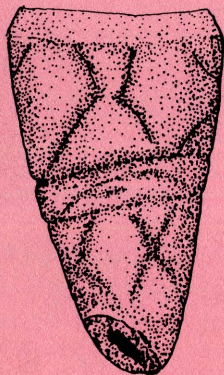


SOCIETY *for* CLAY PIPE RESEARCH



NEWSLETTER

42



Spring 1994

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## **SOCIETY NEWS**

### **Subscriptions**

Thanks to all those members who have paid their subscriptions for 1994 - especially the prompt ones! Many other societies have had to increase their subscriptions, so we are fortunate at being able to hold ours at the same rate for yet another year.

### **Membership list**

It has been some time since a membership list was produced. We plan to issue one with the summer (July/August) Newsletter.

If you have a good knowledge of, for example, French figurals (see SCPR 41), or are researching a particular type of decoration (eg masonic) or makers in a specific area, please send such details to Reg Jackson (address inside front cover) for inclusion in the membership list. Please also check your address and postcode when you receive your Newsletter and notify Reg of any changes.

### **Civil War issue**

Several contributions have been received, for which, thanks. Others are awaited with anticipation! Don't forget, I'm as interested in the 1640-60 period as in pipes from actual Civil War sites. The following are suggestions:

- \* pipemakers working during the period;
- \* marks dating to between c.1640 and c.1660;
- \* snippets of information, perhaps from contemporary sources;
- \* Civil War sites: houses, battlefields, ditches and defences;
- \* tobacco: cultivation, prices;
- \* artefacts of the period: tampers, tobacco boxes;
- \* trade in pipes, clay or tobacco.

### **Breda kiln**

Unfortunately, the photographs in the article on the Breda kiln in SCPR

41 were photocopied very darkly. I plan to include an up-date on the Breda kiln in the summer issue (SCPR 43) and hope to include photos with better reproduction.

Apparently the Breda kiln has been left in the open, virtually unprotected, and its future is in some doubt so it will be interesting to see what has happened to it. I have also been sent some more information about one of the pipemakers who worked in Breda and who has been linked with the marked pipes found at the kiln site; what is especially interesting is that the maker came from Norwich, Norfolk. Also, an SCPR member has commented on the 1810 engraving reproduced in the article, and has made some observations on antiquarian engravings of kilns in general - this, too, will form part of the item.

If anyone has queries about, or further comments to make on, the Breda article, or has relevant information to add, please write to the editor by the end of July.

#### **The Year of the Family, 1994**

The description of the woman living and working in Bow alley in the early 20th century (see below) could, perhaps, also apply to a pipemaker in the 17th century.

Allan Peacey made an interesting comment recently: he has seen a pipe where the original maker's initials have been altered to those of the pipemaker's brother when he took over the trade. Does anyone know of any similar changes of mark within a family business?

Any unusual slant on the theme of families in the pipemaking trade would be welcome. An unusual provision in a will? Rivalry between family members?

#### **SCPR Guide**

It has grown too long to be a pull-out so it will be distributed with this Newsletter.

\* Note - This paragraph is incorrect - see apology in SCPR 43, p41, and corrected information in SCPR 44, p32.

## **BEVERLEY CONFERENCE, 1994**

**1-2 October 1994**

**Venue: The Chinese Room, The Hall, Lairgate,  
Beverley, East Yorkshire**

Pete Rayner, Colin Tatman and Gareth Watkins are organizing the conference this year, and a provisional programme is given below. Gareth Watkins may be known to SCPR members as the author of 'Hull pipes: a typology', BAR 63 (1979), which includes a very useful and expanded list of Hull makers.

Members who regularly come to the annual conferences will know how valuable they are for making useful contacts, for exchanging information and for having a good time. This year promises to be no exception. Members who have not attended a conference before are urged to come this year - if you have a problem in identifying a pipe then bring it with you, if you want advice about finding some information about a mark or a maker then there may be someone there who can help you (or who will know someone who can).

Publications will be on sale at the conference. If there is a book or offprint you are particularly interested in (and want to purchase it minus the postage) then it may be worth contacting Susanne Atkin in advance.

If you feel you would like to give a talk please contact Pete - there are a couple of slots available.

Pete and the local Tourist Office have put together an information pack for delegates. Please send the acceptance form (distributed with SCPR 41) to Pete Rayner as soon as possible, or if you have lost it then please notify him that you would like to come: **Pete Rayner, 42 All Hallows Road, Walkington, Beverley, N. Humberside, HU17 8SJ.**

The meeting will be in The Hall, which is the administrative centre for Beverley Borough Council. The Chinese Room has fine stuccoed ceilings, and is also decorated with 18th-century hand-painted Chinese wallpaper.

Beverley is just over 8 miles north-west of Hull, 30 miles east of York, and an hour's drive from the North Yorkshire Moors National Park. The town has several attractions, including carving(s) in St Mary's Church of minstrels and the White Rabbit reputed to be the inspiration for characters in Lewis Carroll's *Alice in Wonderland*, a 19th-century Picture Playhouse still in its original architectural state, and of course The Minster, founded in the early years of the 8th century. The present building dates from 1220 and is among the finest Gothic churches of Cathedral size in Europe. (And, yes, there are also ghost walks!) The tourist brochure also shows a 'John Smiths' sign (but not the widget) for those of you interested in the quality of the beer. All car parking in Beverley is FREE in public car parks!! The town is easily reached by road, rail and coach; ferries from Holland and Belgium dock at Hull; air travellers arrive at Humberside International Airport.

The organizers and I look forward to seeing many of you in Beverley in October.

#### **Provisional programme**

##### **Saturday 1 October**

10.00 - 10.20 Arrival and coffee  
 10.20 - 10.30 Society notes and queries - Susanne Atkin  
 10.30 - 11.00 Welcome, and The Venue - Colin Tatman  
 11.05 - 11.30 Beverley pipemakers - Pete Rayner  
 11.30 - 12.00 Hull pipes, an update - Gareth Watkins  
 12.00 - 12.30 Visit to Beverley Saturday market  
 12.30 - 12.30 Lunch (a list of pubs and eating places will be provided)  
 2.00 - 2.30 (title to be announced) - Ron Dagnall  
 2.30 - 3.00 (to be announced)  
 3.00 - 3.15 Coffee  
 3.15 - 4.00 (to be announced)

Viewing of pipes on display throughout the day and possibly after 4pm.

7.30 for 8.00 Dinner at 'Monks' Walk', Highgate

##### **Sunday 2 October**

10.30 Meet at The Hall car park  
 10.30 - 12.00 Activity (not too strenuous) to be arranged

## ***FAMILIES AND THE PIPEMAKING TRADE***

### **THE SMITH FAMILY, PIPEMAKERS OF MANCHESTER**

**Ron Dagnall**

Baines's Directory of Lancashire 1824 lists eight pipemakers in the Manchester area including:

William Smith Snr., 26 Back Hanover Street, Manchester  
 William Smith Jnr., 32 Back Queen Street, Manchester  
 William Smith, Oldham Road, Ashton-under-Lyne

In Slater's Northern Counties Directory 1848 this number has increased to sixteen including:

Peter Fisher, 26 Garden Street, Manchester  
 William Haughton, 20 Irish Row, Newton, Manchester  
 Hannah Haughton, 49 Back Hanover Street, Manchester  
 William Smith, 6 Back Queen Street, Manchester  
 Joseph Smith, Oldham Road, Ashton-under-Lyne

Two recently acquired wills have revealed family connections between all these pipemakers and also shown them to be considerable property owners.

The first will is that of William Smith, pipemaker of Manchester, made 18 June 1825. William died on 17 October 1825, presumably as a widower as he makes no mention of his wife.

To his son William Smith for life and then to his grandson William Smith he left

Two houses numbered 80 & 81 in Hanover Street Manchester.  
 Two cottages and a pipe warehouse in Back Hanover Street, Manchester.

To his son Peter Smith he left

Two houses in Green Lane, Paradise, Salford.  
One house numbered 13 in Hanover Street, Manchester.  
One house in Garden Street, Manchester.  
All the tools and working utensils belonging to the pipe warehouse.  
The tenancy of the pipe warehouse for ten years paying his brother William the annual rent of £20.

To his daughter Mary Haughton for life and then to his grandsons John, Thomas, William, Joshua and Aron Haughton, when the youngest attains the age of 21, he left

Four houses in Cross Street, Manchester, chargeable with the payment of six shillings weekly to his granddaughter Mary Haughton.

