

Rejoined Since Membership List Published

Borre Ludvigsen, Svingen 10, Krakeroy, 1600 Fredrikstad, Norway.

Janet Rutter, c/o Grosvenor Museum, 27 Grosvenor Street, Chester.

Gareth Watkins, 620 Beverley Road, Hull HU6 7LL.

Changes of Address

Karen Parker, 2 St. Swithin's Court, Cranbury Place, Southampton, Hampshire.

Robin Smith, Doppelgasse 94, Haus 13, 3412 Kierling, Austria.

Corrections to Membership List

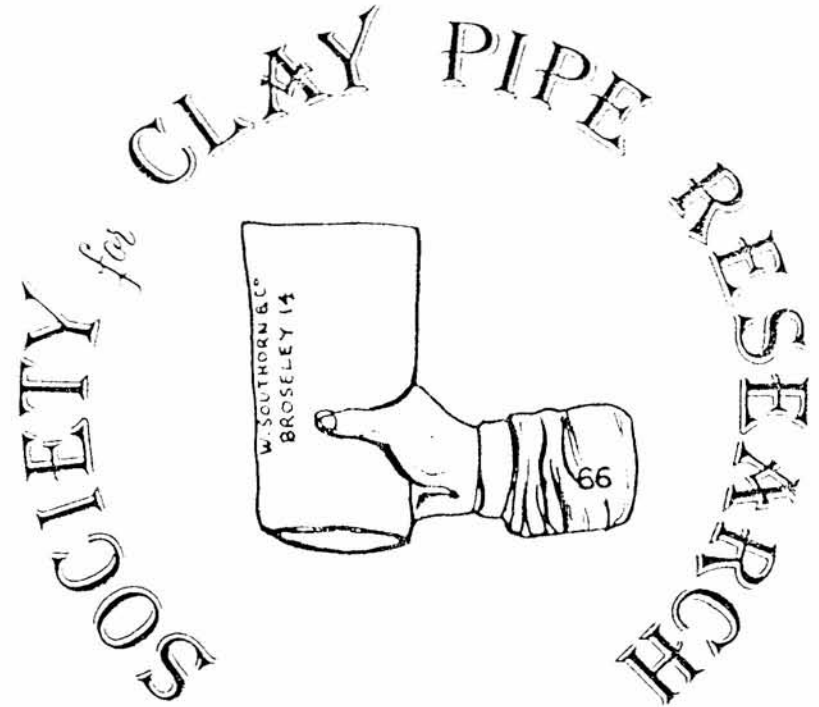
We apologise for omitting:

Benedict Goes, Pijpenkabinet, Oude Vest 159a, 2312 XW Leiden, Holland.

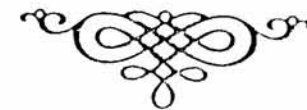
General historical interest in clay tobacco pipes.
Pipemaker.

Marek Lewcun's interests should read:

Pipes and pipemakers of Somerset and Wiltshire, documentary research and pipe dating techniques.



NEWSLETTER 12



October 1986

Honorary President: Adrian Oswald, 10 Lack's Close, Cottenham, Cambridgeshire.

Editor: Roger Price, 23 Trelawney Road, Cotham, Bristol BS6 6DX.

Treasurer: Philomena Jackson, 13 Sommerville Road, Bishopston, Bristol BS7 9AD.

Typing & production: Reg Jackson

Contributors

Susanne Atkin, 57 Oak Way, Huntley, Gloucestershire GL19 3SD.

David Atkinson, 116 Phyllis Avenue, Peacehaven, East Sussex BN9 7RQ.

Ron Dagnall, 14 Old Lane, Rainford, St. Helens, Merseyside WA11 8JE.

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

Don Duco, Pijpenkabinet, Oude Vest 159a, 2312 XW Leiden, Netherlands.

Malcolm Green, 15 Oakland Avenue, Leicester LE4 7SG.

Peter Hammond, 81 Ena Avenue, Sneinton Dale, Nottingham NG2 4NA.

Paul Jung, P.O. Box 817, Bel Air MD 21014, USA.

Richard Le Cheminant, 30 Elsenham Street, London SW18 5NS.

Marek Lewcun, 13 Cedric Road, Weston, Bath, Avon BA1 3PD.

Joe Norton, National Monuments Branch, Office of Public Works, 51 St. Stephen's Green, Dublin 2, Ireland.

Copyright remains with the individual authors.

SCPR Conference

We held our second annual conference in Bristol on 30 August 1986. We were pleased to welcome about 40 members from all over the United Kingdom, and also from Holland, Belgium and Ireland.

The morning session started with Joe Norton from Ireland who gave us an insight into the development of the Irish clay pipe industry. Joe's excellent work has created a firm foundation for research on this aspect of Irish trade. It was particularly pleasing to see slides of the moulds that Joe has discovered and the famous 'pipe graveyards' where large quantities of clay pipes were discarded on and around the graves by mourners. Elsewhere, Joe has found a gravestone with a carving of two crossed pipes with their bowls facing downwards. Is this representation of pipes on a gravestone unique?

Peter Hammond's talk on the McLardy family of Manchester and the Tennants of Tweedmouth and Newcastle demonstrated the mixed fortunes of these families. Peter showed photographs of members of the families and their premises and these complimented his detailed documentary research into their history.

Jean Fraikin of Belgium illustrated the variety of pipes, including many fine figurals, made by the Wingender family of Chokier, near Liège. The slides were taken from a catalogue produced by the Wingenders in 1850. Their finely modelled pipes were well finished and similar to the French pipes of Gambier.

In the afternoon, Marek Lewcun gave a summary of his detailed research into the pipemakers of N.E. Somerset and West Wiltshire. This has shown that many of the small villages had their own pipemakers and he has been able to trace their movement throughout the district. He demonstrated what can be gained from painstaking documentary research even in a country area.

David Higgins explained the development of the important Broseley industry and, in particular, the part played by the Southorn and Smitheman families. David showed slides of pipes made in Broseley and also photographs of the Southorn factory, which still survives, although its future is uncertain.

Finally, to conclude on a local note, Reg Jackson explained the background to some of the recently excavated groups of pipe kiln wasters from Bristol which were on display.

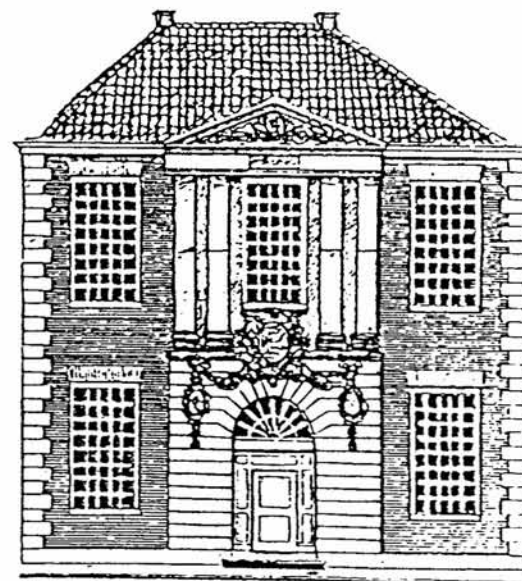
After the formal part of the conference members were given a guided walk around some of the old parts of Bristol, particularly the dockland area, which surrounded the conference venue. The walk, led by Lois Cann, a registered Blue Badge Guide, ended at a famous 17th century pub, the Llandoger Trow, in King Street. The day concluded with many members attending a party at our home.

We are very grateful to all our friends who helped in organising the conference. Amongst these we must particularly mention John Saysell for the use of his projection equipment, David Martin and Steve Clarke for help with transport, Mrs Lewcun and her family of Bath whose hospitality contributed to the enjoyment of our visitors, and finally Jean Jackson, George Horne and Patrick and Anna Smyth who provided accommodation and assisted in many ways.

