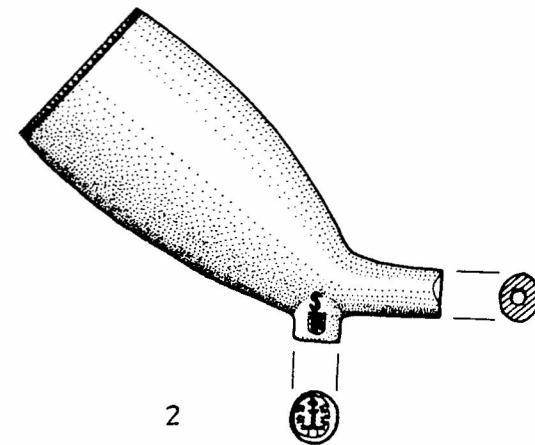


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When excavating for building constructions in the summer of 1985, three clay tobacco pipes were found on this wurt in the centre of Norden. The pipes were associated with several other artifacts, especially ceramics, which will be published separately. Especially noteworthy is part of a pipe stem bearing the inscription 'GOUDA'. This is a first reference to the possible origin of the three pipe bowls. The material was saved by an amateur archaeologist and placed temporarily at our disposal.

Each pipe is broken at the usual point, in the stem area a little behind the spur. One bowl is damaged at the rim, but a reconstructed drawing can be made with some accuracy. The general impression, based on the size and shape of the pipes, may allow us to date these three specimens to the 18th century. Following Atkinson's publication on Dutch clay tobacco pipes found in England¹ (especially his figures 26-29) we may narrow this chronological range to the second half of the 18th century, most likely around 1770. As Atkinson mentioned, most of the pipes are polished and bear a small maker's mark on the base. Our pipes from Norden were made in the same manner. One of them (Fig. 2) shows the typical 'S' over a shield on the side of the spur. This letter S stands for 'slegte', which means



2

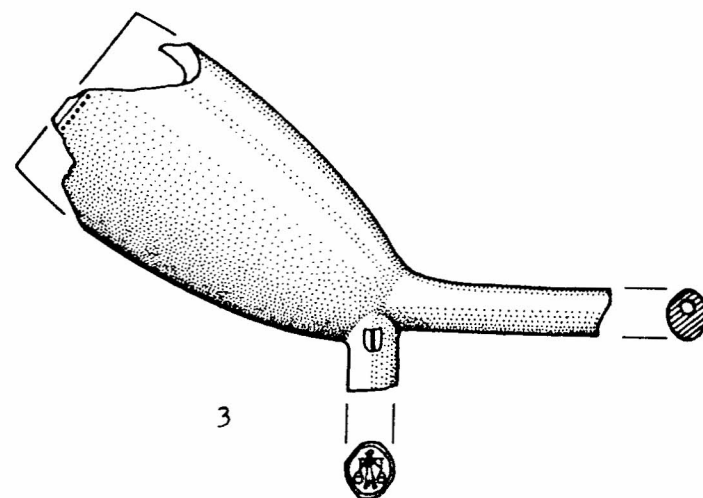
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ordinary. The mark was introduced in Gouda about 1740 following an argument within the Guild concerning the sale by certain makers of poorer quality pipes as high quality ones (Atkinson, 1972, 177; see also Goedewaagen, 1942, 38). The heraldic figure on the shield under the 'slegte' inscription of these pipes and found on both sides, gives further reference to the origin of those pipes excavated in Norden: it is the escutcheon of the city of Gouda. This stamp was introduced in 1739/1740 following a judicial decision to protect Gouda pipes against imitations made elsewhere.

The pipe with the S mark (Fig. 2) is similar to Atkinson's Gouda pipe no. 29 or to Duco's Gouda pipe types 'g' or 'h', which were produced 1750-1775 and 1775-1815 respectively.² This type was produced in very large quantities and is probably the commonest Dutch export found. It was imitated elsewhere and doubtless in Germany during the 18th and 19th centuries (personal communication from Walker in Atkinson, 1972, 179, note 8). Is our S-marked pipe an imitation of German origin? The distance between Norden and Gouda is nearly 260 km in a direct line, so the factories which possibly imitated the Gouda export-pipes in the Münster-Osnabrück area are not so far away. But Norden is known as the home of many sailing-ships and was a commercial port in both medieval and post-medieval times, so a direct import from Gouda is more likely.

The thesis of Goudan origin for our three pipes is supported by further evidence on the pipes themselves. The stamp on the underside of the spur shows the arms of another Dutch city, called Haarlem, which is situated nearly 30 km north of Gouda (Fig. 1). The Haarlem stamp was used on Goudan pipes between 1675 and 1846 (Duco, 1982, no. 122). Perhaps it is one of the marks which were either leased or sold to pipemakers outside Gouda (Goedewaagen, 1942, 40). This practice is known from 1747, but was most common after 1753 and increased with the decline of the Goudan pipemaking industry in the last decades of the 18th century.

On the second pipe from Norden (Fig. 3) is another escutcheon but only on the left side of the spur. Perhaps it is a crude sort of Goudan arms minus its stars (or a spine as some have said) or a stylized form of the arms of the city of Delft, which is 23 km west of Gouda (Fig. 1). The stamp on the underside of the spur shows a milkmaid, which is typical of Goudan pipes made between 1660 and 1940 (Duco's stamp no. 101).



The escutcheon found on both sides of the spur of the third pipe from Norden is still unidentified (Fig. 4). Perhaps it shows the arms of another Dutch town. However, the stamp on the underside of the spur is well known. It is the 'BVB' inscription, which stands for Barent van Berkel, a Goudan pipemaking company between 1730 and 1853/4 (Duco's no. 478). These BVB marks have been seen as synonymous with Goudan pipes. BVB is also known from a lawsuit around 1770 between Barent van Berkel and another pipemaker, who liked to use the inscription 'SVB', which seems to be very similar to the BVB mark (Goedewaagen, 1942, 41).

All three clay tobacco pipes found in the centre of Norden are undecorated except for the marks already described and a bead moulding around the rim of the bowl. They are very similar in size and shape. The duration of the usage of the spur-stamps discussed above indicates a date between 1730 and 1846 (see Fig. 5). Knowing that the S/slegte mark was introduced in 1740 narrows the date range. From the evolution of the types of Goudan pipes suggested by Atkinson (1972) we can further narrow the date to the years between 1750 and 1800, most probably around 1770. This assumption can be strengthened by taking into account the date of the associated tiles from this complex. They were produced in the Netherlands in the second or third quarter of the 18th century. From these points we may gather that all the material was deposited between 1770 and 1800.

This was the final phase of the main period of production of clay tobacco pipes in Gouda and of their export abroad. After the 1770s the decline of pipemakers of Gouda began. This phenomenon was caused by social conflict as a result of a discrepancy between selling prices and the cost of production. The quality of Goudan pipes was excellent, but they were too expensive for the market, which preferred cheaper clay pipes made elsewhere. Our finding of three pipes from the centre of Norden gives a small archaeological sidelight on these events.

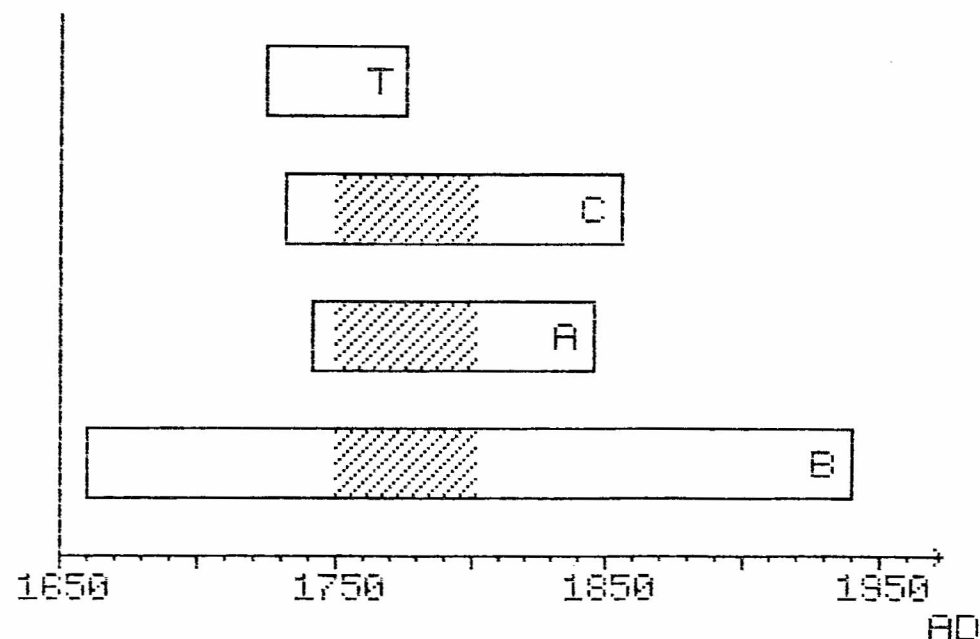
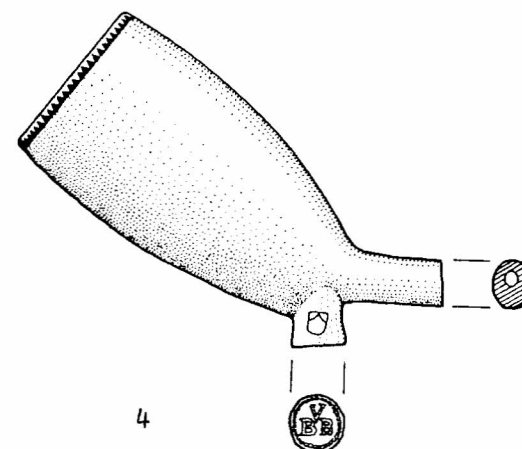


Fig. 5: Chronological chart. The narrowed dating range of the Norden pipes - as discussed in text - is hatched.