To his daughter Catherine Fisher for life he left

The payment of twelve shillings weekly from the rents of six houses in Garden Street, Manchester.

To his grandson Peter Fisher he left

The expences of his education and apprenticeship and on the death of his mother Catherine the six houses in Garden Street, but if Peter left no issue then the same to be divided between the children of his son William.

To his granddaughter Elizabeth Potts for life he left

The payment of two shillings weekly, increasing to six shillings weekly on the death of her mother Catherine Fisher.

A total of 18 houses and 1 pipe warehouse.

I have not previously seen the term 'warehouse' used for what was obviously a workshop from the reference to tools and working utensils.

The second will is that of William Smith, pipe manufacturer of

Manchester (the son of William above), made 20 September 1828. This William died on 23 May 1830 leaving a widow Margaret to whom he left a life interest in all his estate, the household furniture etc to go to his daughter Mary Smith on her mother's death.

He then relates the will of his father William which gave to his son William Johnson Smith after his own decease *'two houses to the front of Hanover Street, Manchester together with three (sic) cottages and a pipe warehouse at the back thereof'* and he further relates that his wife's late father, Richard Johnson, by his will left a pipe warehouse in Back Queen Street, Manchester equally amongst his (William's) children after the death of their mother.

By this will of 1828 William directs that, in addition to the property left by his father, his son William Johnson Smith should also inherit the pipe warehouse in Back Queen Street together with the stock in trade, tools and fixtures and should any of his children refuse to convey they would not be entitled to any benefit under this will. This may seem at first to be grossly unfair but the intention was obviously to secure the pipemaking premises in the family rather than it having to be sold to divide the value between all the children. The remaining children were well compensated for this loss as follows.

To his son Richard he left

Nine leasehold houses and a pipe warehouse in Ashton-under-Lyne in the several occupations of Joseph Smith, John Fildes and others.

To his son Thomas he left

Two freehold houses in Royton Street, Manchester. (2 tenants named)  
Two leasehold houses in Mathew Street, Manchester. (2 tenants named)  
A freehold estate in Rixton lately purchased.

To each of his three daughters Elizabeth Johnson Jeffs, Mary Smith and Margaret Smith he left

Three freehold double houses (being back & front) at the upper end

of Royton Street, Manchester (ie 9 double houses in total with 18 tenants named - mainly Irish)

To his daughter Sarah Ann Smith he left

Two freehold houses and a stable occupied by himself and a tenant (named) in Parliament Street, Manchester.

One freehold house in Austin Street, Manchester occupied by a tenant (named).

A total estate of 27 houses and 3 pipe warehouses.

I will leave it to readers to draw their own conclusions as to who was working where from the Directory entries given above.

From the 'A-Z Street Plan of Manchester' I have identified Hanover Street and Garden Street as lying just to the east of Manchester Cathedral, off Corporation Street which is a continuation of Cross Street. The same Plan also shows a Queen Street, off Deansgate, but from William Green's 'Plan of Manchester & Salford' of 1794 I note that Queen Street then ran between St Ann's Church and St Ann's Square and is now known as St Ann's Street. All these streets are close together in the oldest part of the city which

*as Green's plan makes plain, most of the increasing population of Manchester was still being housed in the centre. "Yards" and "Courts" of small, terraced, back-to-back cottages were filling the crofts and gardens .... Such density of housing, made much worse by primitive water supplies and lack of sewerage, could not help but produce some of the worst slums in Europe. By 1790, if not earlier, the scene was set for the disastrous and distressing cholera epidemics of the 1830s. (Bagley & Hodgkiss 1985)*

I have been unable to identify the other addresses but the tenants of Royton Street, Parliament Street and Austin Street all had the liberty of drawing water from a pump in Parliament Passage.

So who was William, the patriarch of this Smith family, who died in 1825?

I did not mention earlier that in addition to the houses and pipe warehouse in Manchester left to his son William he also left him *'all the interest issuing and arising from and out of twelve acres of land and a cottage situate at Bickerstaff in the Parish of Ormskirk and about six acres of land situate at Rainsforth [Rainford] in the Parish of Prescott and held by Lease for three lives under the Earl of Derby'*. This leads me to suspect that he had family ties with the Smiths of Rainford, a numerous family in the pipemaking trade (33 pipemakers recorded to date).

On checking my pipemakers' records I can find only one William of whom I have no trace after his baptism in 1787. He was the son of John and Elizabeth Smith, pipemaker of Rainford from c.1774 until he removed to Stockport c.1814 where his daughter Elizabeth was married to George Hall, pipemaker of Stockport, in 1816. This would make our William aged 38 when he died which would be too young to have a married granddaughter, ie Elizabeth Potts daughter of Catherine Fisher, unless of course Elizabeth was a child by a previous marriage of Catherine. John and Elizabeth also had a younger son Joseph, 1793, who was pipemaker of Hillgate, Stockport in 1826, and he in turn had a son Joseph born in 1819.

One other possibility occurs in the registers of Rainford Chapel in the entry of 1757 for the baptism of William son of William Smith, wheelwright, formerly of Rainford but then of Bickerstaffe which could account for the land and cottage held by lease there.

No doubt some of these pipemakers and their descendants will appear in the Manchester Census Returns and for anyone studying the pipemakers of this city I hope this information will prove interesting.

#### Reference

Bagley, J.J. and Hodgkiss, A.G. 1985, *Lancashire: A History of the County Palatine in Early Maps* (Neil Richardson, Manchester)

## MRS WEBSTER: MAKER OF CLAY PIPES AND CIGARETTE HOLDERS

Geoff Egan has sent the following from the *Handbook of The 'Daily News', Sweated Industries' Exhibition*, compiled by Richard Mudie-Smith (London, 1906):

*A somewhat uncommon home industry is the making of clay pipes and cigarette holders. The writer of this note [L.G. Chiozza Money, MP] has only seen one home devoted to this interesting work - that of the woman who may be seen practising her handicraft at Stall No. 16.*

*Mrs Webster, the worker referred to, does not work for an employer. She is actually in business on her own account, and with her husband earns a precarious livelihood for a family of six children whose ages vary from twelve months to eleven years. In a bad week the returns may be only 5/- or so. In a good week 12/- to 15/- may be earned. It is a hard struggle.*

*It is impossible to practice this industry without a tiny plant, consisting of a press worth, perhaps, 25/- to 30/-, and one or more moulds. The clay, which comes from Devonshire, is bought in small quantities - a shillingsworth or two-shillingsworth at a time. A shillingsworth makes about six gross of cigarette holders. The price obtained from the wholesalers, who are Mrs Webster's chief customers, is but 8d. to 1/- per gross. Yet the holders ultimately retail for ¼d. or ½d. each! Occasionally, Mrs Webster finds a direct retail market, but it is all a matter of hawking round the wares when they are made.*

*Mrs Webster has a tiny house in a Bow alley [East London? GE] for which she pays 5/- per week. There are three tiny rooms and a little yard, measuring about 9ft square. This yard is indispensable, for the pipes, after they have been moulded in the press and sufficiently dried, must be fired. A small rude kiln does this with more or less effect. Fuel, of course, is costly, and often there is much work spoiled.*

*The front room, the broken window of which looks out upon the crowded alley, is but about six feet square. This is the factory and living room. Here the children help or hinder, the little ones playing with the clay, the older ones playing in deadly earnest. It is when the children are got to bed that Mrs Webster often does the best part of her day's work, sometimes pursuing her business far into the night. The present writer will not soon forget his first visit to Mrs Webster and her little factory in the Bow alley. He left the place in pity and in rage - in pity for the woman and in rage against the world that condemns her to so much ill-requited toil.*

Editor's note: 20 shillings = £1.00, so, for example, 12/- (12 shillings) is the equivalent of approximately 70p. Does the information that Mrs Webster could buy a shillingsworth (= 5p) of clay at a time surprise anyone?

Does anyone have any record of Mrs Webster, or know more about the Bow alley address?