We would like to thank the speakers, those who brought pipes and publications for display, and also all those members who attended the conference, many having travelled long distances. We hope that you all enjoyed yourselves and we look forward to seeing you again next year.

Next Year's Conference - A Date for Your Diary

Karen Parker has very kindly agreed to organise the next SCPR Conference which will be held on Saturday 10 October 1987 in Winchester Museum, Hampshire. We will give you more details nearer the date.



Proposed Visit to the Pijpenkabinet, Leiden, Holland

Those of you who attended the conference will be aware that Don Duco and Benedict Goes of the Pijpenkabinet, Leiden, have issued an invitation to our members to visit them, possibly in Spring 1987, to see their Museum. We are investigating the feasibility of travelling as a group to Holland. In order to get some idea of likely numbers could anyone interested in such a visit contact us. Further details will appear in the next Newsletter.

Reg & Philomena Jackson

Colouring Pipes and Pipe Colouring Competitions

The use of colouring clay pipes seems to have been popular from at least the early 1860s onwards. Although pipemakers gave their colouring pipes various names the general object of all of them was to enable the pipes to colour in a similar way to meerschaums when being smoked. Popular names were 'meerschaum-washed' clays such as those advertised by Charles Crop & Sons and William Thomas Blake (Fig. 1), both of London, or 'creme-washed' as advertised by Joseph Holland & Sons

EXHIBITION COLOURING CLAYS,

in all the Newest Shapes.

$\frac{1}{2}$ Id. Pipes	{ 6 New Patterns in each Gross Box. }	2/9	Per Gross.
Id. do.	{ Prepared Clays with Quill Stems—6 shapes. }	6/6	do.
Id. do.	{ Coloured Figured Grapes, Pears, Thistles, Acorns, Plums, &c., &c. }	6/6	do.
Id. do.	{ Figure-1 with Glass Eyes, Elephant, Camel, Donkey, Horse, Crocodile, Nigger, &c., &c. }	6/6	do.

5 per cent. Discount for Cash with Order.

Meerschaum-washed, Torrified Amber, Quill and Goosebone
Mounted, both in and out of Cases.

MEERSCHAUMS, BRIAR-ROOTS,
and other Fancy Goods, as per List,

W. T. BLAKE,
Tobacco-Pipe Manufacturer,
175, CITY ROAD, LONDON, E.C.

WORKS: WILSON'S YARD, ISLINGTON, N.

1

9 September 1876

4

and Samuel McLardy, both of Manchester, and H.J. Byron of Gloucester. David Posener & Co. of London titled their version 'Posener's Patent Clays' (Fig. 2) although, as previously discussed¹ the Poseners' do not seem to have patented this innovation. The French firm of Fiolet entitled their colouring clays 'La Flamande' during 1879 followed later by their 'Creme Flamande' clays (Fig. 3).

POSENER'S PATENT CLAYS

COLOUR EQUAL TO MEERSCHAUM,

and Prizes ranging from £1 to £10 have been awarded to smokers of these
Pipes. For Prices apply to

D. POSENER & CO.,

61, Mansell-street, Minories, London,

Manufacturers and Importers of BRIAR and MEERSCHAUM PIPES and
TOBACCONISTS' FANCY GOODS, Wholesale and for Exportation.

2

8 November 1873

TO SMOKERS.

Do you want a Clay Pipe to Colour like Meerschaum?
If so, ask your Tobacconist for

Audebert Fiolet Cream Flamande Clays.

Each Pipe has a Label.

SPECIALITIES—THE QUEEN, LORD SALISBURY, GLADSTONE, &c., in
Pipes and Bowls: Wholesale Depot—

THOS. M. DE LOECKER, Agent, 30, Wilson St., Finsbury, London, E.C.

3

1 June 1893

5

The latter incidentally were exhibited by Audebert Fiolet at the Tobacco Trade Exhibition held at Islington between 29 June and 6 July 1895. Probably related to their 'Flamande' clays, the firm of Fiolet also produced pipes marked 'Creme de Flandre'. Similarly the French firm of Gambier produced pipes stamped 'Creme GAMBIER', this motif commencing use c1864. In fact a great many pipe makers produced their own versions of so-called colouring clays and therefore they were widely obtainable from makers and tobacconists all over Britain.

Most such pipes were simply coated with a varnish or even a glaze to assist in bringing out the hues during smoking but some manufacturers went to greater lengths to ensure that their products were successful. In particular Samuel McLardy's calcined clays and Joseph Holland & Sons' colouring clays must be mentioned for the technique of their production involved the pipes being well scoured with sand paper after firing before the glaze was applied. In the case of the 'creme' pipes produced by the French makers it appears that generally the only slight distinguishing factor was that highest quality pipe clay was used ('creme' meaning 'best') though varnish certainly appears to have been applied to some of them in certain cases.

Pipe colouring competitions seem to have been very popular events, particularly in working class communities and therefore this is one reason why such pipes were widely produced. In the *Tobacco Trade Review* of 1 December 1893, under a paragraph entitled 'Popular Pipes: Points for Retailers', it was mentioned that English Manufacturers were turning out some excellent colouring pipes, '*and are continually bringing out new novelties in this line*'

In 1895 the July issue of the same journal carried the following paragraph:

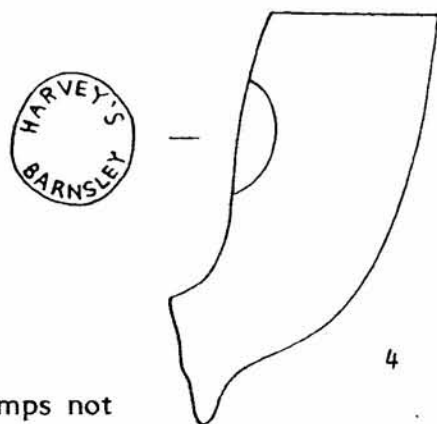
COLOURING PIPES

Nearly all smokers, most particularly the younger generation, take special pride in being able to exhibit a finely coloured pipe, and it should be the object of the retailer, when necessary, to assist them in this process. The best class of pipes for colouring purposes, in the order named, are the common Dublin clay, the glazed clay, and the French Gambier clay. The first named is made of the most porous clay, and will colour rather quickly if that be the object attained; but for general purposes most experienced smokers consider the glazed clay to be absolutely the best as a colouring pipe... In connection with the colouring of pipes, it is the custom of some tobacconists to occasionally hold a pipe colouring contest, at which a prize is usually given to the best coloured pipe. This will probably have the effect of stimulating the sale of pipes and generally advertising the tobacconist in his business'.

Indeed within the same issue of the *Tobacco Trade Review* it was announced that Mr. John Harvey (proprietor of the Royal Oak Hotel and a tobacconist of Barnsley) had just commenced a pipe colouring contest and prizes worth £25 were being offered to the persons who could colour their 'Penny Prize Pipe' most effectively by ordinary smoking before 23 December of that year. He issued 100,000 circulars announcing the competition and recommended his navy-cut tobacco as a medium for producing the necessary '*tan-coloured hue*'. The pipes themselves were stamped 'Harvey's - Barnsley - 1895' and in the *Tobacco Trade Review* of 1 February 1896 it was mentioned that this annual pipe colouring contest created quite a sensation among the mining population. Though as yet I have not actually seen a pipe stamped for Harvey's 1895 contest, pipes are known

that are stamped just 'HARVEY'S - BARNESLEY' (Fig. 4) and I have seen one example stamped 'HARVEY £25 PRIZE PIPE'. Other Barnsley tobacconists and victuallers seem to have produced similar pipes for examples are known marked 'W.GUEST - BARNESLEY', 'J.A.ELSTONE - THE TOBACCONIST - BARNESLEY' (Fig. 5) (and several similar variations, all by John A. Elstone of 14 Market Hill, Barnsley);² 'G.H.HANBY - BARNESLEY', and finally 'A.WADSWORTH - PHEASANT INN - PLATTS COMMON' and 'H.PITT - MARKET INN - BARNESLEY'.