A = pipe as shown in Fig. 2

B = pipe as shown in Fig. 3

C = pipe as shown in Fig. 4

T = date range of the tiles from same site.

Acknowledgements

We would like to express our thanks to R.-P. Post (Norden) and to Dr. H. W. Fischer-Elfert (Hamburg) for their kind assistance in obtaining permission to present the clay tobacco pipes described.

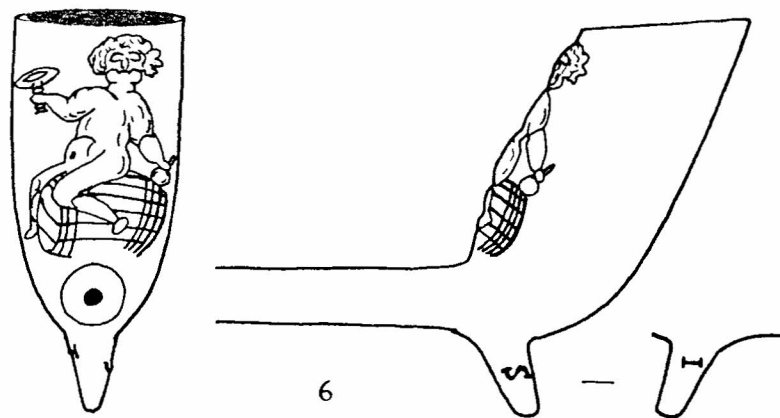
References

1. Atkinson, D.R. (1972) 'A brief guide for the identification of Dutch clay tobacco pipes found in England' *Post-Medieval Archaeology* 6, 175-182.
2. Goedewaagen, D.A. (1942) *Die Geschichte der Pfeifenindustrie in Gouda*. Amsterdam.
3. Duco, D.H. (1982) *Merken van Goudse pijpenmakers 1660-1940*. Lochem B.V.

Peter Caselitz

'Bottle and Glass' Pipes from Bath

In SCPR 8 Allan Peacey reported the discovery in Gloucestershire, Herefordshire and Oxfordshire of a group of pipes bearing possible stem impressions of inn signs. In 1985 a group of pipes was excavated from a drainage channel in the floor of a stone mine below Combe Down, Nr. Bath, Avon. The channel was a run-off for water and waste from a shute which appears to originate in the vicinity of Isabella Place (NGR ST 75856235) and its silt fill contained a substantial quantity of glass bottles, pottery, stoneware and clay pipes dating c1750-1780. Six of the pipes have a mould-imparted design on the back of the bowl depicting a cherub sitting astride a barrel holding a glass aloft in its right hand and a bottle lowered in its left (Fig. 6). The spurs are embossed 'I/S', initials which probably represent Jeremiah Smith, a pipemaker of Bath who became free in 1762 after an apprenticeship to his father John. The well-crafted design on the pipes is almost certainly the sign of *The Bottle and Glass* alehouse of St. James Street, Bath. The licence for keeping the premises for a year was granted to William Stawell on 16 December 1777 under surety of £10 put up by Jeremiah Smith. Although 1777/8 might seem to be the most likely production date, the pipes could have been made at any time between 1750 and 1780; only one other example is known and was excavated



in 1972 on the site of *The Seven Dials Inn*, Westgate, Bath.

In 1777 Jeremiah Smith was keeper of the *The Catherine Wheel* alehouse in Parsonage Lane, St. Peter and Paul. His pipes were probably manufactured at *The Pipe House* in Ambury Lane, St. James, where he had been resident until 1771; he was buried in St. James's churchyard on 3 February 1780, after which date *The Pipe House* is described as void.

References

In the Bath Record Office:

Bath Freeman's Book

Alehouse Keepers' Licences 1776-82

St. James Poor Rate Books 1779-81

St. James Church Rate Books 1747-71 and 1781

Bath City Rate Books 1766-81

In Somerset Record Office:

St. James Parish Register (DP/ba.ja 2/1/3)

Owen, M.B. (1979) *Clay tobacco pipes from Bath*; in Cunliffe, B. (ed) 'Excavations in Bath 1950-1975'.

Acknowledgements

The author would like to thank Mr. G.R. Barnard for permitting access to the Combe Down site; the excavators Philip and Anthony Wooster and Paul De'Ath for their assistance in facilitating a study of the pipes recovered, and the staff of the Bath and Somerset Record Offices for access to records.

Marek Lewcun

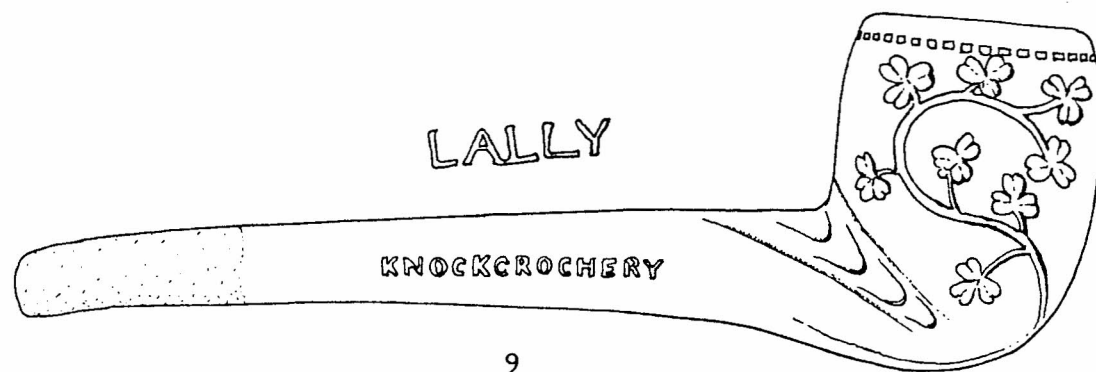
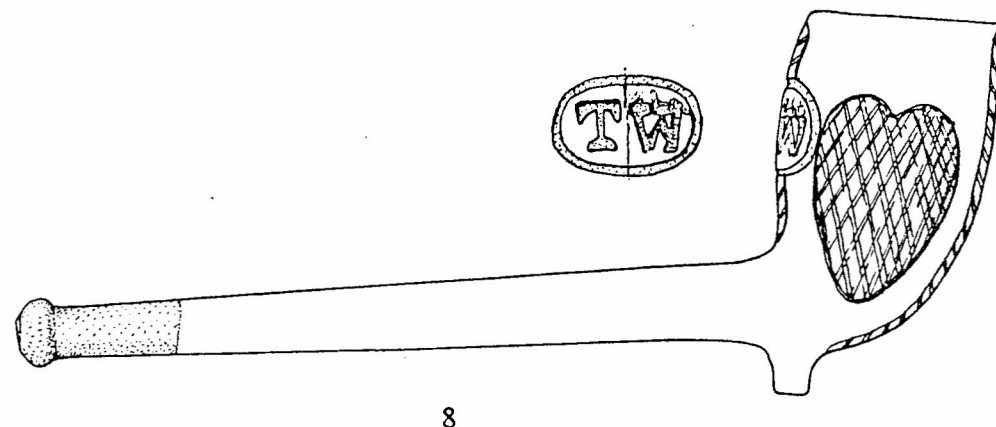
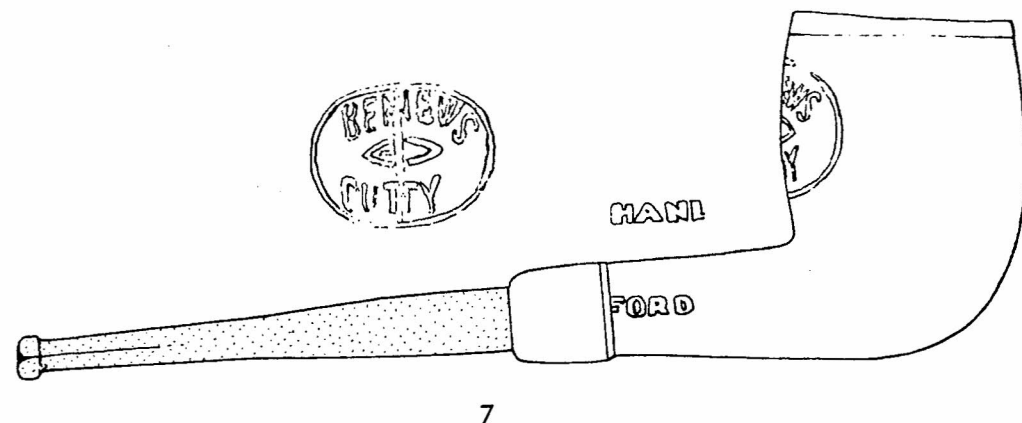
Irish Pipes

On a visit to Ireland last summer, searching for pipes proved a dismal failure. The only piece of any note which I came across was a stem fragment made by Waldie & Co. of Glasgow found at Fenit in Co. Kerry. It proved far more rewarding to keep an eye on the tobacconists' windows and see what pipes are available today.