## MEETING IN SAINT-OMER, FRANCE

As reported in SCPR 39, an International Meeting of clay pipe researchers was to be held in 1994. There are no details available as yet, and it may be too late for people to plan ahead (finance, bookings, passport, etc) if we have to wait until the summer newsletter (SCPR 43). Therefore, will anyone who is interested in this proposed visit please contact the British organizer, Peter Hammond, and enclose a stamped self-addressed envelope to receive the details when they become available. This will prevent us having to spend postage on a separate mailshot to the full membership. Please note Peter's new address: **Peter Hammond, 68 Byron Road, West Bridgford, Nottingham NG2 6DX.**

# THE TWO CLAY PIPE TRADITIONS

Edward F. Heite

Condensed with permission from an article that appeared in the *Quarterly Bulletin of the Archeological Society of Virginia*

Characteristic of 19th-century American sites are ceramic pipe heads meant to be smoked with a reed stem, which the late Iain C. Walker called *stub-stemmed* pipes (Fig.1). Origins of these pipes have been variously linked to certain Native American groups, central European potters, African slave artisans, and Turks.

All may be correct. What is evident is the fact that clay pipe manufacture worldwide has divided itself through the centuries between a long-stemmed tradition and a short-stemmed tradition, both of which ultimately had roots in North America.

## Turkish Pipes

Ottoman Turks did not invent the stub-stemmed pipe, or the detachable bowl, but they certainly were responsible for refining and propagating it. Ottoman *chibouk* pipes consisted of three parts: a porous ceramic bowl, a long reed stem, and a mouthpiece, which might be semi-precious stone.

Tobacco smoking took the Turkish empire by storm, around the beginning of the 17th century. Once they started smoking, Turks rapidly developed and propagated their own tobacco-using culture, which integrated specific types of smoking pipe (Simpson 1990a, b).

Introduction of tobacco into the Ottoman empire is traditionally fixed at the first decade of the 17th-century, during the reign of Sultan Ahmed I (1603-17). This traditional date is almost certainly too late. A report dated 1599 describes a Turkish captain demanding tobacco and pipes as tribute from an English captain. A pipemakers' guild in Sofia, Bulgaria, had already been established by 1604, fifteen years before its London counterpart (Robinson 1985, 151).



Map of some of the locations mentioned in the text (after Walker 1977)



National and local pipe styles developed quickly, and persisted for centuries. A chibouk from the 1656 wreck of the Dutch *Vergulde Draeck* off the Australian coast is equipped with a hole for suspending it (Wood 1989). This unusual feature is also reported on recent Thai specimens, providing a convincing argument for a 17th-century Turkish ancestry of contemporary Thai smoking traditions. Chibouks were common in southeast Asia by the middle of the 17th century (Jack 1990), and still are being made and used there (Melton 1989).

The chibouk certainly was an established national style in many countries by the second quarter of the 17th century. By the end of the century, Turkish reed-stem pipe styles and their derivatives had travelled throughout the world.

Ottoman pipes were not unknown in 17th-century America. A wreck believed to be HMS *Sapphire*, sunk in 1696 off Newfoundland, has also yielded Turkish-style pipes (Walker 1980). An example from a tavern site in Dover, Delaware, is probably from the late 18th century, when American merchantmen regularly traded in North Africa and the Levant.

While the chibouk was on the American coast during the 17th century, it did not immediately become a part of the culture. American-made descendants of the chibouk do not appear in our archeological record until much later.

### Central European Connection

Citing stylistic similarities, linguistic evidence, and manufacturing techniques, Iain Walker concluded that American stub-stemmed pipes ultimately harked back to a Turkish source, translated to America through Central Europe by Moravian potters who settled in North Carolina.

Walker pointed out that stub-stemmed pipes co-existed in Poland with the long-stemmed variety, and that common names for stub-stemmed pipes in eastern Europe appear to derive from the Persian name, *louleh* (Walker 1980). Clay pipes were being made in Germany as early as 1634 (Kügler 1990).

Gottfried Aust, a Moravian potter from Silesia, brought stub-stemmed pipe molds when he settled at Bethabara, North Carolina, in 1755. Until his death in 1788, Aust made anthropomorphic and plain pipe heads at Bethabara and later at nearby Salem. These pipes were made, fired, and glazed in the potter's shop and kiln, as an adjunct to other potting work. Bethabara's customers included nearby Cherokees as well as customers along the coast as far away as Charleston and Philadelphia (Walker 1980).

Cherokee purchasers would have found the glazed Moravian pipes familiar; their own pipe tradition included similar shapes in polished catlinite stone. The shapes of late prehistoric Mississippian clay pipes from nearby Tennessee sites are superficially indistinguishable from later African or European-American examples (Chapman 1985, 87, 103).

Moravian pipe heads from North Carolina travelled great distances. Pipes attributed to Bethabara or Salem have been found in a context of 1778-9 at Fort Laurens, 30 miles south of Akron, Ohio, and in a 1778-88 context at Fort McIntosh, 24 miles northwest of Pittsburgh, Pennsylvania (Walker 1980).

Other stub-stemmed pipe enterprises in German-American and other communities created variants of the same styles. An example similar, but not identical, to Bethabara pipes was found in the 1760 wreck of the *Machault* in Canada. Its exact twin was found in a 1750-9 context in Geneseo, near Rochester, New York (Walker 1980). The kiln that produced these examples apparently belongs to the Moravian tradition, and is contemporary with Bethabara.

Stub-stem pipe-making continued among potters in the North Carolina Moravian community into the 20th century, until the end of the local potting industry. In Central Europe, the tradition continued into the middle of the 20th century among folk potters.

Non-Moravian German potters were making stub-stemmed pipes at the same time. From an 18th-century Bucks County, Pennsylvania farmstead, Harriet Kronick (1991) reported a range of locally-made specimens in glazed earthenware. However, she notes, the Pennsylvania Moravians are not known to have made pipes, and the pipes made at this site clearly are not part of Moravian tradition.

Communities of the Shaker sect in the northeastern United States were making stub-stemmed pipes as early as 1795; they may have influenced the later industry. Some later factory products were called shakers, which came to mean any unglazed earthenware stub-stemmed pipe.

Similar pipes were made, much later, at factories in Akron, Mogadore, and Point Pleasant, Ohio, and at Pamplin, Virginia, from the third quarter of the 19th century. These industrial centers produced virtually identical products in the eastern Germanic tradition of the non-porous stub-stemmed pipe. The rise of the stub-stemmed pipe in the United States, and its gradual dominance, seems to coincide with Germanic and eastern European immigration during the 19th century, but a specific link cannot be proven.

By the time of the American Civil War (1861-5), stub-stemmed pipe styles had become so ubiquitous and standardized that widely dispersed centers were producing virtually identical shapes (Fig.1). It is not yet possible to document historical links among all the various North American pipe-making centers (Thomas and Burnett 1971; South 1966; Sudbury 1975).

Tennessee potters made pipes in the same tradition, and surviving molds (Smith 1986) closely resemble styles from Pamplin, Virginia. Molds preserved in Tennessee and from Ohio (Murphy 1986) appear to have been made for machines similar to the surviving machine from the Pamplin factory (Heite 1969). Others were found from Gold Rush (c.1850) sites in California (Humphrey 1969).

Pamplin made a knobbed-style pipe that simulated the corncob. Pipes of this style have also been traced to kiln waste of potter John Taber of East Alton, New Hampshire (1864-72), and to consumer waste disposal sites throughout the country (Schultz and Schultz 1986).

Eighteenth-century North Carolina and 19th-century Akron-Pamplin pipe manufacturers were technologically part of the mainstream pottery industry. Evidence, stylistic, technological, and documentary, confirms Walker's conclusion that these particular stub-stemmed pipes belong to a Central European tradition, transported to America by Gottfried Aust and, probably, by other potters as a sideline to the regular potting business.