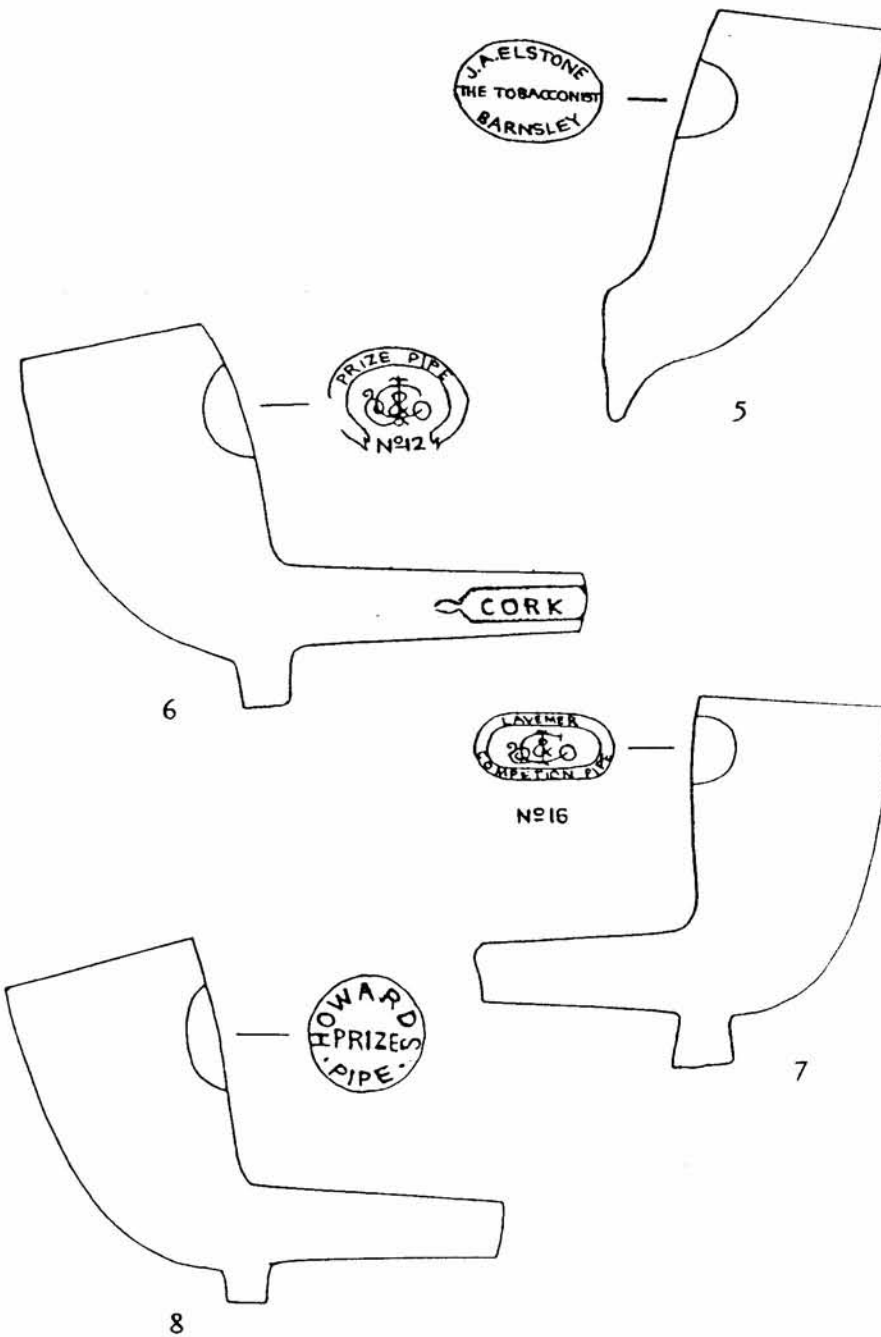
Further evidence of frequent pipe colouring competitions is apparent from the pipes that occur that are stamped 'COMPETITION PIPE' and 'PRIZE PIPE'. Alfred Charles Jack & Co. of London for example produced both versions, each depicting their intricate initials 'J. & Co.' (Fig. 6) and in one case added their trade name 'LAVAMER' which had been registered in 1890 (Fig. 7). Other known examples include 'HOWARDS PRIZE PIPE' (Fig. 8), 'DOUGHTY & Co. PRIZE PIPE' and 'SAMPSONS PRIZE PIPE' (the latter in the Malcolm Green collection). If any readers know from which particular pipe makers or tobacconists these may originate, I would be interested in receiving details.



4

Note: Stamps not to exact scale

8



5

6

Nº16

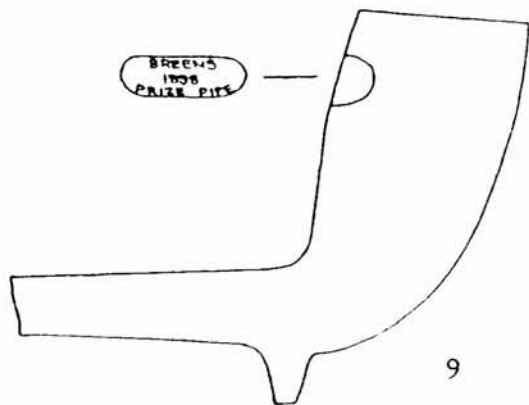
7

8

9

Breen Bros. of Liverpool produced a pipe stamped on the bowl 'BREEN'S 1898 PRIZE PIPE' (Fig. 9), perhaps for a colouring competition held during that year. It was also in 1898 that William White & Son of Glasgow arranged their own pipe colouring contest using their newly patented 'White's Absorbent Pipe' (the motif being registered as a trade mark on 16 November 1897 and the pipe being patented on 7 December of the same year). In the *Tobacco Trade Review* of 1 February 1898 it was announced that the competition would in the first instance be confined to tobacconists and their assistants (Fig. 10) and after the contest closed on 31 March the colours of some of the pipes were described as being '*remarkable, many being scarcely distinguishable from meerschaum*'. Later in the same year a similar competition was held for the benefit of the general public.

The main difference with White's Absorbent pipe and previous colouring pipes was, as the name implies, the exceptional porosity of the clay. The patent in fact stated that the composition of such pipes consisted of a mixture of one part of magnesia to ten parts of china clay, to which could be added calcined bones or flint. During firing the magnesia content would no doubt burn out leaving the pipes lighter and more porous.



PRESERVE YOUR HEALTH AND SMOKE

WHITE'S ABSORBENT PIPE.

(PATENT App. 28849.)
NO NICOTINE. NO FOULNESS. A PERFECT SMOKER. This is the most Absorbent Pipe produced, as may be proved by filling bowl with water, which will disappear in a minute's time. Recommended by Medical Men.

GREAT PIPE-COLOURING CONTEST,

Confined to Tobacconists and Assistants. **£10 IN PRIZES.**

WM. WHITE & SON, Gibson Street, GLASGOW.

For particulars, apply to

10
1 March 1898

A Collection of Curiosities

Similar patents were submitted by William Naismith Christie of Edinburgh in 1897, Alfred Wallace Hedderwick of Glasgow in 1898 and George (or Arthur) White of Liverpool in 1903. Incidentally, late in 1910 or early in 1911, the latter's business was taken over by Breen Brothers on White's retirement as a result of which it was stated that the firm would '*with the greater variety of moulds and appliances ... be better able to cater for the steadily increasing demand for 'Breeno' pipes*' ('Breeno' having been registered as a trade mark in 1908).³ Other makers also produced their own versions of so-called absorbent pipes, such makers for example being William Tennant of Newcastle and Joseph Holland & Sons of Manchester.