At Waterford, T. Phelan of 14 St. George's Street had just two clays left for sale. Both had been made by Hanley's of Waterford, which I was told had closed 'about thirty years ago'. I was also told that they were designed for mounting in a plastic-and-metal mouthpiece (Fig. 7). This is clearly not the case, since the mouthpiece truncates the maker's name, and I suspect that they are just broken remains which someone has remounted. On the back of the bowl is a blurred mould-imparted mark reading '?BENEWS CUTTY'. The remounted pipe was on sale for IR £1.95 (about £1.60).

In Cork a tobacconist named Foley also had Irish-style pipes for sale. The plain grey box contained three dozen pipes packed in wood shavings. Each bowl has an Irish harp with 'ERIN' under it in one side and a hatched heart on the other (Fig. 8). On the back of the bowl is moulded the ubiquitous TW mark. I do not know who made these pipes, but the mouthpiece has been dipped a vivid dark green. The pipes were on sale for IR 95p (about 75p).

Perhaps the most interesting pipe which I came across was the 'Knockcroghery Dudeen' (Fig. 9). This I found for sale in craft shops in Cahirciveen and Dingle (Co. Kerry) and in Waterford. The pipes are made by Anne Lally of the Mill House Pottery, Knockcroghery, Co. Roscommon. They are sold with an information handout in which she says that Knockcroghery was the most famous pipe-production centre in Ireland, with at one time six plants employing up to four hundred people. The owners of these plants she gives as the Curleys, Lyons, Cunnanes and O'Briens and says that they exported to Britain and Europe. Production apparently ended in 1921 when the village was burned by the Black and Tans. Anne Lally restarted production there early in 1985.



The pipes she makes are most unusual in that they are slip cast rather than being moulded in the traditional manner. She appears to have taken an original pipe as a pattern to make the plaster moulds used in the slip casting process, presumably having first carved her name in place of the original manufacturer. The resulting pipes have a rather blurred surface detail and a tendency to have hairline cracks where the clay shrinks as it dries. The mouthpiece has a clear glaze on it. It is interesting to see how the traditional industry has been adapted to meet the demands of the potting/craft tourist market. The price likewise has been adapted - all three shops I saw were selling the pipe for IR £3.50 (about £2.80)!

David Higgins

British Pipes - In Panama!

I was recently lucky enough to spend some time working in Panama. While there I visited the Museum of Panama where they have a small display of clay tobacco pipes. The curator was good enough to dismantle the sealed glass case for me to examine them - although I did have to leave some of them attached to a board! To my surprise all the pipes appear to be British in origin, and were as follows:-

1. An Irish type with the hand of Ulster on the lefthand side (as smoked) and an Irish harp on the right. On the stem in relief is the mould number 450 and an unclear incuse maker's mark which probably reads McDOUGALL/GLASGOW.
2. A large fluted bowl with the scroll decoration around the rim; also with the incuse stem mark McDOUGALL/GLASGOW.
3. A smaller fluted bowl with a plain spur; unmarked.

4. A General Gordon pipe. It has a truncated, cone-shaped top with a band of beading. Below this on the lefthand side is St. George's flag with the words GENERAL GORDON around it, while on the righthand side is Gordon's portrait. The stem has the incuse mark J.CLEEVER/SOUTHAMPTON. Oswald's records Joseph Cleever in Southampton from 1867-95.

5. Crocodile-and-rushes motif. This design has also been found in Surrey and another example was illustrated in SCPR 3 (p13).

6. A claw bowl - of the type where there are gaps between the individual claws and the bowl.

7. An unmarked spurred bowl, with leaf-and-acorn decoration on the mould seams and a steam train on the righthand side of the bowl. The lefthand side was not seen.

8. Another unmarked spurred bowl, this time with a sailor at a ship's wheel on the righthand side. Again, the left side was not accessible.

9. A bowl modelled in the form of a hussar's head. It was made from a well-cut mould with neat, crisp detail, although the hussar has rather cardboard-like features!

10. A spurless bowl in red clay, with basket decoration on the bowl below which are flutes extending along the stem.

Apparently all the pipes were found in the Canal Zone.

The Panama Canal was started in the 1880s by the French but was eventually abandoned until 1903, when the Americans took over. They completed the project and have retained control of the Canal Zone until recently, when a process of devolvement to the Panamanians started. Unfortunately, the only bowl which can be dated accurately is the Cleever example of 1867-95. If Cleever did stop production in 1895 it would suggest that the bowl belongs to the French period of canal excavation.

However, as all the other bowls appear to be British (and I did see some French and/or European pipes from Panama Bay) I feel that it is more likely to represent 'old stock', and that these pipes belong to the extensive American activity in the area, especially during the canal construction phase of c1903-13. An article in SCPR 7 by Peter Hammond indicates the impact which late-19th century British pipes had on the American market.

Reference

1. Oswald, A (1975) *Clay pipes for the archaeologist* BAR 14.

David Higgins

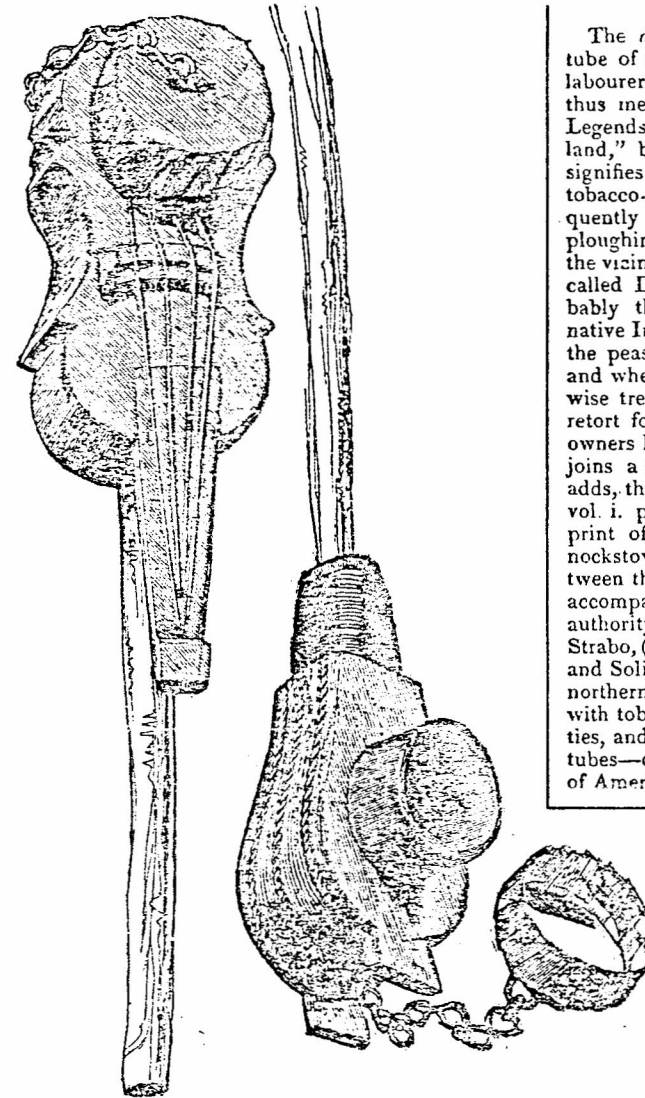
More Irish Pipes

Although our society is for clay pipe research, the paucity of information on what may be called 'genuine' Irish pipes may be sufficient apology for the following extract from *The Table Book* (reproduced on the opposite page).

The extract was made for me many years ago by a friend who has since died, and I am sorry that I cannot provide more information about *The Table Book* except that I think it was published in the last quarter of the 19th century.

Perhaps someone with access to an Irish source (or to the British Library) would like to follow up the reference to Vol. 1, p.352 in *Anthologia Hibernica* of 1793.

Hugh Oak-Rhind



Irish Pipes.

A young friend brings me from Ireland a couple of pipes, in common use among the labouring people in Dublin and Clonmel. Their shape and materials being wholly different from any in England, they are represented in the above engraving, which shows their exact size. The bowl part, formed of iron, like the socket of a candlestick, is inserted in a piece of mahogany carved, as here shown, in the shape

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The *dudeen*, or short pipe, the "little tube of magic power," wherewith the Irish labourer amuses himself in England, is thus mentioned in a note on the "Fairy Legends and Traditions of the South of Ireland," by Mr. Crofton Croker:—"Dudeen signifies a little stump of a pipe. Small tobacco-pipes, of an ancient form, are frequently found in Ireland on digging or ploughing up the ground, particularly in the vicinity of those circular intrincements, called Danish forts, which were more probably the villages or settlements of the native Irish. These pipes are believed by the peasantry to belong to the Cluricaunes, and when discovered are broken, or otherwise treated with indignity, as a kind of retort for the tricks which their supposed owners had played off." Mr. Croker subjoins a sketch of one of these pipes, and adds, that "In the *Anthologia Hibernica*, vol. i. p. 352; (Dublin, 1793,) there is a print of one, which was found at Brannockstown, county Kildare, sticking between the teeth of a human skull; and it is accompanied by a paper, which, on the authority of Herodotus, (lib. i. sec. 36,) Strabo, (lib. vii. 296,) Pomponius Mela, (2,) and Solinus, (c. 15,) goes to prove that the northern nations of Europe were acquainted with tobacco, or an herb of similar properties, and that they smoked it through small tubes—of course, long before the existence of America was known."