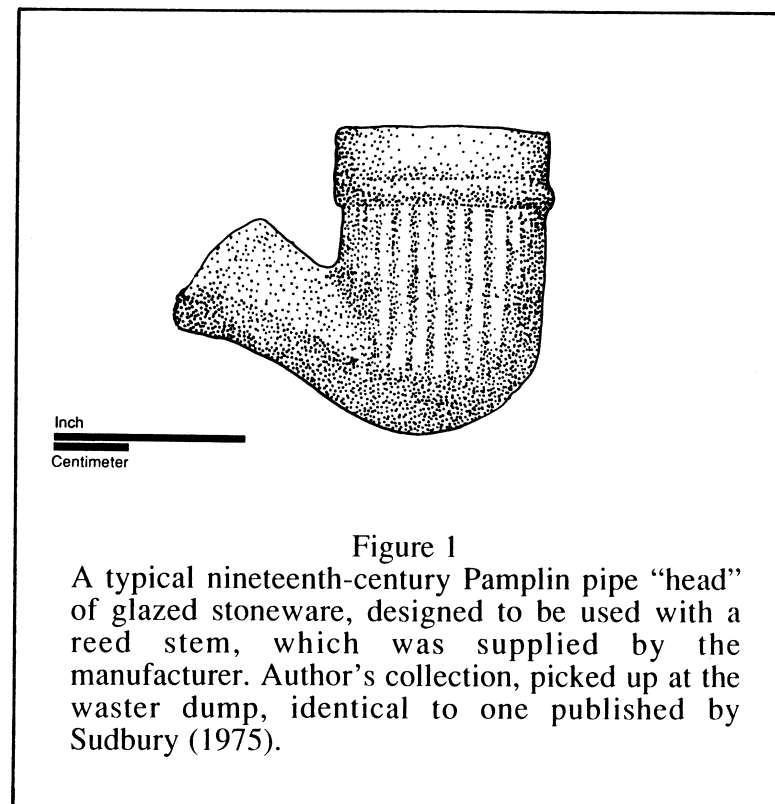


Figure 1  
A typical nineteenth-century Pamplin pipe “head” of glazed stoneware, designed to be used with a reed stem, which was supplied by the manufacturer. Author’s collection, picked up at the waster dump, identical to one published by Sudbury (1975).

Fig.1

However, this simple explanation does not account for all the possible routes of diffusion into America and all the archeological evidence of stub-stemmed pipes.

On a c.1840 British shipwreck from the China trade, French divers in Indonesia found a stoneware pipe head of a shape that closely resembles Pamplin-area folk plain unglazed earthenware pipes (Higgins 1991b; Heite 1971).

Stub-stemmed Germanic pipes had already arrived in the English-speaking world before Gottfried Aust was born. At Sandwell Priory in Britain, a clearly Germanic-style stub-stemmed pipe was found in a sealed context pre-dating 1710 (Higgins 1991a). Since no English pipes can be traced to this stylistic antecedent, we can write off the Sandwell example as just another of many introductions that did not leave long-term effects.

### **African Connections**

The chibouk may ultimately have descended from Florida native styles, transported through the west coast of Africa.

English *triangular* slave trade with Africa and America began as early as 1530, with three voyages by William Hawkins the elder (Shaw 1960, 276). Sir John Hawkins has been credited with introducing tobacco to the west coast of Africa during a slaving expedition three decades later. In 1564 Hawkins described reed-stem pipes being used in the present American state of Florida (Shaw 1960, 286). According to one account, he introduced reed-stem clay pipe forms from the Gulf region of the present United States to the Guinea coast along with the habit, which immediately took hold (Robinson 1985, 150).

A deep stratified midden in Ghana, deposited from the 14th to 19th centuries, yielded an unbroken series of locally-made stub-stemmed pipes, beginning in 16th-century levels. The closest American parallels to the earliest Ghana examples are found among the Fort Walton culture of Florida (Shaw 1960).

Reed-stem clay pipes were being made and used for tobacco smoking in the Gambia in 1620, before the beginning of the slave trade between

those parts and the Chesapeake tobacco colonies (Jobson 1623, 122). Had they learned smoking, and an associated particular Florida style of pipe making, from Sir John Hawkins? The Hawkins theory is the most credible, and best supported archeologically. One documentary source asserts that tobacco smoking and the reed stemmed pipe crossed the Sahara from south to north in 1597 (Shaw 1960), which means that sub-Saharan West Africa was the likely origin of the Turkish chibouk tradition in the eastern hemisphere.

Northern European long-stemmed pipes eventually found their way on to African sites, but they had no effect on the local industry, which persisted in its reed-stem tradition. Eventually, some European-made reed-stem pipes also were traded to West Africa (Calvocoressi 1975).

It is possible to establish the existence of both smoking and the stub-stemmed pipe style in West Africa at the critical time, when national styles were developing. One can therefore argue that slaves from West Africa could have brought the reed-stem pipe back to America when they came. African-style pipes have been found in slave graves in Barbadoes, demonstrating that the tradition probably re-crossed the Atlantic from east to west (Emerson 1994, 10). Like other isolated finds of exotic pipes, these grave goods do not prove that African antecedents were copied directly into the mainstream American tradition.

To establish a direct African ancestry for stub-stemmed pipe manufacture in the mainland English colonies of the present United States, it would be necessary to document African-style stub-stemmed pipes from a slave context before the Moravian introduction of the style in the middle of the 18th century.

African motifs have been discerned in some long-stemmed Virginia pipes of the early 17th century (Emerson 1994), but there are serious stylistic and chronological problems with this attribution. Unfortunately for this argument, these motifs appeared on pipes in Virginia before there were many Africans in the colony.

### **The North Sea Long-Stem Style**

Ralph Lane and others returning from the ill-fated Roanoke Island colony

in the present state of North Carolina are said to have introduced tobacco-smoking and pipes into Britain in 1586. The English inspiration was the long-stemmed pipe of the area we now call the Middle Atlantic region of the United States. Long-stemmed pipes had a long history in the region (Fig.2B). Such regional pipe attributes as rouletting, obtuse bowl-to-stem angle, and a smooth finish (Fig.2A), were adopted by the first English and Dutch pipemakers and re-conveyed to their colonies as European national styles.

Within a few years, there was a distinctive English, or more properly, North Sea, regional style of long-stemmed pipes reminiscent of the native Virginia pipes (Walker 1977, 30). English, Dutch, north Germans, Danes, and Swedes adopted this style and eventually manufactured versions in both white and brown clay (Fig.3). By the time Jamestown was settled in 1607, Virginia-style long-stemmed pipes had become the Northern European standard.

English and Dutch settlers brought long-stemmed pipes from home; when they began making their own pipes in America, they followed both English and native long-stemmed precedents, using the rouletting and designs common among the natives and burnished surfaces typical of European pipes (Outlaw 1990).

Copying up-to-date European forms, Virginian pipemakers created finely-burnished brown and black long-stemmed pipes with peculiar local decorations (Fig.3A). These pipes were primarily products made during the second half of the 17th century. In the 1623-67 second church site at Hampton, at least one early, crude, example of a Virginia-made long-stemmed brown pipe was stamped with a fleur-de-lis design of the type then being used in Europe (Holt 1985).

With only one reported exception, the Virginia folk products of the 17th and 18th centuries were long-stemmed pipes reminiscent of stylish English forms, but with locally-inspired decoration. Indeed, the congruent American and English pipe traditions in Virginia argue strongly for the legend that Ralph Lane introduced the habit and its accoutrements when he returned from Roanoke Island.

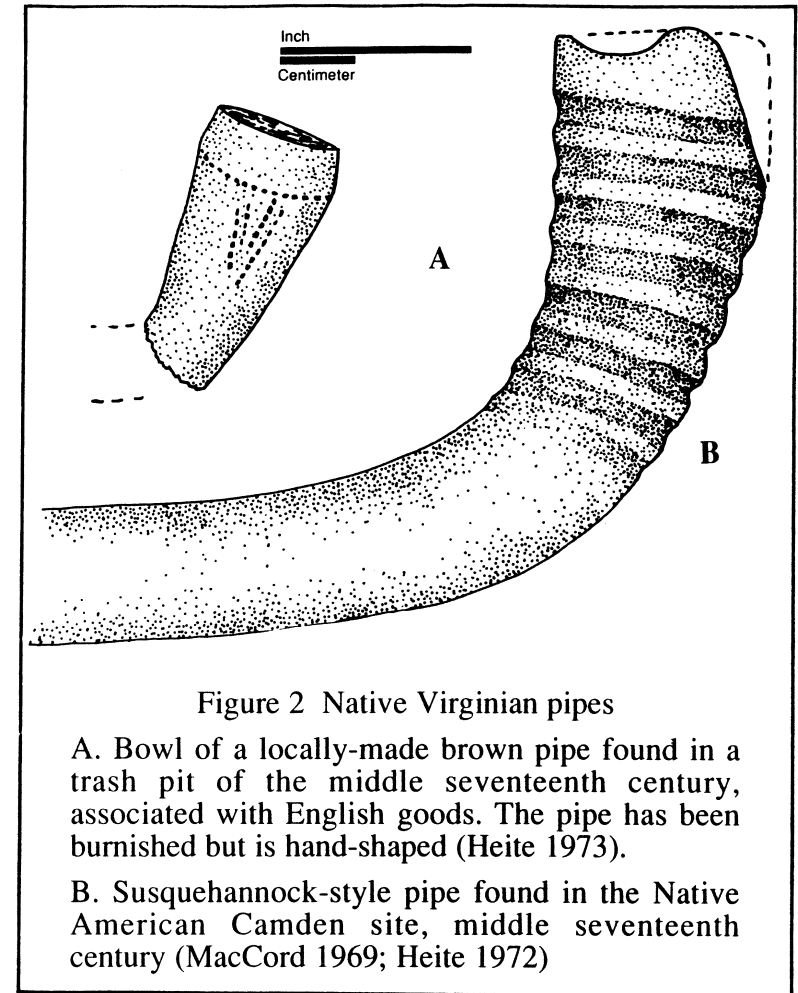


Figure 2 Native Virginian pipes

A. Bowl of a locally-made brown pipe found in a trash pit of the middle seventeenth century, associated with English goods. The pipe has been burnished but is hand-shaped (Heite 1973).