References and Notes:

1. Hammond, P. (1985) *Registered and patented clay tobacco pipes* BAR 146, Pt.i, p.132-3.
2. 'For Auld Lang Syne' pipes were produced in the Barnsley vicinity with 'WELCOME GUEST' and 'WELCOME ELSTONE' on the bowls showing the great marketing ability of these two tobacconists. The plain Harvey and Elstone bowls illustrated are identical in shape and size indicating that they were produced by the same pipe maker.
3. Breen Bros. also traded in the U.S.A. under the title of the Anglo-American Pipe Company.
4. 'Patent and Prize Pipes', *Antique Bottle Collecting*, Vol.7, no.2, February 1981.

Peter Hammond

Recent cultivation of a cottage garden in Rainford (Merseyside) cleared a small embankment which had lain undisturbed for many years, and from an area of three or four square metres a quantity of clay pipe fragments was collected. Apart from a number of conventional stem and bowl fragments the bulk of the deposit consisted of some rather odd specimens.

Examples of these curiosities are illustrated in Figs. 11-17; all are drawn full size and described below.

Fig. 11 A large, thick-walled bowl in the shape of a rugby ball, with hands holding the ball on either side. Fine grooves divide the ball into six panels and the lace hole is similarly represented. The several examples are variously stamped with the word PATENT on the stem and/or the words RUGBY-BALL on the back of the bowl. The pipe illustrated has a stem-bore diameter of $5/64$ " , but another specimen has two bores of $4/64$ " side by side.

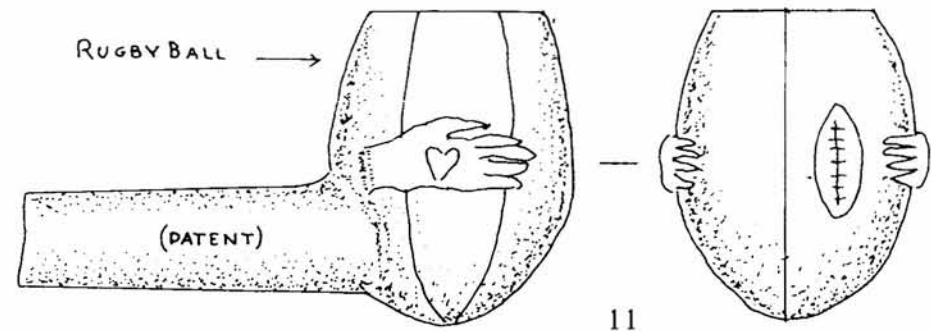
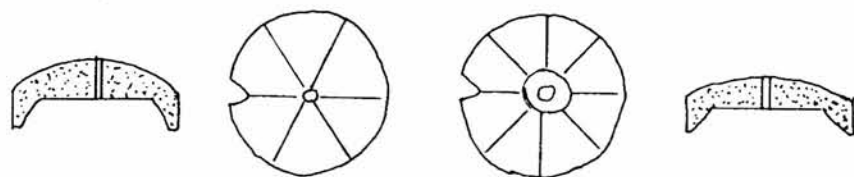
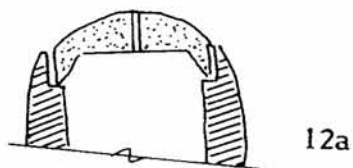


Fig. 12 Small circular caps, lined on the top surface and with a small central hole. A small 'v' notch on the outer edge engages with a projection on the inner rim of a shallow rebate inside the top of the rugby ball pipes (see section Fig. 12a). When so fitted, the lines on the cap coincide with the lines on the bowl, completing the rugby ball profile. Some caps have eight lines but no corresponding bowls were found to match these.

Fig. 13 A complete half section of the bowl part of the same rugby ball pattern pipe, with a short stub stem. All the external and internal features of the pipe are present but the moulded hands appear to have been damaged or deliberately pared away, and there is no stem bore. Made of a dense, dark-grey clay fabric. Could this be a pattern made by the pipe maker for use by the mouldsmith in casting the mould? Only left-hand halves were found.

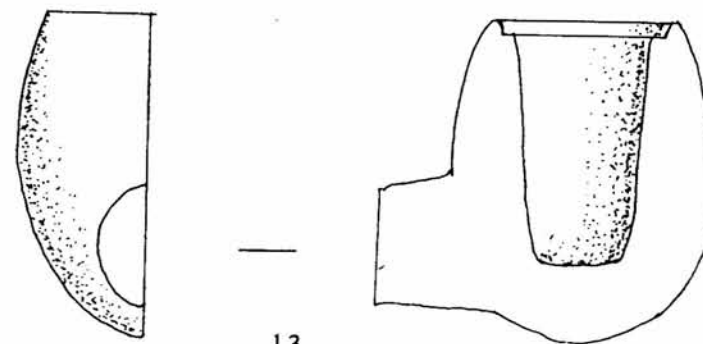


12



12a

14

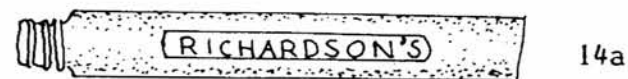


13

Fig. 14 A variety of short stem pieces, each with a short threaded stub at one end and generally stamped (PATENT) or RICHARDSON'S PATENT in panels on either side. The stem-bore diameters varied as follows:-

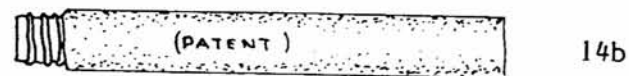
- a) $6/64''$ at the plain end : $5/64''$ at the threaded end.
- b) $14/64''$ for the first $1/8''$ and then $9/64''$ for the next $1/2''$ at the plain end : $4/64''$ at the threaded end.
- c) $12/64''$ for the first $3/16''$ and then $9/64''$ for the next $5/8''$ at the plain end : $4/64''$ at the threaded end.

One small fragment of pipe bowl (not illustrated), with no stem but an internal threaded hole in the wall thickness, matches the threaded ends of the stems.



14a

(PATENT)



14b



14c

15

Fig. 15 A length of stem (broken) with a shaped mouthpiece terminating in a flange. The broken end has a stem-bore diameter of $6/64$ " , but the mouthpiece end has a central bore of $12/64$ " as far as the flange, with two additional bores alongside of approximately $2/64$ " extending $3/4$ " beyond the flange.

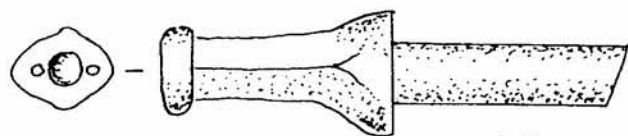
Fig. 16 A small broken pipe of unusual design with the stem continuing below the bowl. Stem bore diameter of $5/64$ " and again stamped RICHARDSON'S PATENT on the stem.

Fig. 17 A flat disc of dark-grey fabric with a moulded perimeter. The shallow recess with a central hole would ideally receive and support the base of a spurred pipe, and the smaller holes would hold matches. The two serrated strips could be used for striking the matches. Other examples have holes for eight matches and some have no striking strips.

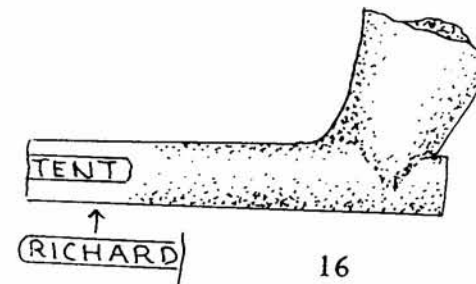
All the recovered pipe fragments are made from a very poor quality grey fabric with a coarse textured surface and are, on the whole, very crude efforts.

The cottage and garden had been occupied by the Richardson family from the late 19th century until recently but I have no evidence of them being involved in pipemaking. I cannot as yet offer any explanation for the presence of these odd items in this particular corner of Rainford.