Stonehouse Pipe Kiln, Tiger Lane, Beverley

The site lies to the North side of Tiger Lane, Beverley, (Humberside), NGR: TA 029398. The top few inches had been disturbed by a mechanical excavator in a 'levelling out' operation ready for building work to commence. In doing so, this both exposed the site and partly destroyed it. However, parts of the site were left intact, which I discuss here.

The eastern part of the site appears to have been a working area, or possibly a yard, as a brick floor was found which was covered by a 2" (5 cm) layer of broken pipe fragments, a few crucible fragments and small deposits of raw unfired pipe clay. This layer continued over areas of the brick floor which had been disturbed at some time. There was no sign of burning or kiln waste in this area. In contrast, however, the western part of the site showed many signs of kiln activity, including deposits of ash and coal and an 8" (20 cm) layer of a solid ore/clinker substance, some with pipe fragments embedded in it. This covered a 10" (25 cm) layer of compact chalk. I believe this to be the foundation of the kiln(s), as many fragments of kiln furniture and well-burnt pipe fragments were recovered from the area. A small deposit of a yellow ochre substance was also noticed. The site was disturbed in two places: one by a modern drain cover, the other by a rubbish pit of uncertain date.

Three metal items were found, one of which I believe to be the handle from a pipemaker's needle (used for boring the hole in the stem). Another was a broken brass disc, which is numbered '334' and inscribed '... LEY IRON WORKS ...'; it is part of a 'works tally'.

Fragments of fired pipe clay with stems embedded were found in some quantity. I believe these to be fragments of crucibles, as G.R. Porter¹ writes '*... these crucibles, which are made very thin, are strengthened by the insertion of broken pipe stems. The bottoms are framed of these stems, radiating towards the centre, and having the interstices plastered with pipe clay.*' He then goes on to describe these crucibles in more detail.

Documentary Evidence

Because many of the pipes are marked with the name 'Stonehouse' it seems likely that someone by this name worked on this site. However, there is no documentary evidence in the usual sources (directories, etc.) to support this. There are a number of pipemakers known with this name but none are known to have worked at Beverley.² Francis Stonehouse worked in Hull between 1882-1903, but was also recorded in Grimsby in 1892. His sons John and Oliver are known to have worked as 'Stonehouse Brothers' between 1904-1929 in Hull, and George Stonehouse who worked in Gateshead 1902-35, is on record as saying that he came from an old established family of pipemakers from Hull. It is possible that one of these pipemakers had premises in Beverley at some time; alternatively the workshop might have been that of an unknown relative. It is likely that the manufactory was in operation only for a relatively short period of time, which would explain the lack of recorded information.

The Finds

A large quantity of pipe fragments was found. Some of these have been omitted, being too damaged to recognize the type. Also the minimum number of pipes has been counted from the fragments, so in some cases several fragments represent only one pipe bowl. A quantity of rolled, fired pipe clay fragments was recovered. Their use is uncertain, although it is possible that they may have been supports used for stacking the pipes in saggars during firing. They could equally be 'clay stoppers' to fill observation holes in the kiln for, as Porter writes '*... these are provided with clay stoppers which exactly fill the holes, and which have projections whereby they can be removed or replaced at pleasure.*'

Fig.	+	-	*	Total	MNR
10) Left Stonehouse. Right Beverley	7	2	17	26	22
11) Leaf decoration on seams	1	1	8	10	9
12) Plain bowl	10	2	10	22	22
13) Plain bowl (small)	1	1	0	2	2
14) Britannia	0	0	10	10	7
15) Rose in leaf border	0	1	5	6	5
TOTAL				48	42

+ Complete bowls

- Fragmentary bowls

* Fragments

MNR Minimum number of bowls represented.

Fig.

10) Stonehouse Beverley. The letter N has been reversed in all examples found. The R in Beverley is a slightly larger letter than the rest.

11) Leaf decoration on both seams, with circle on either side of spur (probably mould maker's mark.).

12) Plain bowl.

13) Plain bowl (small).

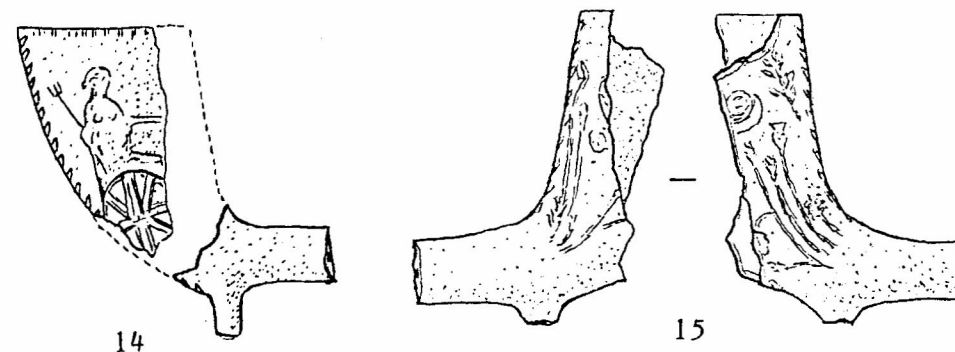
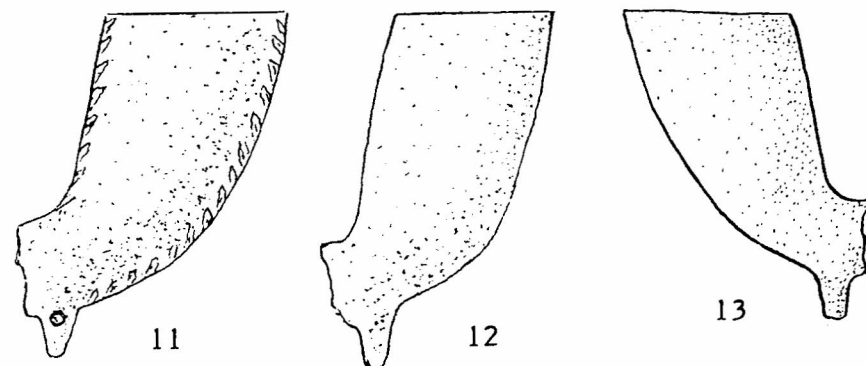
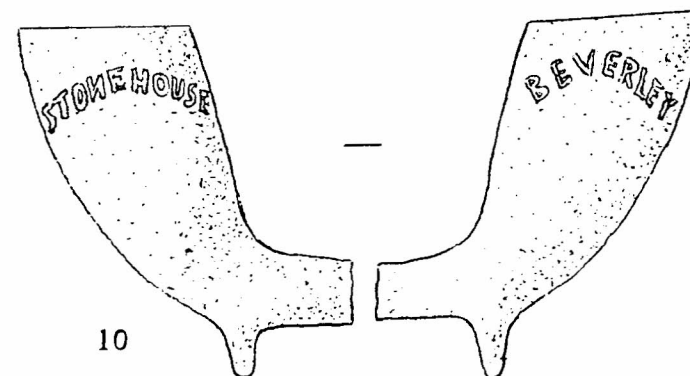
14) Britannia on both sides.

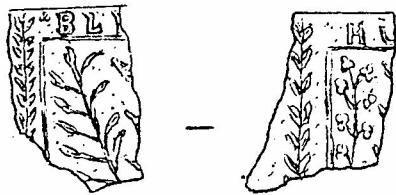
15) Rose in leaf border on both sides.

16) Two fragments of pipe bowl made by Edward Blyth of Hull.

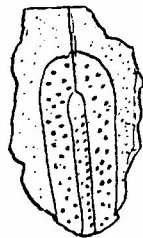
17) Fragment of bowl, probably non local.

18) Broken rolled fragment of fired pipe clay (9 of which were found, 6 of which are illustrated).

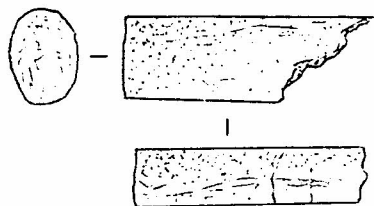




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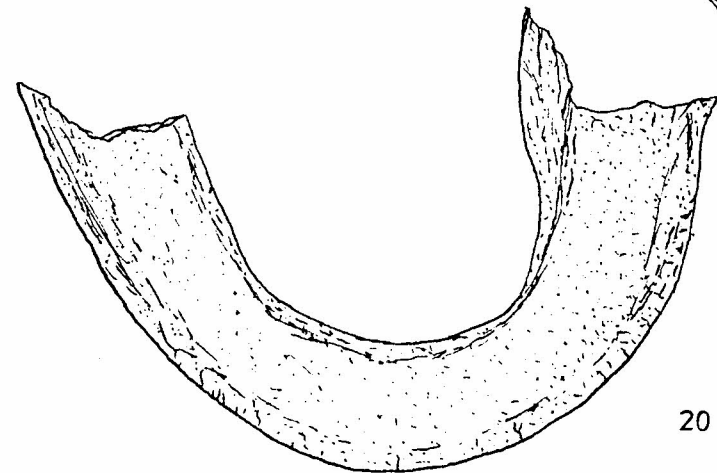
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19) Pipe clay, shaped and fired (use unknown) 3 examples were found, 2 of which are illustrated.