B. Susquehannock-style pipe found in the Native American Camden site, middle seventeenth century (MacCord 1969; Heite 1972)

Fig.2

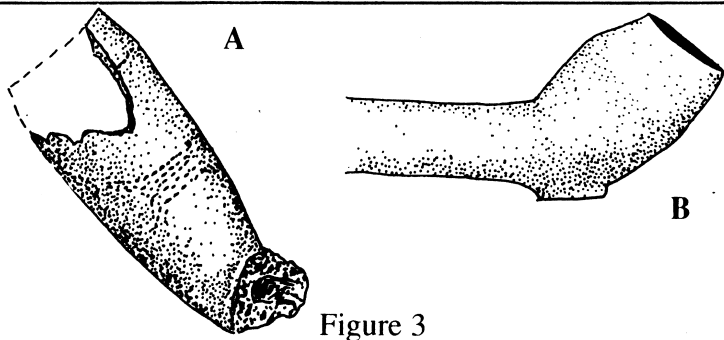


Figure 3  
 Virginian and English Mould-made Pipes

A. Burnished mould-made "terra cotta" brown Virginia pipe from Camden with roulette decoration that was applied to the pipe in its "leather" state.

B. White clay English pipe with faint rouletting at the mouth, gauntlet mark on the heel, 7/64" bore diameter, 1640-1670, from the same context as 2A

C. White clay English pipe bowl, 5/64" bore diameter, marked in raised letters, "P" on the smoker's left, and "W" on the right, possibly Priamus Williams, Bristol, post 1673 (Buchanan and Heite 1971).

D. White clay English pipe bowl, from Hallowes, Lluellin Evans, Bristol, post 1661.

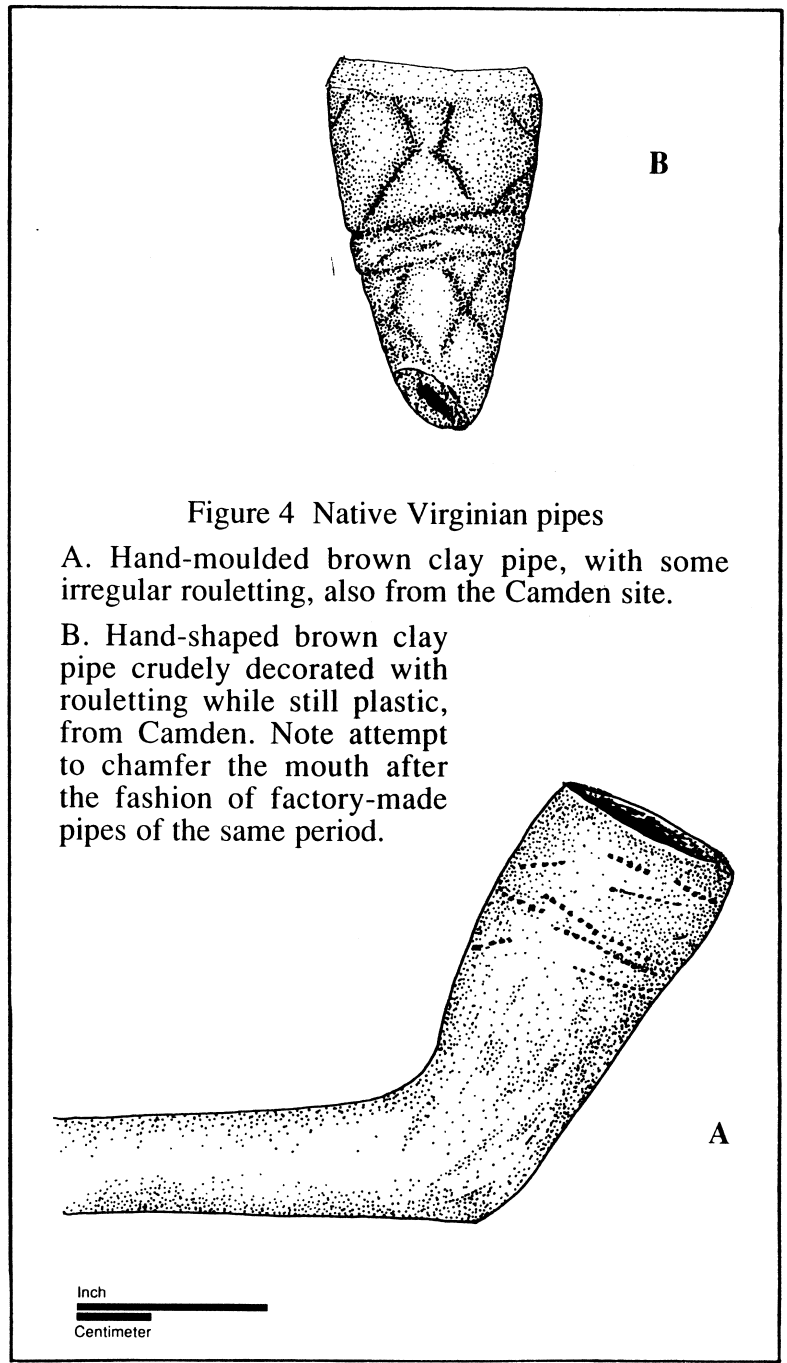
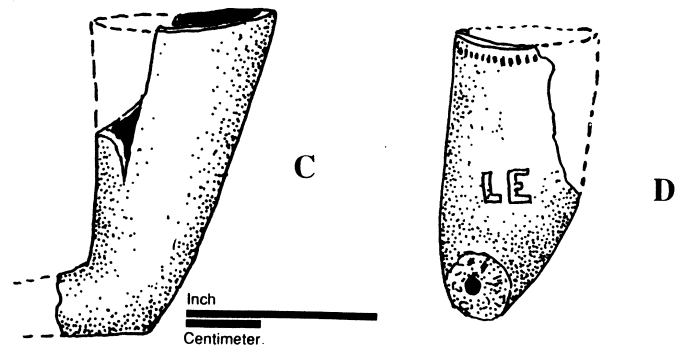


Figure 4 Native Virginian pipes

A. Hand-moulded brown clay pipe, with some irregular rouletting, also from the Camden site.

B. Hand-shaped brown clay pipe crudely decorated with rouletting while still plastic, from Camden. Note attempt to chamfer the mouth after the fashion of factory-made pipes of the same period.

It is important to remember, however, that native Virginian and English pipe traditions had developed separately for several generations before the first finely-made Virginia *terracotta* pipes appeared, bearing a shape of bowl that had developed in England.

### Stub-Stemmed Folk Pipes

The sole reported colonial exception to the long-stem rule in Virginia is a crudely-made pipe, found in an unstratified context but associated with trash from the first third of the 18th century. Workmanship and decoration clearly reflect the local style, but the pipe has been bored to accommodate a reed stem (Heite 1970). Inexpert workmanship suggests that this example is outside the mainstream tradition, and must be treated as an anomaly until comparable examples come to light. After this specimen, there is a century-long hiatus in the Virginia archeological record of locally-made stub-stemmed pipes.

Stub-stemmed pipe manufacture became a cottage industry in the Virginia piedmont during the 19th century, sometimes cheek-by-jowl with factories. Near the village of Pamplin, Appomattox County, a local collector obtained a pipe mould that had been used by a rural pipe maker who fired the pipes at home in his hearth. The mold was made available for publication, but most of its story went unrecorded (Heite 1969). These cottage-industry pipemakers used tools that clearly belonged to the European tradition introduced by Moravian potters at Salem, a short distance away.