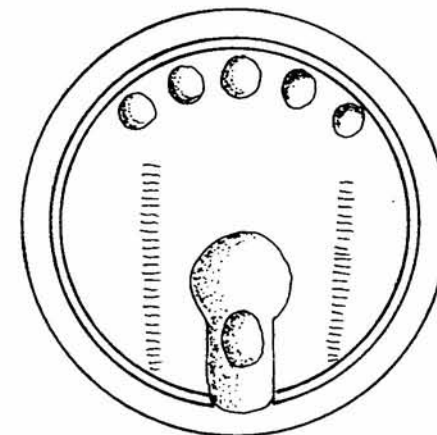
Ron Dagnall



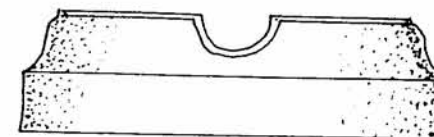
15



16



17



17

16

Broseley Rivals

At the Bristol meeting, David Higgins gave an interesting talk about Broseley's Southorn & Smitheman factories, mentioning the similar designs produced by these firms. The comparisons between the three designs illustrated can only be described as blatant copying (but by which firm?). Although there are subtle differences, the designs are almost identical:

Figs. 18 & 19:

'Bunch of Grapes'. The SMITHEMAN example does not have the supportive vine branch to the bowl found on SOUTHORN'S.

Figs. 20 & 21:

'The Fish'. The SMITHEMAN pipe has a prominent incuse model number and the fish has a larger eye than that on the SOUTHORN pipe.

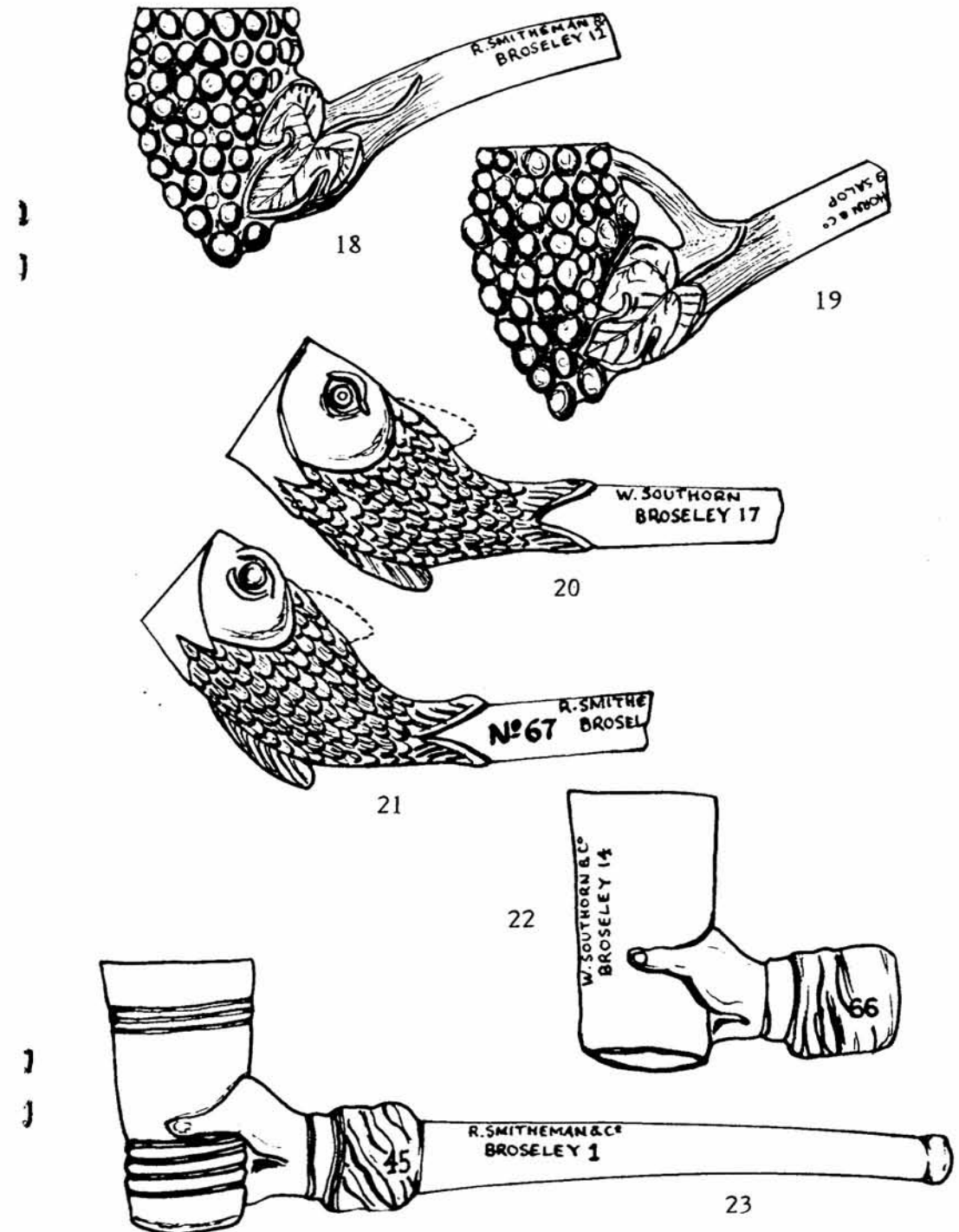
(I also have an identical pipe as the W.Southorn, but marked E.SOUTHORN.)

Figs. 22 & 23:

'Hand & Glass'. The SOUTHORN, model 66, is a detachable bowl which would probably have incorporated a vulcanite or goose quill stem. SMITHEMAN'S model 45 is a complete clay, the obvious difference being the decorative grooves around the glass.

With these firms virtually working 'down the road' from each other in a small community, the copying of other makers' designs would surely have led to intense rivalry between the two makers. Perhaps later in David's research he may uncover the reason why?

Malcolm Green



A Clay Pipe Mould in Devizes Museum, Wiltshire

A 19th century pipe mould in the Devizes Museum has been brought to my attention by the curator, Paul Robinson. A pipe produced in the mould would have had a plain bowl with veined leaves, each 7 mm long, running up the seams, and with the initials 'R & G' embossed on each side of the spur. The stem of the pipe would have been straight and 46 cm long from the tip to the spur of the bowl. On the upper surface of the stem section the mould maker's name COX has been stamped in large capital letters and the address LONDON in smaller ones. The mould was donated to the museum by a Mr. C.T. Mogridge in 1943 but nothing more is known.

Devizes Museum has a large collection of pipes from Wiltshire which is currently being well indexed, together with all known documentary evidence concerning their makers, by Martin Norgate, the County Museums Officer.

I would be pleased to receive, and pass on to the museum, any information on the mould maker or finds of pipes made in the mould.

Marek Lewcun

A Cambridge Pipemaker

Whilst working on some unrelated research, the following came up on a computer print-out:-

Marriages at St. Andrew the Less, Cambridge
1.12.1848 James Cleever of full age, batchelor,
pipemaker (son of John Cleever, pipemaker of
Newmarket Road) married
Caroline Potton, spinster (daughter of Timothy
Potton, farmer of Newmarket Road).

The *Gardner's Directory* for Cambridge for 1851 gives a Thomas Cleever, pipemaker, of George Street but no sign of James.

Tom Doig

The Fitt Family of London

In her article on pipemaking in Norwich,¹ Mary Karshner says that the FITT family mysteriously disappear from the Norwich records after the mid-19th century. Although I have not been able to do any deep research as yet I think it may well be found that they moved to London, possibly one of the family already working there and finding business better than in Norwich.

A Samuel Fitt was working in Whitechapel (an area of heavy pipemaking concentration) from 1839, while another Samuel is recorded at Bow in 1896-8, while there is also a Noah Fitt of Brunswick Square in an 1854 directory.