20) As 19.

21) As 18.

22) As 18.

23) As 18, but with tool marks.

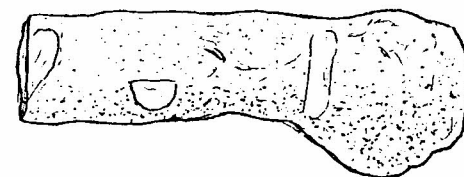
24) As 18, but grooves probably caused by pipe stems.



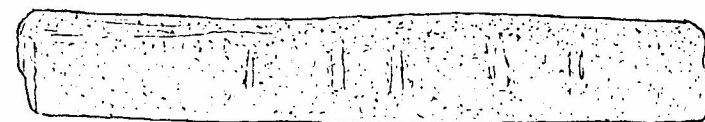
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22



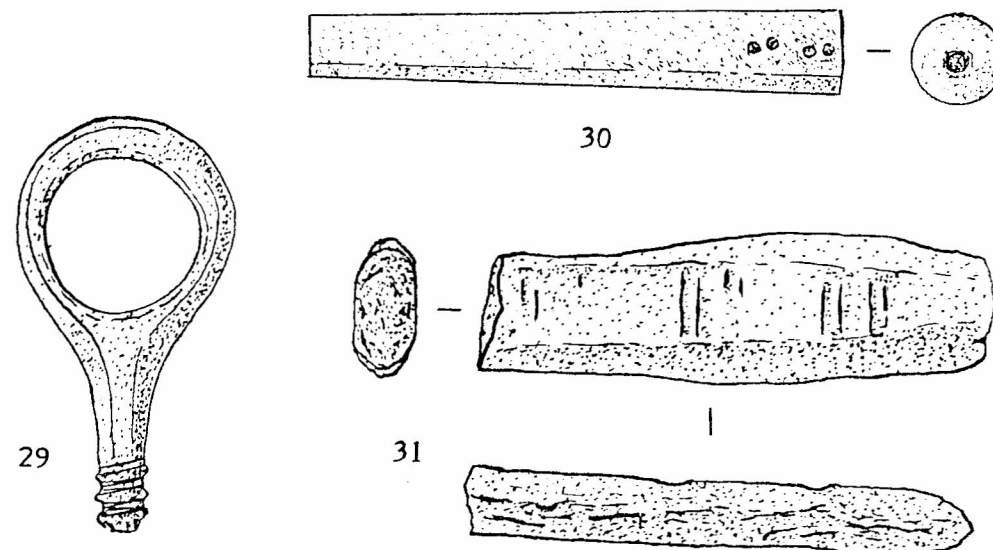
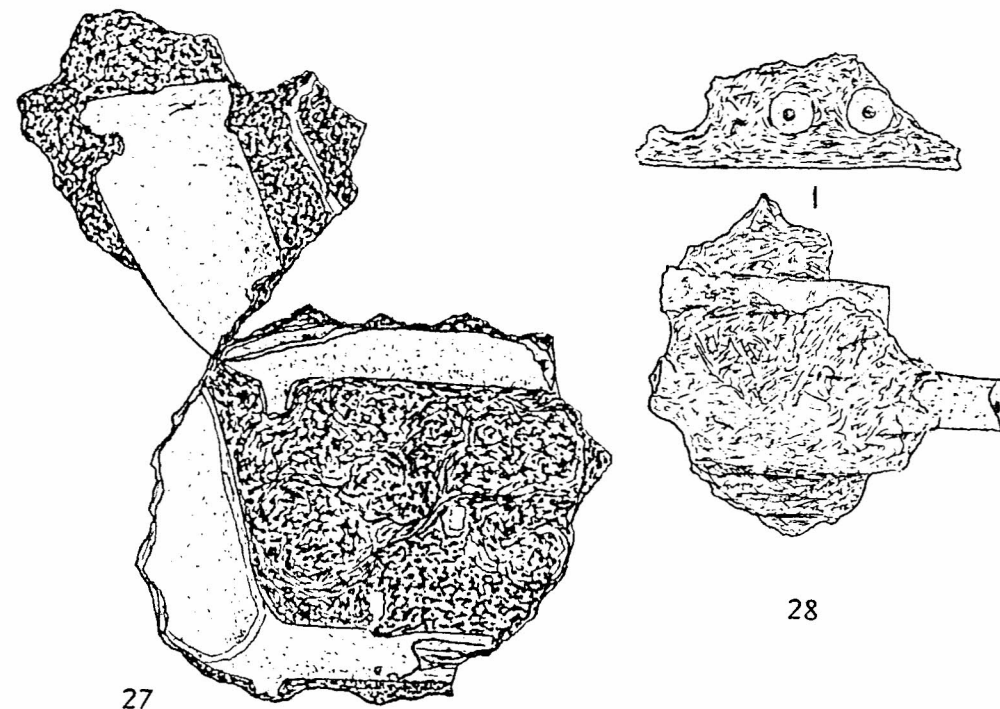
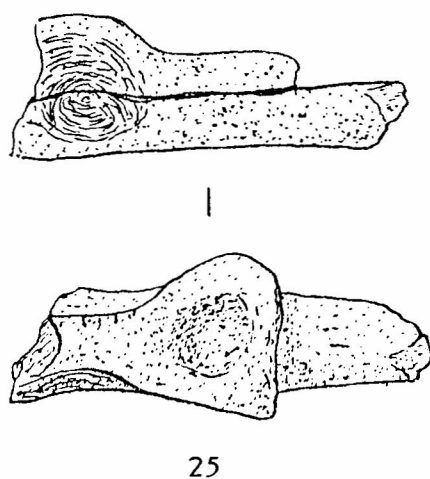
23



24

21

- 25) Two pieces of pipe clay squashed together and fired, showing finger marks (use uncertain).
- 26) Solid clinker/ore substance with pipe stems embedded.
- 27) As 26, but with pipe bowl fragments embedded.
- 28) Crucible fragment. Pipe clay with broken stems embedded, 6 examples were recovered.
- 29) Bronze ring with screw thread. Use unknown, although it does resemble an 18th century 'gadget', which was a similar ring with a cork screw attached to the screw thread, with a cylinder which would be fastened over the cork screw and could be used as a pipe tamper.
- 30) Copper handle, possibly, from a pipemaker's 'needle'.
- 31) As 18, but with stem impressions.

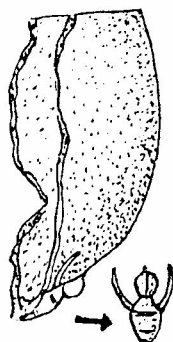


- 32) Fragmentary bowl with representation of an insect. Probably non local.
- 33) Poorly made bowl with fluted design with leaf border. Unlikely to be part of the kiln deposit.
- 34) Brass works tally inscribed (- LEY IRON WORKS -), and the number 334.

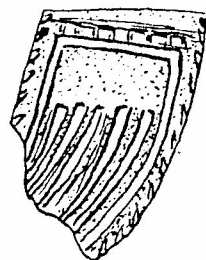
References

- 1) Porter, G.R. (1840) *Porcelain and glass* pp.99-105.
- 2) Watkins, G. (1979) *Hull pipes - a typology* BAR 63.

Martin Stothard



32



33



34

Wm. Taylor & Co. - Tobacco Pipe Makers, Shrewsbury. 1830-1912.

William Taylor, was born in 1816 in Birmingham. In 1830 he and his brother (whose name is at present uncertain but was probably Thomas - see later note) travelled to Shrewsbury to establish a pipe works in the street called Longden Coleham (Fig. 35). They took with them six moulds. In 1837 William married a local girl, Ann Chidlow, at the principal Anglican church, St. Mary's - although in deference to the bride's persuasion the children were to be brought up in the Catholic faith. The marriage caused a major split between the brothers which was exacerbated by the un-named brother joining the local branch of the Orange Order. After lodge meetings, when full of the spirit (temporal) he frequently became vociferous while standing in the shop doorway, to the embarrassment of William's family. It must be admitted that William himself was not much better behaved. In common with most pipemakers he had a day job as well - he worked as a puddler in Lowcock's Foundry, a little further up Longden Coleham. Like most foundrymen he spent his breaks (every 3 hours) in the local pub replacing lost fluids, which is where most of the profits from the pipemaking business went (Information from Jerome Rivett).

William and Ann produced ten children in the next 22 years, four of whom were to become actively engaged in the pipemaking business (see Family Tree - Fig. 36). The directories for 1880 and 1882 list Taylor, T. (Thomas, born 1844) and Taylor, W. (presumably William, born 1839). From 1888 onwards daughters Eliza (born 1850) and Ann (born 1859) were the chief makers until the dissolution of the business in 1912, Ann being the chief modeller during this period.