According to local informants, Appomattox County folk pipe makers fired their products in iron pots, rather than the kilns with specially-made saggars that trained potters employed in the factory downtown. Deep black color and a glossy finish were imparted by oiling and burnishing before firing.

Farther south, Catawba Indian potters became well-known for stub-stemmed pipes with decorations not unlike the Ottoman examples and shapes reminiscent of the Eastern European types (Turnbaugh 1980, 21). When visited in 1908 by fieldworkers from the Heye Foundation, the Catawba were making stub-stemmed *Indian* pipes in molds that clearly derive from the same Moravian models (Harrington

1908) that influenced the cottage industry near Pamplin.

The evidence is conclusive that the American reed-stem pipe tradition of the 18th and 19th centuries began as a sideline for potters of Germanic origin who were heirs to the Ottoman chibouk tradition. Popularity of this style in 19th-century America can almost certainly be attributed to the increase of settlers from central and eastern Europe during the period.

### Conclusion

Tobacco pipe-making followed the explosive spread of tobacco smoking between 1565 and 1615. By the end of this period, each Old World region had developed its own peculiar pipe style, derived from one of the two traditions. Centers in the North Sea, West Africa, the Mediterranean, Central Europe, and Southeast Asia had already developed local pipe styles that would persist for centuries. Once a pipe style had been established in a region, it was dislodged only with great difficulty.

National pipe traditions should be classified at the first level by stem style, which is either the long-stemmed North Sea variety or the stub-stemmed Ottoman chibouk. Within these two traditions, each region developed peculiar styles.

Dispersion and local stylistic adaptation were extremely rapid. The sudden spread of tobacco has never been satisfactorily documented. As James Deetz (1991, 8) has pointed out, tobacco's early expansion *left an archeological track a mile wide . . .*

Germanic and Slavic pipe manufacturers created their own versions of the Ottoman chibouk. These styles were brought to America by Germanic potters who established a popular stub-stemmed style, which eventually prevailed in large areas of America during the 19th century.

West African slaves could have come to America with a knowledge of reed-stem pipes, as some have asserted, but a direct African-American transmission of the stub-stemmed form remains to be demonstrated archeologically.

More easily documented is the connection between Middle Atlantic prehistoric people and the long-stem pipes that became the North Sea tradition. If Ralph Lane learned to smoke in this region, it follows that he used the long-stemmed clay pipe that became the English prototype.

Like other genealogies, descents of artifact types must be shown to be continuous; each generation must be connected to its descendants and antecedents. In the genealogies of pipe styles, disturbing gaps in the record require leaps of faith. Filling these gaps should be a task of the highest priority among clay pipe researchers.

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## A PAMPLIN-TYPE BOWL FOUND IN NORFOLK (UK)

Susanne Atkin

Some years ago, this stoneware bowl with a brown saltglaze was seen in a private collection said to have been found while beach-walking in north Norfolk. Very little is known about it, and the only close parallels I can find for it are the bowl-types made in Pamplin or Akron.

I would welcome comments about the identification of this bowl - is it a Pamplin bowl? I suspect that these are not commonly found in Britain, but I'd be interested to hear if others are known.

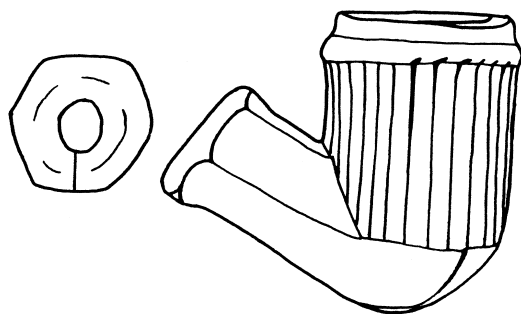


Fig.5 Stoneware bowl found in Norfolk

## IRON, SILVER AND CLAY PIPES IN THE BRAGGE COLLECTION

*Various types of metal pipes were featured in SCPR 38. Several further examples have been sent to the editor and will appear in this and future issues of the newsletter.*

**J. Trevor Barton** writes:

I have some original drawings of the silver pipes formerly in the collection of that most eminent of all pipe collectors, William Bragge (1823-84), who assembled some 7,000 items connected with the use of tobacco, snuff and opium in the mid-19th century. He also had some 1,250 clay pipes and summarized these when he made an assessment of his collection in January 1880.

Extract from  
Brief List of the Tobacco Collection  
Formed by  
Mr William Bragge F.S.A., F.G.S.

Early English Clay Pipes.....About 700

Of which about 500 have Makers' Marks, which are drawn upon the cards on which the pipes are mounted. These include the collections made by Dr Bousfield, Dr Thursfield, W.J. Bernhard Smith and others.

Early Dutch Clay Pipes.....About 550

Of which 450 bear Makers' Marks, all of which are drawn upon the mounts. In these are included the collection formed by the Pipe Makers' Guild for the Exhibition of National Industries held in Delft in 1867: and also a collection formed by Mr Van der Want, Master of the Pipe Makers' Guild at Gouda. Among these are perfect pipes bearing the marks of the earliest makers.

Cases for containing Clay Pipes.....36

In wood, ivory, lac &c; many being beautifully carved and inlaid with metal and pearl.

WILLIAM BRAGGE  
BIRMINGHAM January 1880





Fig.6 William Bragge surrounded by his 'Pipes of all peoples'

I was fortunate in obtaining 450 original drawings of pipes in the Bragge collection from his great-granddaughter, and a presentation copy of his book, *Bibliothica Nicotiana*, which is inscribed by William Bragge as a gift to his son George Stephenson Bragge on 25 December 1880. This is Number 34 in a Limited Edition of 200 copies. Figure 6 shows William Bragge surrounded by his 'Pipes of all peoples'.

In *Bibliothica Nicotiana* William Bragge lists and describes twenty-four silver pipes in his collection - I have drawings of nineteen of these specimens. The following illustrations are from this book, and also include four iron pipes from the Bragge Collection. The descriptions below are those which are hand-written by each drawing.

**Fig.7**

*Top:* A.d. 1. Iron pipe. Many feet long.  
From bowl to tip 13in.  
9in. high

*Below:* A.d.3. Iron pipe. 9½in. long.

**Fig.8**

*Left:* A.d. 4. Iron pipe. 7in. long. [17in.?.]

*Right:* A.d. 5. Iron pipe. 17¾ in. long.  
Made in Birmingham about 1820, by S. Timmins.

**Fig.9**

*Top:* A.d. 12. Silver pipe. In form of Battle-axe, with banneret on stem, 4in. x 3in. bearing in low relief a figure of Liberty trampling on a Royal personage, On the ground lies a broken sceptre, and crown. Above, the motto - 'Sic semper tyrannus'. This pipe belonged to a political club in New York. 9¾ in. long. From the Collection of Mr Allen of New York.

*Below:* A.d. 13. Silver pipe. Bowl in form of thistle flower. Belonged to a Club of Scotchmen in New York. 16½ in. long. From the Collection of Mr Allen of New York.

**Fig.10**

*Top:* A.d. 7. Silver pipe. Stem in three pieces.  
A garnet set in back of bowl.

*Below:* A.d. 18. Silver pipe. 4 in. long. 2¼ in. high.