I can back these a little with pipes from my own collection. I have a stem with moulded leaf decoration and the relief N.FITT on one side and ...ING + W C (Charing Cross W.C.) on the other. I would date this to c1840-50 so it would fit Noah (apologies!) about right. Then I have S. Fitt pipes from three different sites. First, a stem from Bow with S.FITT/OLD.FORD incuse in beaded frames. The excavated site (rubbish deposits) at which this was found had a terminal date of c1870 as far as the pipes were concerned, but this piece may have been a later deposit in domestic garden earth above the site. Second, a bowl from Iver, Buckinghamshire (London rubbish deposits) has the Inniskilling design, both sides with plain S.FITT/OLD.FORD incuse along the stem. The rubbish was of the c1890-1900 period. Finally, from a similar site at Langley, Bucks., a plain, spurless bowl with one ring of beading and a diamond-section stem has S.FITT/OLD.FORD incuse.

It would appear, therefore, that the Fitts were well established in London from before 1850 until at least 1900; reasonable grounds for suggesting that they were a family with a continuous pipemaking tradition from c1830-1900 at least, and perhaps transferred their business from Norwich after the last date for which Karshner records them (bearing in mind the fact that one Fitt, Samuel, was already working in the East End of London by 1839). It is now well known, in the light of

Clay Pipe Bibliography

recent research, that trade directories compiled by various firms were far from complete, probably because poorer tradesmen often did not want to pay the fee required for inclusion - thus there are probably other London Fitts covering the 1860s to 1890s period awaiting discovery. Another possibility is that the pipemaking Fitts, if there were any, worked during this period as journeymen for other makers.

Reference:

1. Karshner, M. (1979) *The clay tobacco pipe making industry in Norwich* BAR 63, pp.295-352.

David Atkinson

Pipemakers' List

It occurs to me that it would be very useful to have available in one volume lists of all pipemakers recorded to date: present references are somewhat scattered. To Adrian Oswald's comprehensive London and County lists published in BAR 14 (1975) have been added the revised or expanded county records in the more recent BAR British and International series, as well as contributions to this Society's Newsletters. Furthermore, there are a considerable number of pipemakers' names which inevitably need to be integrated into the London list as a result of new references and named pipes coming to light in the last decade. Yet more pipemakers are detailed in a few other one-off publications.

Peter Davey is on record in BAR 146 as being prepared to consider adding to the series. If the compilers of individual lists were content, perhaps a further volume or volumes could be published containing a full list of all recorded pipemakers. This would provide a much needed standard reference work (even if addenda might be called for at intervals!). I for one would be happy to take on some of the proof-reading etc. An overall co-ordinator/editor would probably be required unless a split of counties between several Society members were thought preferable.

Is there support for such a project?

Richard Le Cheminant

The response to the note about compiling a clay pipe bibliography (SCPR 10) has been encouraging, and thanks are due to those members who have offered to cover particular areas or subjects. The counties/areas for which bibliographies are in progress are as follows: Avon and Bristol, Dorset, Essex, Glamorgan, Gloucestershire, Greater London, Gwent, Hampshire, Leicestershire, Norfolk, Nottinghamshire, Scotland and Suffolk. Indeed, lists have already been produced by Dave Evans (Scotland), Derek Markell (Dorset, Glamorgan and Gwent), and Malcolm Green (Leicestershire). Thanks also to Robin Smith for his communication about a Canadian bibliography.

However, many areas of Britain still need coverage. More help is needed because access to local journals (1) and local society newsletters (2,3) is easier within individual counties. Notes on clay pipes and pipemakers can occur not only in archaeological and local history journals, but also in Natural History publications (4) and these too are most easily found in local libraries. (Scientific journals are another source to be checked (5,6)).

Museums may hold publications that contain information on pipes, pipemakers and pipemaking equipment, perhaps in past exhibition catalogues, or information sheets or leaflets (7,8). It would be interesting to hear from curators whether out of print publications or leaflets could be made available in xerox form to interested SCPR members - or does the idea raise blood pressures rather than interest?

A bibliography arranged according to subject would be a useful research tool. Peter Hammond and Malcolm Green have agreed to compile one on 19th century pipes. Other subjects could include moulds and mouldmakers, kilns, manufacture and scientific analysis (5,6); firms such as White and Son, or the City of Glasgow Pottery and Tobacco Pipe Works (3) appear on the Scottish list and

could figure in a separate bibliography. Both the Norfolk and Scottish lists (9) indicate when Dutch pipes are mentioned in the texts - as the membership of the SCPR is international such subject entries must surely be of value. Is anyone willing to take on a particular subject bibliography?

The usefulness of the project depends upon the extent of the coverage and therefore on the amount of help received. Are there any more members willing to contribute their time or ideas?

Examples

1. Jobey, G (1972-4)
'Excavations at Boonies, Westerkirk, and the nature of Romano-British settlement in eastern Dumfriesshire'
Proc. Soc. Antiq. Scot. 105, 119-40
RB excav; 14 lines; 53 frags. 17-19c, includes Edinburgh and Glasgow makers.
2. Atkin, S (1984)
'Norfolk Clay Pipes: A Survey'
NARG News 36, March (Norfolk Archaeological Rescue Group)
Pp8-12, 1 fig (1:2 scale), photo on cover
Copy in Local History Lib, Norwich; xerox available from author.
3. Quail, G (1981)
'Some lesser unrecorded potteries of Glasgow'
Scot. Pot. Hist. Rev. 6, 1-3
Ref to City of Glasgow Pottery and Tobacco Pipe Works, and to the Caledonia Pipe Works.
4. Harley, L S (1962)
'Some additional records of tobacco-pipe makers in Essex and East Anglia'
Essex Naturalist, vol 31, pt 3, 212-14
1 page of photos (BALME ROMFORD). Names of late 17/18c makers: 4 from Essex, 1 from Herts.
Beware of accuracy.
5. Alvey, R C and Laxton, R R (1974)
'Analysis of some Nottingham clay pipes'
Science and Archaeology 13, 3-12.
6. Alvey, R C and Laxton, R R (1978)
'A note on the chemical analysis of some Nottingham clay tobacco pipes'
Archaeometry 20, 2, 189-196.
7. King, E (1975)
The Tobacco Trade
Glasgow Museums and Art Galleries
3 page leaflet; 5 illustrations of tobacco spinning etc.
8. Dunbar, J G (1981)
'Aberdeen clay pipe makers'
in Cruickshank, G, Evans G and Murray, C, *Aberdeen Ceramics*, pp36-40.
Aberdeen Art Gallery and Museums
2 pls 1929 pipe-making; 1 pl RAOB pipe. Brief account of doc. evidence for 19th and 20th-century pipe-making in Aberdeen.
Out of date and out of print. Copies in Aberdeen libraries and Art Gallery.
9. Caldwell, D (1982)
'Clay Pipes'
in McGavin, N A, 'Excavations in Kirkwall, 1978'
Proc. Soc. Antiq. Scot. 112, 422-6
39 pipes illust from 4 sites. 17-19c, includes Dutch, N. English and various Scottish products.

Susanne Atkin

Points Arising . . .

Richard Le Cheminant replies:

Like David Atkinson (SCPR 11), I had more than once wondered why the pipemaker Harrison of Highgate, who manufactured such high-quality products, had no entry in the 19th-century London lists. Disregarding figurals, Harrison's commemoration of the death of the Duke of Clarence is surely one of the most intricate and elaborately detailed of late-Victorian bowls.

To the best of my knowledge, the only published reference to this pipemaker is by Harley¹ who, in discussing coloured clay pipes, wrote:-

'Another attempt to relieve the drab monotony of pipeclay was the black pipe made by J. HARRISON in an old shed or barn behind the former "Gypsy" public-house at Highgate, London.'

This at least pinpoints the location of Harrison's working premises in Highgate. The Gypsy Inn was pulled down long ago but is known to have stood from mid-Victorian times, and probably much earlier, until c1907 in Muswell Hill Road, London N.10. Further research² established that John Harrison, tobaccopipe maker was working in Southwood Road, Highgate in 1880. By 1888 he had moved to Muswell Hill Road, sandwiched between John Little, beer retailer (presumably at the Gypsy Inn) and W. Matthews, carpenter. Harrison remained at the address until at least 1902, although the entry in the 1898 directory is for Francis Harrison - presumably a son or nephew.

