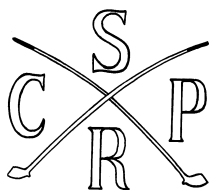




NEWSLETTER

68



Autumn/Winter 2005

SOCIETY FOR CLAY PIPE RESEARCH

Honorary President: Gordon Pollock, 40 Glandon Drive, Cheadle Hulme, Cheshire, SK8 7EY

Chairman: David Higgins, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH Tel: 0151 637 2289; email david@3clarendon.freemove.co.uk

General Secretary: Libby Key, Rotherhurst, Woodlands Road, Broseley, Shropshire TF12 5PU Tel: 01952 882714; email: libbykey@yahoo.com

Membership enquiries and subscriptions: Peter Hammond, 17 Lady Bay Road, West Bridgford, Nottingham, NG2 5BJ; email claypipepeter@aol.com

Newsletter Editor: Susie White, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH Tel: 0151 637 2289; email susie@3clarendon.freemove.co.uk

Backnumbers: Ron Dagnall, 14 Old Lane, Rainford, St Helens, Lancs, WA11 8JE; email: rondag@blueyonder.co.uk (please enclose SAE for details and prices)

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Society News

by Susie White

This issue of the Society's Newsletter brings 2005 to a close and will hopefully provide some light reading for you over the Christmas and New Year Period. For the benefit of those members who were unable to attend this years Annual Conference in Norton St Philip, there is a report on the proceedings, including a summary of the business meeting at which it was agreed to form a Committee to ensure the continued smooth running of the Society. Summaries of the papers presented at the conference are given but we also have full accounts of five of the papers. It is appropriate at this point to thank Marek Lewcun and his partner Anita Butera, on behalf of the Society, for all the hard work that they clearly put in to making this such a successful conference. Particular thanks are also due to Ilze Reinfeld from Latvia, who came over specially to attend the conference where she presented a paper on British pipes from Riga.

In addition to the conference proceedings there are a lot of very interesting papers in this issue including a note from our Honorary President, Gordon Pollock (see page 29). In fact, with the conference papers, it has been possible to produce a bumper issue of some 60 pages to round off the year.

At this point I would like to thank all the contributors to this issue of the SCPR newsletter. The deadline for contributions for the next issue (69 Spring/Summer 2006) is the 31st March 2006 — so keep those articles coming. For those of you who are wondering what is happening about the missing issues, 62, 63, 64, rest assured that the Committee is in the process of sorting out this backlog problem. Those members who have paid for these issues will be receiving them as soon as they are available.

Finally, a message from our Membership Secretary to remind you all that your subscriptions for 2006 are now due therefore a subscriptions renewal form has been included with this issue. Please note the new revised rates for overseas members. It is now possible for overseas Members to pay via PayPal. Anyone interested in using this method of payment should contact the Membership Secretary (Peter Hammond) on claypipepeter@aol.com for details of how to proceed.

All that remains is for me to wish you all the very best for the coming Festive Season and to thank you for your continued support of the Society.

Merry Christmas and best wishes for the New Year

A New Structure for the Society for Clay Pipe Research

At the SCPR meeting in Belfast in September 2004 a number of points were raised by members with regard to the running, structure and future direction of the Society. It was, however, almost impossible to address these issues in any meaningful way for two reasons. First, there was no way of knowing whether the views of the individuals expressed at the meeting were representative of the broader membership as a whole. Secondly, and perhaps more importantly, there was no mechanism for actually making or implementing decisions at the meeting because the Society had never had any sort of formal committee structure to do this, nor any way of managing and promoting the Society in between annual conferences. As a result, there was no one with the responsibility of dealing with queries or suggestions from individual members and no one to represent their views or interests over the coming year. It was clear that these issues would need to be discussed more fully at the 2005 conference in Norton St Philip and that the membership would have to be fully consulted about any proposed changes. A group of members therefore drafted the following proposal that was subsequently circulated to all members, together with an invitation to send any comments, suggestions, etc, to Marek Lewcun, the 2005 conference organiser, by the 9th September of this year: -