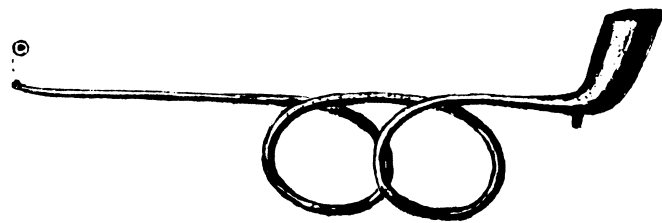
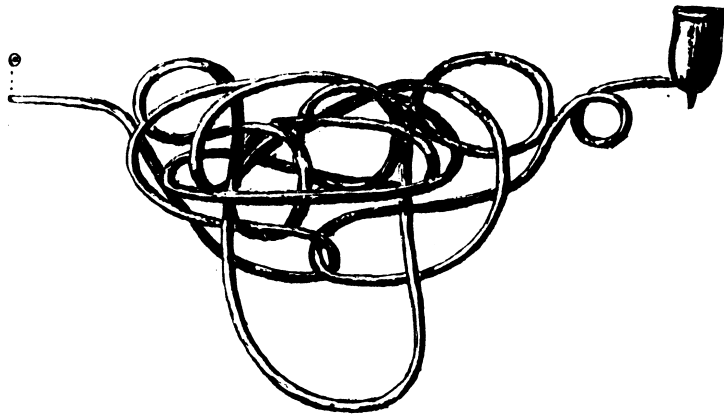


Fig.7 Iron pipes, Bragge Collection. Scale: *top*, 1:4; *below*, 1:3

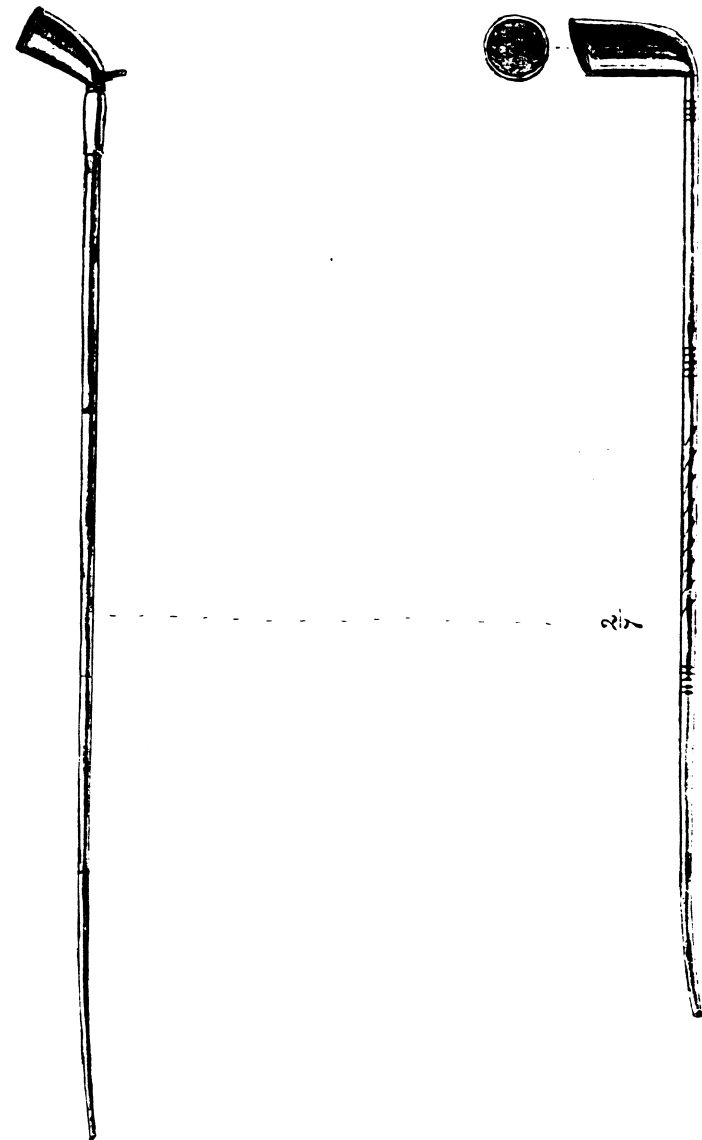


Fig.8 Iron pipes, Bragge Collection. Scale 2:7

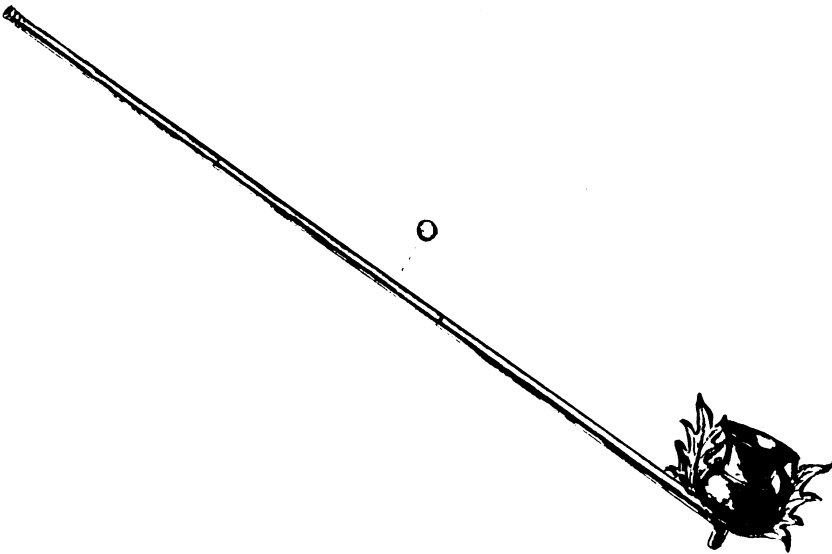
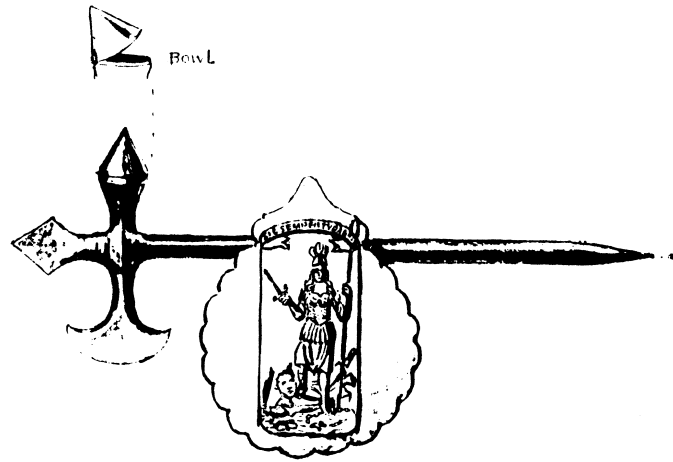
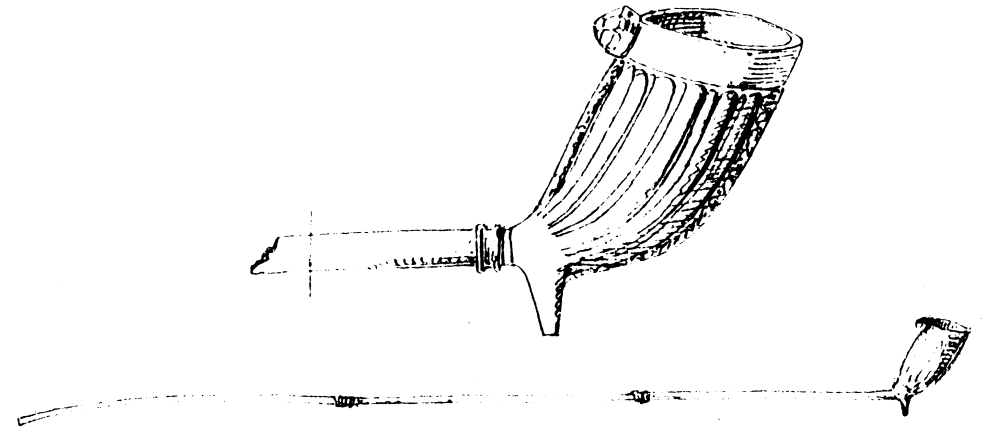


Fig.9 Silver pipes, Bragge Collection. Scale: *top*, 1:3; *below*, 2:7



$\frac{3}{4}$

Fig.10 Silver pipes, Bragge Collection. Scale: *top*, 1:1; *below*, 3:4

## POINTS ARISING ...

### A pipeclay certificate from London

David Higgins writes: The document reproduced in SCPR 41 (p.26), is in fact a record of clay being landed at London rather than at 'Cocq' as was suggested. The document reads:

*London Know ye that Wm Crawford hath landed here Thirty tons Tobacco pipe clay as by Cocq from Exeter dated 13 March out of the Two Sisters Jos. Nicholls entered here 22 March 1733. Certified 28 Mar 1734.*

This document is in fact a 'certificate' issued by the London customs as part of the system regulating coastal trade. The clay would have been loaded on to a ship called the Two Sisters in Exeter where a merchant, probably Joseph Nicholls, would have made a declaration as to its intended destination. In this case it was not being exported overseas and so would not have been liable for tax. He would have paid a bond to the customs and in return have been issued with a coquet, a document describing the goods being carried. The cargo of clay may well have been the only item listed in this case. The master of the ship, William Crawford, would have taken the coquet with him to London and presented it to the customs when the clay was off-loaded. This proved it had not been illegally imported from overseas. In return he would have been issued with this certificate signed by customs officers; the second signature appears to have 'Comp' for Comptroller at the end of it.