It seems possible that the late 19th century London Suburban directories may contain other previously unrecorded pipemakers. For anyone with the time

References:

1. Harley, L.S. (1963) *The clay tobacco pipe in Britain* Essex Field Club Special Memoirs Vol. VIII.
2. *Suburban (North) Post Office London Directories* (Commercial Section).

Don Duco replies:

In SCPR 10 David Bedlington Jones asked for information about his GRAMWILL pipe. We have one in the collection of the Pijpenkabinet. The miniature pipe is in a very small box which also contains a small rubber tobacco-pouch and a metal matchbox. The label on the box illustrates the three items and bears the text: *'The "Gramwill" Smokers' Set'*. The illustration of the tobacco pouch is marked 'with compliments' and on the matchbox you can read 'London-Gramwill'. The objects inside are also marked, the tobacco pouch with 'Save me some' and the yellow label of the match box with 'Advertising balloons, tobacco pouches and novelties'.

The box was bought in London about ten years ago and was said to be a gift from an advertising company, dating c1900.

Marek Lewcun replies:

In SCPR 11, in an article entitled 'Some Regional Markings in the 17th and 18th Centuries', Adrian Oswald noted that Robert Carpenter recorded the name of the city of Bath on his pipes. A well-documented pipemaker, Robert Carpenter died in January 1738/9, not 1719 as stated, his first wife dying in 1720. He used three stamps: RO/CARP/ENTER/BATH, RO/CARPE/NTER/BATH and RC/BATH. The use of the word BATH was carried on by his son John (born 1704, died 1763) who stamped his pipes IC:/BATH.

Paul Jung replies:

In SCPR 9 I published a short article on the W.T. Blake factory in London, and an extract was reproduced from *Tobacco Whiffs*.¹ After looking at *Tobacco Whiffs* again I have now found an advertisement for W.T. Blake at the back of the book (Fig. 24). The warehouse was noted as being at 175 City Road, E.C. and the manufactory at Wilson's Yard, Upper Street, Islington. This answers the question of where the factory and warehouse were located in 1874.

The copy of the advertisement is courtesy of Ben Rapaport.

Reference:

1. Anonymous (1874) *Tobacco whiffs for the smoking carriage* (pub. Mann Nephews, Cornhill).

WILLIAM THOMAS BLAKE, CLAY PIPE MANUFACTURER

AND

Importer of all Fancy Goods suitable for Smokers.

FIRE CLAY especially prepared for reducing the size of Grates, whereby a great saving is effected in the consumption of Coals. Full particulars upon application.

PLASTIC PIPE CLAY for modelling, and ARMY PIPE CLAY, always in stock.

Warehouse—175, CITY ROAD, E.C.

Manufactory—WILSON'S YARD, UPPER STREET, ISLINGTON.

Fig. 24

Joe Norton replies:

1. In SCPR 8 Malcolm Green asked for information about a bowl found in Leicester marked 'J.LEAMY.WATERFORD'. I have found references to James Leamy, a publican, of 22 Barron Strand Street, Waterford City, from c1855-1889.

2. In SCPR 11 Peter Hammond gave a list of pipes in his collection made by certain Irish makers. During my research I have found documentary references to the following pipemakers who appeared in Peter's list:-

John Cunningham c1880-1890
142 North Street, Belfast.

Michael Cunningham c1866-1871
146 Francis Street, Dublin.

Patrick Devlin c1878-1940
44 Francis Street, Dublin.

Charles Evans c1813-1856
143/152 Francis Street, Dublin.

William Evans c1857-1868
143 Francis Street, Dublin.

John Fitzgerald c1856-1932
2 Adelaide Street, Cork
(Known as Fitzgerald's Pipe Works but with several owners, not yet fully researched).

John Hamilton c1900-1910
43 Winetavern Street, Belfast.

Michael Hartney c1870-1880
13 Broad Street, Limerick City.

Michael McDowell 1871-1897
18 Francis Street, Dublin.

John McKearnan c1900-1910
11 & 13 Fahan Street, Derry.

- William Murphy c1894-1930
81 Main Street, Wexford.
- Robert Reid c1880-1900
64 Church Street, Newry.
- Peter Reilly c1865-1888
42-44 Main Street, Arvagh, Co. Cavan
Reilly is listed as a shopkeeper and baker, not a
pipemaker.

Bibliography

Pypis of Tabaca - Edinburgh tobacco pipemakers and their pipes

by D.B. Gallagher and A. Sharp. 44 pages. 30 black and white photographs, 50 pipe drawings. Published in 1986 by City of Edinburgh District Council Museums and Art Galleries, Lady Stair's House, Lady Stair's Close, Lawnmarket, Edinburgh EH1 2PA. Price £4.50.

This is a very attractively produced publication, with good quality photographs and line drawings. The cover is printed in full colour with a photograph of part of Christie's Clay Pipe Workshop which has been reconstructed in Huntly House Museum and a reproduction of an advertisement for Christie's Celebrated Colouring Clays.

The text is divided into 7 sections:

Early Edinburgh pipemakers

Into the Nineteenth Century

The Re-emergence of the Industry in Edinburgh

The Industry in Leith

William Christie, tobacco pipe manufacturer

The manufacture of clay pipes at the factory of William Christie, Leith

Catalogue of the clay tobacco pipes and related material in the collections of Edinburgh City Museums and Art Galleries

The book traces the development of the industry in Edinburgh, the first recorded pipemaker being William Banks who was working in The Canongate by 1622. The most prominent pipemaker in the 17th century was Patrick Crawford whose pipes were taken in large quantities to the Scottish colony of Darien on the isthmus of Panama, where they have been found during recent excavations. By the mid 18th century pipemaking in Scotland had virtually ceased due to the fashion for snufftaking. In 1726 a traveller noted that '*it is very rare to see anyone smoke in Scotland*'. By the end of the 18th century there was a re-emergence of pipemaking and during the 19th century one of the most important manufacturers was Thomas White, who exported pipes to North America and West Africa.

William Christie moved his business from Edinburgh to Leith in 1900 and in 1904 this manufactory was described as the largest of its kind in Britain with an output of 100,000 pipes a week. Christie's factory, and the method of making pipes, is described in detail with the help of photographs and documentary references.

The main section of this publication comprises a catalogue of 847 items of pipes, pipemaking equipment, original documents, etc., in the collections of Edinburgh City Museums and Art Galleries. This includes many moulds used by Christie's and also some that he had acquired from other makers. Edinburgh Museums are to be congratulated on the publication of this catalogue and it is to be hoped that other museums will follow their excellent example.

The work of Dennis Gallagher and Andrew Sharp has been comprehensive and we can thoroughly recommend this book to our members.

A small exhibition was held at Huntly House Museum to accompany the publication of the book. While this did include some earlier pipes it was mainly concerned with material from Christie's manufactory. A fine exhibit was the banner of the Tobacco Spinners and Pipemakers which

had been used in trade processions. We were disappointed that the reconstruction of Christie's pipe workshop in Huntly House Museum, which is illustrated on the front cover of the book, was not open to the public at the time of our visit. It is to be hoped that the Museum will soon allow access to the workshop on a regular basis.

Philomena Jackson

A search for the 'Citty of Saint Maries'
by H.M. Miller. St. Mary's Citty Archaeology Series No.1, St. Mary's City Commission, 1983. 62 pipe drawings.

We have kindly been given a copy of the clay pipe report from this publication which details the results of the 1981 excavations in St. Mary's City, Maryland, USA.