The works were based at 52 Longden Coleham except for the period 1886 to 1890 when it was listed at Nos. 18 and 19 Pipe Passage (which adjoined 52 Longden Coleham and was later renamed Fairford Place. It was demolished in the 1960s). Thomas produced pipes at 1 Pipe Passage between 1880 and 1882.

Fig. 35

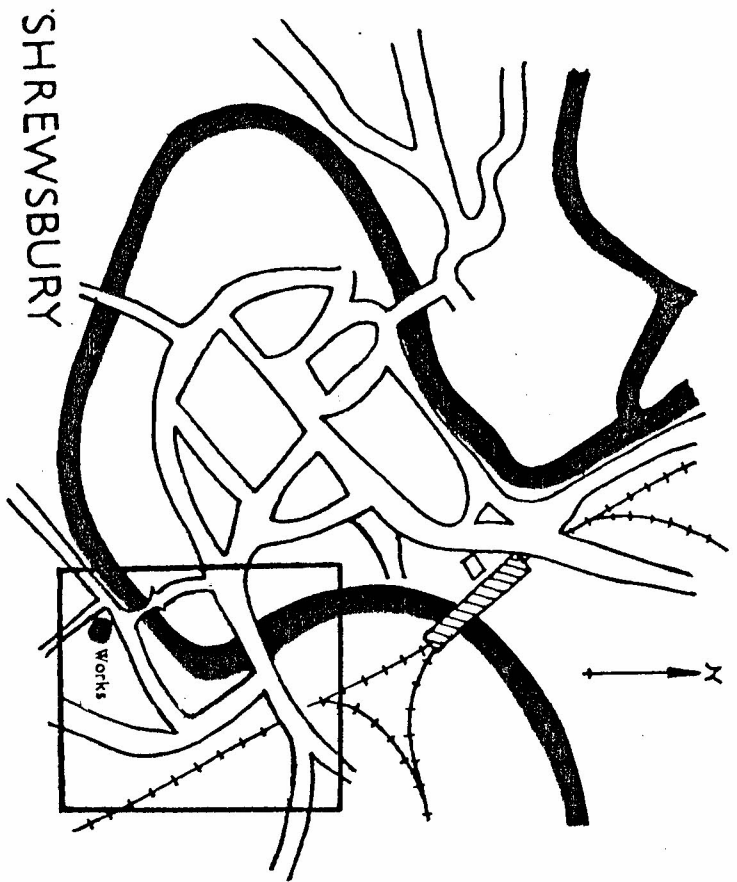
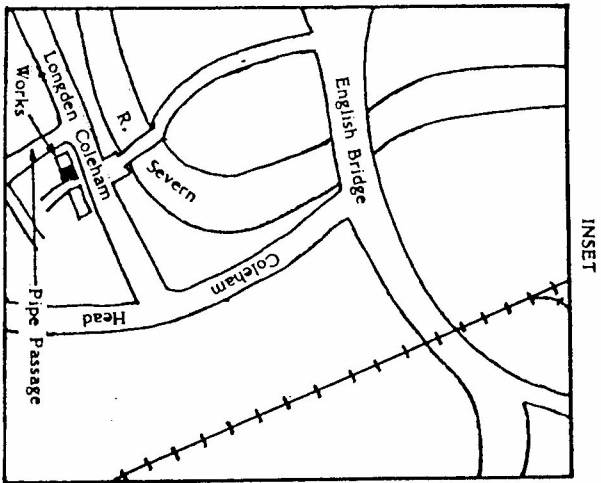
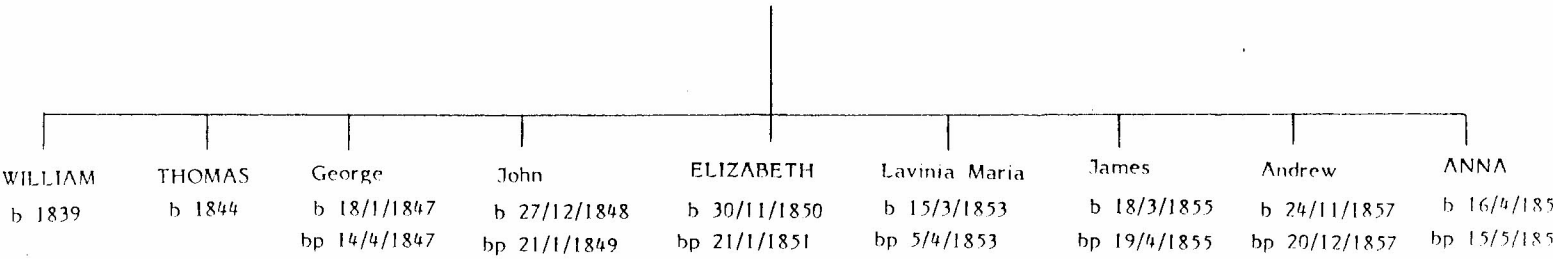


Fig. 36 Taylor Family Tree

WILLIAM Taylor m Ann Chidley
b 1816 1837



Names in capitals known as pipemakers.

b = born

bp = baptized

Information from registers of Shrewsbury Roman Catholic Cathedral.

Sizes of the pipes varied, but the Taylors concentrated on churchwardens and straws. They were often highly decorated with moulded bowls in the Victorian manner - faces, acorns, etc. I know of only two having been found, one of which is in my possession (Fig. 37). The other I was told about but have lost track of its whereabouts. This pipe, made between 1885 and 1912, is marked E. TAYLOR & (Co.) on one side of the stem and (SH)REWSBURY on the other. It is burnt black on the upper side from use and has a mould mark which has been pared smooth. The bowl has no heel but it is cracked and chipped where one may have been. The general finish of the pipe's surface is very smooth.

Towards the end of the period when clays were manufactured it is reported that the pipes were chiefly bought by public houses for free distribution. Each pipe was marked with the full or shortened name of the house in Indian ink and the mouthpieces dipped in molten wax of a colour distinctive to that house.

The kiln was situated at the top of Pipe Passage and after firing the racks were carried back to the rear of the shop where the pipes were dipped, stamped and polished by the children of the house (and anyone else available at the time).

After 1912 a few pipes were made by Samuel Taylor (the grandson of William Snr. by his youngest son, Andrew) in association with his tobacconists shop that superceded the pipe works at 52 Longden Coleham.

Note: According to the Birmingham directories Thomas Taylor was making pipes there 1828-31. There is also a John Taylor, pipemaker, listed in Birmingham 1816-39. He was probably either the father or uncle.

I am grateful to Mrs Lee of Benyon Street, Cattlefields, Shrewsbury for much information concerning the family. She was the wife of one of the grandsons Sydney and until 1912 had worked as a pipe trimmer in the family business. Unhappily, she has since died. Although she referred to the moulds as being in her loft, none were later found.



37

Evidence from directories:

All addresses 52 Longden Coleham unless otherwise stated.

Kelly's

Taylor, Wm. & Co. 1856, 1863, 1870, 1885, 1891, 1900, 1909.

Pigot's

Taylor & Co. 1835.

Bagshaw's

Taylor, Wm. & Co. 1851.

Cassey's

Taylor, Wm. 1871, 1875.

Worrall

Taylor, Wm. 1874.

Shrewsbury

Taylor, T. 1 Pipe Passage 1880, 1882.

Taylor, W. 1880, 1882, 1910.

Taylor, W. & Co. 18 & 19 Pipe Passage 1890.

Taylor, Mrs. A. & E. 1903.

Wildings

Taylor & Co. 18 & 19 Pipe Passage 1886

Taylor, Mrs. A. & E. 1888, 1896, 1899.

John Andrews

The SV Mark: A Silversmithing Connection?

The mystery of the SV mark has attracted much comment over the years (see SCPR 4): the following may clarify (or cloud!) the debate further.

The system of British hallmarking is well known, with lists of facsimile marks used by the various official assay offices readily available. Although research continues into the history of, and makers associated with, these offices, much original work is being done and has been published on the various minor guilds or individual craftsmen who worked in the provinces as goldsmiths and silversmiths. Although the majority of the surviving work is represented by spoons, these provincial makers were for the most part highly competent and able to manufacture a wide range of both hollow and flat wares.

Attention has recently been drawn to an SV mark which appears on the products of some of these craftsmen. This takes the form of the letter S inside or over a V in a shaped shield. This mark is struck in addition to the usual maker's mark and/or other symbol.

One of these marks was illustrated in 1921,¹ and other examples have come to light since, although a corpus has yet to be published. Two further examples are illustrated here. Fig. 38 was found on a two-handled caudle cup c3½" (9 cm) tall, dated stylistically to c1670; it also bears the maker's mark IE and another mark of a seeded rose, Fig. 39 is from a small trifid spoon of c1680. The SV mark is struck in the usual position in the bowl near the stem and on the back of the stem together with an indistinguishable maker's mark.

It has been suggested that the SV marks found on silver were intended to act as a mark of quality for those smiths unable or unwilling to submit their wares to one of the official assay offices.² The major source of metal for all silversmiths until the great recoinage of 1696, and the consequent introduction of the higher Britannia standard, was the coin of the realm, either clippings or actual coinage. The coinage being in the main of the



38



39

Scale 2:1

same quality as the standard accepted by the main assay offices, (ie 925 parts of silver per 1,000), it could easily be melted and recycled without the need for further refining.