The ship's master would have returned with the certificate to Exeter where it would have been presented to prove that the clay had been delivered to the stated destination and not illegally exported. The third signature, John Creswicke, is probably the customs officer at Exeter who confirmed that he had seen the certificate on 28 March 1734. This was in fact only six days after the clay had been off-loaded in London since, until 1752, the year changed on 25 March rather than 1 January. The certificate would then have been used to release the bond held by the customs.

At Exeter and London copies of the information about this shipment would have been entered into the Port Books which recorded all cargoes entering or leaving a port. Many runs of these books survive and they provide a valuable insight into the trading patterns around British shores from the late 16th through to the late 18th centuries.

I am most grateful to Dr Peter Wakelin for discussing this document with me and for providing much of the information which is contained in this note.

### Wellington pipe

John Andrews has suggested that the right-hand side monogram on the Wellington export pipe featured in SCPR 41, EOR or ER, could read as a backwards B linked with R.

## SCPR BOOKS

Eric Ayto, *Clay Tobacco Pipes*, Shire Album 37 (1979; 3rd reprint 1994), 32pp; ISBN 0 7478 0248 3. £2.25.

The reprint contains new sections on how pipes were made, illustrated by line drawings, and 'European pipes and pipemakers', noting pipemakers in Belgium, France, Germany and Holland. 'Dating pipes' has been slightly expanded and includes a photo of two Dutch bowls. It is good to see SCPR mentioned in this edition. Unfortunately the 'Further reading' section has not been updated and inexplicably contains nothing published after 1981: one Duco publication (1977) is listed but not the 1982 book on Gouda marks which is the one that is probably most often used, and neither the BAR series nor any SCPR publications are mentioned at all! Many of the fourteen publications that are listed are out-of-print and difficult to find. However, it is encouraging that Shire have thought a reprint worthwhile, and hopefully Ayto's book will continue to attract new collectors and researchers.

Available from SCPR Books, £2.25 (incl. p + p).

Offprints from the *Journal of the Society for Post-Medieval Archaeology* are available - details and prices in SCPR 43.

## A POSSIBLE TURKISH PIPE IN NEW YORK CITY

Diane Dallal

The Stadt Huys Block, located between Pearl, Stone, and Broad Streets and Coenties Alley in lower Manhattan, was excavated in 1979-80 under the direction of Nan A. Rothschild and Diana diZerega Wall. Nearly 10,000 pipe fragments were recovered. The majority dated to the 17th and 18th centuries but many 19th-century pipes were also recovered. One of these pipes, found in an early 19th-century stratum, was unusual in shape, exceptional in quality and exquisitely decorated. Nothing like it had ever been found in New York City.

The shape of the pipe did not match any of those recorded by Hays (1980) in his provisional typology of Turkish pipes. This black, highly-fired and highly burnished, earthenware pipe is 3in. tall from the curve of the base to the top of the rim. It is elaborately decorated with narrow horizontal bands, vertical lines, flowers, leaves, and bunting (Fig.11, No.1). Three holes are located at the bottom of the interior of the bowl. An oval cartouche, approximately 12mm long by 8mm wide, is located on the right side of the bowl, near the base. The mark consists of a flying insect with fat wings, protruding eyes and V-shaped antennae, surmounted by the letters KIS AZAR (Fig.11, No.2). The insect's antennae separates the letters KIS from AZAR. On the left side of the bowl, near the base, is a rectangular cartouche, 10mm long by 3mm wide, within which is the maker's name or place of manufacture, K AZAR (Fig.11, No.3).

According to Walker (1980, 28), the black colour of this stub-stemmed pipe may be the result of a process which consists of firing the object in a sealed saggur containing sawdust. It is also possible that the black colour is the result of the deliberate use of a clay from Asia Minor called 'kefkil' which burns black or red (Forrester 1829-30).

The late John McCashion (pers comm, 1982) suggested that the pipe was manufactured in Czechoslovakia or Turkey during the Crimean War period (1854-56). Walker (1980, 29) recorded a pipemaker

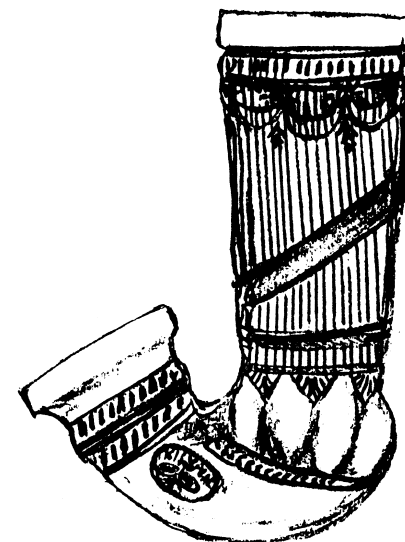


Fig.11 Nos 1-3. Turkish(?) pipe found in New York City  
(Drawn by Elizabeth Vogel)

named Karol Zachar who worked in Banská Stiavnica, Czechoslovakia, c.1860. Reportedly, these pipes were exported worldwide. It is remotely possible that the maker's marks are abbreviations of his name. Examples of Zachar's work in the Slovak National Museum, however, are all marked in English with the firm's name 'ZACHAR' and the place of manufacture 'SCHEMNITZ' (Banská Stiavnica in German) (Walker 1980, 29). This strongly suggests that Zachar was not the maker of the KIS AZAR pipe found in New York. It is possible, however, that K AZAR or KIS AZAR is a place-name.

I would appreciate help identifying this remarkable pipe. I would like to confirm the date and the place of manufacture. I would also like to know who or where is KIS AZAR?

*Acknowledgements*

The writer would like to thank Elizabeth Vogel for the excellent drawings, Gary McGowen for identifying the paste, and Elizabeth Vogel and Cheryl La Roche for painstakingly removing carbonates from the bowl in order to make the decorative motifs legible.

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**NEW MEMBERS**

Uzi Baram, Dept. of Anthropology, University of Massachusetts, Amherst MA 01003, USA  
 Ottoman tobacco pipes. Israel, Cyprus.

Sheila Lane, 98 Kenley, Grange Heights, Douglas, Cork, Ireland  
 Irish pipes.

**HELP!**

**Quakers**

**Nigel Melton** (c/o 56 Rowallan Road, Four Oaks, Sutton Coldfield, West Midlands B75 6RE) is researching pipemaking by members of the Quaker community in the period up to 1720 and would appreciate any information anyone has from whatever part of the country.

**CD crowned**

**Kieron Heard** (37 Marsden Road, Peckham, London SE15 4EE) has sent an illustration of a clay pipe from the Museum of London collection which he has been unable to identify. The pipe was found during an excavation by the Museum of London's Department of Greater London Archaeology on the site of Norfolk House, Lambeth Road, London.

The bowl is highly polished with clear burnishing lines. The stem flattens towards the mouthpiece and is slightly flared, terminating in a nipple. The stamp is incuse and consists of the initials CD (crowned) above what might be a pair of crossed pipes. He suspects that the pipe is Dutch and of late 19th-century date, but would like to hear from anyone who can supply further information.

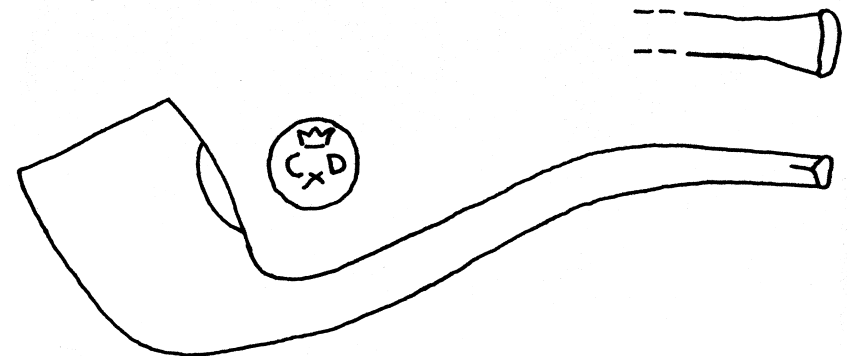


Fig.12 CD crowned, found on Norfolk House site, London

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