The clay pipes came from various features including the moat of Pope's Fort (c1640-70) and the Village Center. The total number of white clay tobacco pipe fragments recovered were 3245 plus 626 terra cotta tobacco pipes. A variety of makers' marks show the Dutch and English makers who supplied the colony. A study of the pipes suggests that the Dutch, rather than the London merchants, dominated the tobacco trade during the first half of the 17th century in Maryland. During the second half of the century, after 1660, Bristol apparently supplied the majority of pipes used in St. Mary's City.

If any member wishes to borrow our copy of the report please contact Reg Jackson.

Popular Arkeologi, Vol.4, No.1, 1986.

Contains the article (in Swedish) 'Kritpipe - handlarens magasin' by Jan-Ake Ljung, on the discovery of 600,000 clay pipes made by Olof Forsberg of Stockholm in the 18th century. They were discovered in 1984 during the excavation of a tobacconists store-room. (Members of

SCPR may recall Arne Akerhagen describing this discovery at our Conference in London in 1985). If members would like to see this article please contact Reg Jackson.

Bulletin of the Welsh Medieval Pottery Research Group, No.8, 1985.

Obtainable from Mr. S. Sell, Glamorgan-Gwent Archaeological Trust, 6 Prospect Place, Swansea, South Wales.

This publication contains the following articles:

Pages:

- 64-69 *Clay pipes from Pool Road, Montgomery, Powys*
by Janet Arnold.
948 pipe fragments all recovered from unstratified deposits. All the bowl forms and stamps are of Broseley type ranging in date from the mid 17th to 19th centuries. 50 pipe drawings.
- 81-84 *Clay-pipe makers in West Glamorgan and Dyfed*
by Mick Fordy.
Supplements previous papers on pipemakers in South Wales. Details of 21 pipemakers of the 19th century are given.
- 84-87 *Continuing research into clay-pipe makers in Glamorgan and elsewhere in Wales*
by Iorwerth Rees.
Lists parish records and Census Returns completely searched. 10 new pipemakers and 4 pipe burners are noted.

Tonpfeifen

by Martin Kugler.

We have been sent advance notice of this book which was published in Germany in October 1986. It comprises about 110 pages, 160 drawings and 25 photographs, and includes information on the manufacture and typology of

pipes in West Germany. The price is given as approximately DM 29.80. Details can be obtained from Hanusch & Ecker, Fachbuchhandlung, Westerwaldstrasse 1, 5410 Hohn-Grenzhausen, West Germany.

Popular Archaeology, Vol.7, No.6, July 1986.

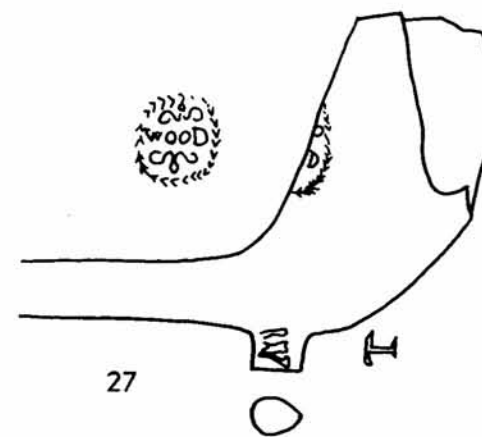
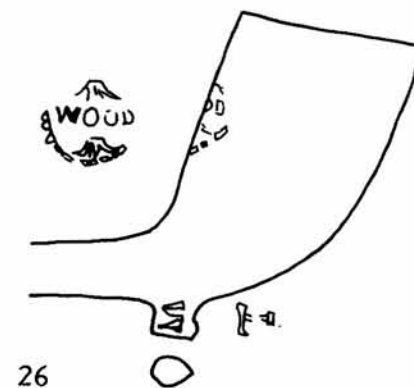
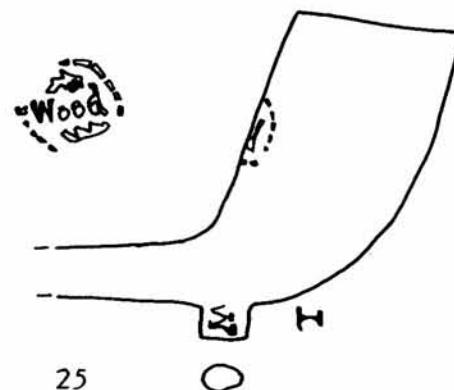
The magazine contains a 7 page article by Keith Maude on 'Mr. Pollock's Pipe Factory'. The techniques of pipe manufacture, still employed at John Pollock & Co's pipe factory in Manchester, are shown in 14 black and white photographs, while other photographs show examples of the type of pipes produced. This issue of *Popular Archaeology* can be obtained from Vallis House, 57 Vallis Road, Frome, Somerset BA11 3EG. Price 95p (excluding postage).

Help!

Susanne Atkin (address inside front cover) writes:

A group of 18th-century bowls was found on a property on St. Giles Street, Norwich (Site 193N), and were accessioned by the Castle Museum. On eight of the bowls, the name WOOD is stamped on the front facing the smoker, and the initials TW are on the spurs. They are associated with a large group of post-medieval pottery, including white salt-glazed stonewares (1730-60); English tin-glazed earthenwares; Chinese porcelain (c1730-60); Whieldon-type wares (1750s); and Bow porcelain (1755-60). Many examples of this pottery group have been published.¹

Figs. 25-27 illustrate the different stamp designs, from a simple rouletted circle to scrolls above and below the name. All the bowls have thin walls and rims and probably date from the mid 18th century. They were probably not locally made as no maker by the name of Wood is known in Norwich and no other examples of this mark have been found in the city. The only likely candidate seems to be Thomas Wood, recorded in



Clerkenwell in 1706-40. David Wright has recently found a reference to a maker named Wood at Chequer Alley, Whitecross Street, London in 1763.² The only published example of this mark is in Atkinson and Oswald but no information is given.³

I would be grateful for any information about the maker or his pipes.

References

1. Jennings, S. (1981) 'Eighteen centuries of pottery from Norwich' *East Anglian Archaeology* 13.
2. Wright, D. (1986) 'London tobacco pipe makers in the Guildhall Library Trades Directories, 1763-1800' *SCPR* 11, pp8-11.
3. Atkinson, D. & Oswald, A. (1969) 'London clay tobacco pipes' *J Brit Archaeol Ass* 3 ser, Vol. XXXII, fig.3 no.32.

Marek Lewcun (address inside front cover) requires information on the following:

1. A 19th century pipe in the collection of the Roman Baths Museum, Bath, bears the incuse stamp S.SNELL.../...PORT on both sides of the stem. The pipe has a plain bowl and only a short section of stem remains. Can any member provide the full name of the maker and place of manufacture or give any further details?
2. On 8 November 1863 Elizabeth Winter, the daughter of Thomas Winter, pipemaker, married William Sumsion at St. Swithin's Church, Walcot, Bath. The surname Winter does not occur locally and it would appear that Thomas probably lived and worked elsewhere. Does anyone recognise this pipemaker?



CONGRATULATIONS

To Susanne and Malcolm Atkin on the birth of their daughter, Kathleen Molly.

New Members

Eric J. Boore, 27 Somerset Terrace, Windmill Hill, Bristol BS3 4LJ.

Mr. P. Cannon, 6a Norton Road, Woodley, Reading, Berkshire RG5 4AH.
Pipemakers of Berkshire, Oxfordshire and Northamptonshire.

Mr. N. Melton, 12 Main Road, Ratcliffe Culey, Atherstone, Warwickshire CV9 3NY.
Birmingham pipemakers and pipes in N. Warwickshire.

Bernard Phillips, 17 Plymouth Street, Swindon, Wiltshire SN1 2NT.
Pipes and pipemakers of Wiltshire in the 17th and 18th centuries. Documentary research and pipe distribution.

Pijpenkabinet, Oude Vest 159a, 2312 XW Leiden, Holland.
The Dutch museum of clay tobacco pipes.

Vincent Russett, Hythe Bow, Cheddar, Somerset BS27 3EH.
Pipes and pipemakers of Somerset and South Avon.

(continued on back cover)