Five-shilling or crown pieces, first introduced during the reign of Edward VI, provided relatively large pieces of silver which would also have the advantage of being known by the general population to be of good quality - unlike some of the greatly debased coinage of Edward's father Henry VIII, which contained up to 50% alloy. The SV mark may thus have been meant to show that the article was made of Silver/Sterling/Standard, the V representing the crown or 5 shilling piece.

If this is correct, perhaps the SV mark came to be regarded in the same way as the later A1 mark was applied to silver-plated items. (The original A1 designation seems to have been applied to ships on Lloyd's register. Its use on electroplate after 1840 was universally copied and accepted worldwide). A1 implied a certain standard of electroplate; although not having the force of law it was the responsibility of the various manufacturers to maintain its reputation.

Examples of SV-marked pipes with additional makers' marks are known. The silver examples noted all have the SV mark as well as actual makers' marks, and although regional styles in silverware are known it is not possible to assign the examples known to any particular area. Hopefully, 16th-century SV-marked silver will eventually turn up. At the moment one can only speculate that the pipemakers were copying the symbol already in use by the silversmiths, its meaning unknown to us but accepted by the purchasers of provincial plate. If SV does

represent a maker's mark, its wide geographical spread and generally non-standard position on the pipe does seem to present more difficulties than if it could be regarded as a symbol of implied or actual quality.

Reference

1. Jackson, Sir Charles J. (1921) *English goldsmiths and their marks* p.481.
2. Personal communication from members of the antique silver trade, including Brian Beet, Ian Pickford and Michael Spencer.

David Barker

Corrections and Additions to 'Registered and Patented Clay Tobacco Pipes' Published in BAR 146, 1985

- p.41 : Design registered by Charles Crop & Sons in 1896 should read "Rugby and Association".
- p.90 : Add note (51) to Rd.No.352153.
- p.95 : For Rd.No.373036 Duchess of Gloucestershire should read Duchess of Devonshire.
- p.125: For Registered trade mark no.20859 delete comma in the name William Paine Batson.
- p.127: Insert Rd.No.193263 to the trade mark registered on 20 February 1896.
- p.131: Note 4 should read as follows:-
The firm of McDougall also used a triangle containing 'Mc' in their price lists and catalogues which was given as a trade mark but this was not registered.
- p.138: Patent of 7 May 1870 (No. 1305) should read as follows:-
For "Improving the sanitary construction of tobacco pipes arranged for the purpose of entirely preventing nicotine juice from entering the mouth of the smoker, and to form means of egress for such juice".

A small tube projects from the mouthpiece into a chamber near the bowl. An inclined passage closed by a cap forms the spur (forward-leaning) 'for the outlet of nicotine, saliva and c.'
Transfer note (7) from Patent 2016 of 1872 to Patent 1305 of 1870 above.
Patent of 6 July 1878 (No.2706) submitted by Alexander Liston.

Fifth paragraph in Conclusion should read late 1870s and early 1880s.

Since the paper was submitted two further registered designs for clay pipes have been discovered which slightly extend the known period for such designs.

Both were submitted by William Brown of 34 Bohn Street, Stepney, London E., (son of William John Brown late of 1 Bohn Street) and are as follows:-

Rd.No.630138

Registered 30 December 1913.

Design: Bowl shaped as a kneeling horse supported on a branch, the latter forming the angled stem. The horse is facing away from the smoker.

Rd.No.643687

Registered 12 November 1914.

Design: Bowl shaped as head of a Roman Centurion, wearing the characteristic Roman helmet. Pointed collar. Stem slightly curved.

(It is not known at present how long William Brown continued to manufacture clay pipes but he was still living at the same address when he died on 15 August 1927. His will, made four days prior to his death, made no reference to pipe making).

Because of the above two additional designs the potential total of designs submitted for clay pipes should now be revised to 314.

I will always be pleased to receive further details of designs not illustrated within this paper.

Peter J. Hammond

David Bedlington Jones replies:

1. Referring to the rampant lion mark described by Allan Peacey in SCPR 8 (Fig. 6), the design bears a strong resemblance to the Dutch 'Pro Patria' watermark, which is still produced by the paper manufacturers Van Gelder of Holland.

Gaskell¹ illustrates the mark, showing the lion and Maid of Holland, surrounded by a low fence-like construction. The lion appears to hold a bunch of arrows, tied with a piece of trailing string, or ribbon.

The illustrations in Cohen² are very small, but he gives a good description:

47 *Pro-Patria/Maid of Holland. Hand made. Cream laid with line mark c1770, Dutch. This design of the Maid of Holland defending the land is the origin of our Britannia mark. It was imported from Holland for some time before replacing the Fool's Cap. This design occurs as early as 1616.*

I also have a foolscap sheet, c1780, with a different Pro Patria design. The lion is carrying a large scimitar, the arrows and string; the Maid of Holland (or Britannia) is replaced by a Fool, holding a hat on a pole above the lion in the manner of a parasol. On the modern sheets the lion holds only a dagger: perhaps Van Gelder 'tidied up' the design?

None of my reference books gives a full description of the significance of the Pro Patria mark, but as the object was to defend the land, swords/daggers and arrows would be appropriate.

References

1. Gaskell, P (1972) *A new introduction to bibliography* (O.U.P., reprinted with corrections, 1979) fig.37 and p.75.
2. Cohen, C. (1979) *Watermark 74*, an exhibition at Paper Point, London, 1 Sept. - 31 Oct.; catalogue note, and illustration 47.

2. I was much interested in the article in SCPR 4 on William Bragge, as I recently bought a copy of his *Bibliotheca Nicotiana*, Birmingham, 1880. You may be interested to know that the poem first appeared in *Punch* on 11 February 1882. Stylistic and other evidence suggests that the poem was written by Samuel Timmins (1826-1902); a Birmingham author, F.S.A., historian, and 'worthy'. The article describing Bragge's collection, *The Pipes of All Peoples*, first made an appearance in the *Birmingham Weekly Post* for 16 December 1870, under the pseudonym 'Este', and was later used to introduce Bragge's book of 1880. Bragge's collection of Tobacco Books was sold by Sotheby's on Wednesday 1 June 1882; 265 lots made £180.04.00. Twenty years ago a search was made for the whereabouts of lots 256 and 257, *Pipe-Makers Guild of Gouda, the original records 1660-1724 and The original grants and papers, etc. 1683-1826*, with no apparent success. A Mr. Wareham bought them and they were displayed at his galleries in Castle Street, Leicester Square, in 1882. I am currently working on the authorship and the bibliography of the 'P.O.A.P' article and poem, and eventually hope to print a pamphlet on Samuel Timmins.

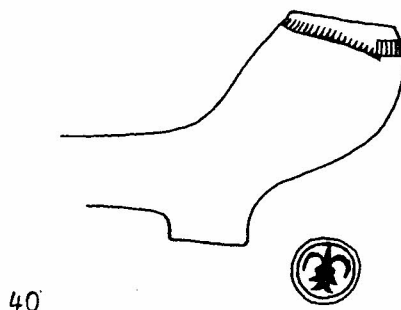
Marek Lewcun replies:

1. In SCPR 9 Ed. Jarzembowski suggests a connection between the fleur-de-lys and cross-stamped pipes of 'The Hunt family identified' (SCPR 8) and the inn of the same name at Norton St. Philip, Somerset. The possibility of such a connection was examined, but during the period in question it was found that the Hunt family were neither leaseholders nor tenants of the property concerned, which in 1638 was described as a '... Dwelling house in Norton Scituate over against the markett Crosse there, being now Converted into An Inne or vittuling house and Called by the Signe or name of the fflower de Luce in Norton with a Stable & Barne & other out houses well built & very Convenient pt.where of is Converted in to Tenements wth the garden & yard Cont. i rood ...' and of £3-06-08 yearly value.

In SCPR 8 the phrase 'no documentary evidence' was used in the context that none stating the *occupations* of the family were known. I declined from suggesting an apparently obvious connection on the grounds that the known leases and deeds would have rendered it a somewhat rash statement; the device of a fleur-de-lys was a trademark used widely during the 17th century, particularly by pipemakers, and was used again at Norton St. Philip by Henry Putly c1655-1670 as shown (Fig. 40).

Reference

Somerset Record Office DD/RG/36.



2. Having been Assistant Supervisor (Excavations) in Bath I can only endorse the views expressed by Malcolm Atkin in SCPR 9. However he appears to have missed the point raised at the September 1985 conference, for it was not suggested that pipes be collected from archaeological watching-briefs. The suggestion was aimed at those sites, vast in number, which are out of the professional archaeological circuit's financial and staffing reach.

Clay pipes are unique in their capacity as a post-medieval dating agency, having developed rapidly over a short period of time and often being stamped with the marks of manufacturers traceable by documentary research. It is therefore imperative that they are recovered from sites in the correct way. They cannot

simply be put in a bag, taken home, washed and catalogued. Any person wishing to be constructive in removing a pipe from a stratified deposit must be prepared, in the absence of a professional, to undertake adequate archaeological recording of the surrounding environment; for only in this way can a pipe be placed in its correct historical context in such a manner as to further knowledge of both it and the site from which it came.

SCPR is now two years old and, along with the archaeologists' awareness of the value of the clay pipe, is still developing. It is essential that its members create the right image: that we are here to research, to develop, expand and share our knowledge of these artefacts, not merely to 'collect' them.

Members, if they have not already done so, should let their local museum or archaeological society know that they are interested in and working on pipes, for there are not many of us around. Museums always welcome the assistance of students of specialized fields of research in which their own employees are not expert, particularly when it comes to identifying and dating local finds. As long as members pursue the correct channels of: (i) permission to be on the site; (ii) establishing ownership of the finds (the legal owner of a piece of land is *at all times* the legal owner of anything found upon it until otherwise directed by him), and (iii) recording both the finds and the contexts from which they came, then the situation to which Malcolm refers will not arise.

Clay Pipe Bibliography

The SCPR meeting in September discussed the need for a bibliography of clay pipe publications. It was felt that each entry should include the usual information: title, author(s), main article title and author(s), journal, book publisher, date - plus a short comment on content. This could take the form of whether or not illustrations and/or photographs are included; the approximate length of the article (eg one line in a Roman excavation report, or a six-page multi-site report on clay pipes in Taunton; and perhaps an indication of the availability of the article/book (eg offprint available from ..., or, copy in Local History section, Norwich City Library).

I was also wondering if it would be possible to comment on the reliability of some of the older sources. For instance, some of the statements made in pre-1960 articles on East Anglian pipes have been radically altered in the light of recent researches. Local researchers are probably best able to make such comments - a simple 'information on pipemakers out of date' or 'bowl dates revised in 1981' would be sufficient.

When the entries have been collated and entered on the appropriate machine, the county-by-county or area lists could be made available on request and receipt of a large SAE.

In the meantime, could members interested in such a scheme please write to me at my new address, giving their name, address and county/area/town, so that I can see who is willing to cover what. After further discussion with Peter Davey (who compiles a bibliography covering a wide range of subjects published in the journal *Medieval Ceramics*), I will give further details of what to send and where to send it. Offers at the SCPR meeting came for Hampshire (Karen Parker), Greater London (Colin Tatman), Norfolk/Suffolk (Susanne Atkin), and, I think, Dorset, but unfortunately I was unable to get the member's name.

If anyone has any suggestions or comments to make on the form a bibliography should take, and to what uses it should be put, please let me know.

Susanne Atkin

Bibliography

The Archaeology of the Clay Tobacco Pipe IX. More Pipes from the Midlands and Southern England.
Edited by Peter Davey. (BAR British series 146 (i and ii)), 1985. 553 pages; 172 figs. Available from BAR, 5 Centremead, Osney Mead, Oxford OX2 0ES, England, price £24.00.

- | | |
|---------|--|
| Page | Part i |
| 3-4 | Butler, L. 'Obituary: Dr. I.C. Walker'. |
| 5-22 | Oswald, A. 'On the life of clay pipe moulds'.
Uses documentary and archaeological evidence; illustrations include alterations to marks in the moulds, and excavated bowl groups showing survival of old-fashioned shapes. |
| 23-27 | Higgins, D.A. 'Mathematical approaches to recording the stem curvatures of clay tobacco pipes'.
Based on two complete early 19th century pipes, he argues for the establishment of a standard for stem curvature measurements. |
| 29-156 | Hammond, P.J. 'Registered and patented clay tobacco pipes'.
Excellent, detailed article on 19th and early 20th century registered designs. Many illustrations, including original representations, adverts, and trade marks and registered pipe designs from Britain and France. Invaluable for researchers and collectors. |
| 157-236 | Davey, P. with Greene, P.G. 'Clay pipes from Norton Priory'.
Study of 17th-19th century pipes from the Priory excavations and from Norton Village, Cheshire. Illustrations include Chester marks. |
| 237-289 | 'The Newcastle-under-Lyme clay tobacco pipe industry'.
Lists pipemakers and illustrates marked pipes from Newcastle and north Staffordshire (mainly casual finds). Notes on makers in the Potteries, with illustrations of marked pipes. |

- Part ii
- 291-307 Higgins, D.A. 'Leicester clay tobacco pipes'. Discusses and illustrates marked/decorated stems and bowls of the 17th-19th centuries; appendix deals with a group of c1780-1820 bowls from Elbow Lane.
- 309-324 Atkin, S and Davey, P. 'Clay pipes from a 17th-century well/cesspit on St. Stephen's Street, Norwich'. Study of a large group of unmarked bowls from a single context, using typology, bowl measurement etc. set against social background of pipemaking.
- 325-336 Woodcock, D.J. 'Pipes attributed to William Hensell, clay tobacco pipe maker of Norwich, Norfolk, c1825-1853'. Illustrations from the writer's own collection; includes an interesting source for the kneeling slave on anti-slavery bowls of the early 19th century.
- 337-362 Higgins, D.A. 'Clay tobacco pipes from 27 George Street, Hemel Hempstead'. Illustrates mainly unmarked 17th-century bowls, plus marked 17th-19th century fragments; 3 figs of marked bowls in City Museum, St Albans.
- 363-388 Tatman, C. 'Stamps and mouldings on clay pipes found in London'. Includes new makers' marks, all from the Thames surface mud. Detailed catalogue, with many snippets of information on sources and parallels for the decoration, accompanies the drawings.
- 389-399 Jarzembowski, E. and B. 'Internal bowl marks in pipes from London'. Based on examination of a large number of pipes (mainly 18th century); 3 figs show the variety of marks used.

- 401-404 Le Cheminant, R. 'The Dick Whittington pipe'. Describes the Whittington legend and the history of the Whittington Stone tavern.
- 405-422 Higgins, D.A. 'Clay tobacco pipes from the Dorking area of Surrey'. Illustrates mainly 19th century pipes; sections on two excavated groups.
- 423-433 Higgins, D.A. 'The Thorntons of Dorking: clay tobacco pipe makers'. Documentary references to the Thornton family from the 17th to the 19th centuries.
- 435-438 Higgins, D.A. 'Clay tobacco pipes from Shepton Mallet, Somerset'. Plain and marked pipes of the second half of the 17th century (from a garden).
- 439-553 Grant, A. and Jemmett, D. 'Pipes and pipemaking in Barnstaple, Devon'. Comprehensive study using documentary sources for makers and pipe shipments from Barnstaple and North Devon. Studies pipemaking in Bideford, and the export of North Devon pipeclay in the 17th century. Section B illustrates pipes from excavated sites and local collections.

Susanne Atkin

Atkin, S. (1985). 'The clay pipe-making industry in Norfolk', *Norfolk Archaeology* XXXIX, Part II, pp.118-149; 9 figs. Discusses tobacco imports into Norfolk and its use and sale; examines local pipemakers, their equipment, and clay shipments. Illustrations include local styles of 17th-century marking, and marks of London and ?Dutch origin; 18th and 19th century maker's initials and bowl designs including an ostrich (from Wells), slaves (from King's Lynn), and Town Arms (from Yarmouth and King's Lynn). Also illustrated are pipes from Hull, Chester and Holland found in Norfolk. Appendix I lists Norfolk pipemakers (excluding Norwich). A very limited supply of offprints, £2.00 each including postage, available from Susanne Atkin, 57 Oak Way, Huntley, Gloucester, Glos. GL19 3SD.

Help!

Miniature pipe, total length 55 mm; height including spur 17 mm. Maker's mark impressed (Fig. 41). I have searched through all my literature on the subject, with no success. The pipe is too small to smoke, and with an internal bowl diameter of only 6 mm, it is probably too small to take a cigarette. It has been suggested that miniature pipes were made for doll's houses - perhaps a very large doll's house in this case? I do not think it has any great age, and probably made for advertising purposes. Comments please.

David Bedlington Jones

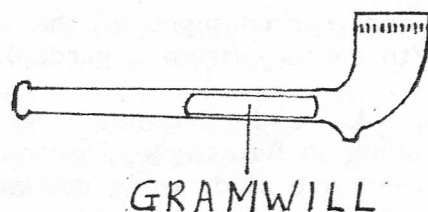


Fig. 41
Scale - Pipe 1:1 Mark 2:1

I am currently engaged in sorting out and drawing the pipe collection at the Castle Museum, York. On two of the 17th-century pipe bowls is a milling mark across the base (Fig. 42). Can anyone suggest a reason? Possibly a tally mark?

John Andrews



42

New Members

David Barker, Assistant Keeper of Archaeology, City Museum and Art Gallery, Hanley, Stoke-on-Trent, ST1 3DW.

Currently researching the pipes and pipemakers of Staffordshire.

Ian Beckey, 17 New Station Road, Kingswood, Bristol.

Tom Doig, Curator, Cambridge Folk Museum, 2/3 Castle Street, Cambridge CB3 0AQ.

South Cambridgeshire and North Hertfordshire pipes and pipemakers.

Paul Heywood, 7 Hampton Grove, Bury, Lancashire BL9 6PT.

19th century figural pipes.

Walter Loewe, Svenska Tabaks AB, Box 17007, S-104 62 Stockholm, Sweden.

Kenneth Machin, 16 Raven Crescent, Westcott, Aylesbury, Buckinghamshire HP18 0PA.

Collects clay pipes and items associated with their manufacture.

Change of Address

Lesley Simpson, Assistant Curator, Down Museum, The Mall, Downpatrick, Co. Down, N. Ireland.

Data Protection Act, 1984

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