The proposal is that a committee should be formed to manage and promote the Society and to represent its interests between conferences. It is proposed that the committee should consist of a chairman, treasurer, secretary, newsletter editor and between three and eight ordinary members, all of whom would be subject to annual election at the conference. In addition, the Society would continue to have an Honorary President, chosen by the membership. This person could, if they so wished, also stand as a member of the committee. It is also proposed that there should be an annual report to the membership by this committee outlining the state of membership numbers, finances, newsletters, etc, and that a slot should be allocated at each year's conference for Society business, reports and for the election of officers / committee members.

This proposal and the comments that had been received relating to it were discussed at the 2005 conference, which was attended by about half of the membership. The proposal to form a committee on the lines proposed was unanimously agreed and a committee of eight was duly elected to run the Society for the coming year. The first committee comprises David Higgins (Chairman); Peter Hammond (Membership Secretary and Treasurer); Susie White (Newsletter Editor); Libby Key (General Secretary) and four committee

members; Chris Jarrett, Rex Key, Allan Peacey and Pete Rayner. It was also unanimously agreed that Gordon Pollock should remain as Honorary President of the Society but that, as he was unable to travel to meetings, he would not be part of the committee.

Following the election of the Committee, other SCPR business was discussed as follows: -

1. Membership All members present were asked to try and encourage other people to join the Society, particularly since membership had dropped from around 150 a few years ago to about 75 at the time of the conference.

2. Newsletters The current Newsletter Editor reported that Newsletter 67 (for Spring/Summer 2005) was now available and that 68 (for Autumn/Winter 2005) should be ready to dispatch by the end of the year. Various concerns were raised about the overdue issues from the previous Newsletter Editor, i.e., Newsletters 62, 63 and 64. It was agreed that these should be produced as soon as possible and that the Committee should address this matter as one of their first priorities.

3. Finances After very many years of service to the Society, Reg Jackson had decided to step down as Treasurer during the course of the year. He was formally thanked for all his hard work, not only as treasurer but also as newsletter editor and membership secretary. Peter Hammond, who had taken over as temporary treasurer until being formally elected, reported that Society's finances were in good order and said that Susanne Atkin was in receipt of the necessary funds to proceed with Newsletters 63 and 64. Funds were in hand for Newsletter 62 but at the time of the meeting these had not been sent to Susanne.

4. 2006 Conference Jacqui Pearce reported on the 2006 conference, which she is organising through the Museum of London Archaeological Service (MoLAS) and which will take place at the Museum's resource centre, Mortimer Wheeler House, Eagle Wharf, on the 16th and 17th September 2006. Members were invited to offer papers, particularly those with a London theme to Jacqui, who can be contacted at jpearce@museumoflondon.org.uk.

5. Future SCPR Meetings A number of general suggestions were raised about the format and content of future SCPR meetings. First, it was suggested that some meetings might be themed or at least focus on a specific topic or issue. Second, it was suggested that the Society might have some more formal discussion sessions or study groups to consider specific topics. Finally, there was a suggestion that the Society should have some form of a 'notice board', possibly attached to the web-site, as a means of rapidly disseminating news, information and queries to Society members. It was agreed that the Committee would consider these suggestions at their meeting later in the day.

6. Promotional Leaflet There was a suggestion that the Society should produce a promotional leaflet that could be circulated to prospective new members. It was agreed that the Committee would also discuss this at their first meeting.

On the Saturday evening of the conference the new committee met for the first time to discuss the various issues raised. In the three months since then, progress has already been made in a number of areas. In particular, Susie White has produced a new membership application form, which has been widely circulated to prospective members, and Heather Coleman has kindly offered to host a link to the Society's web site, where she has also posted a downloadable copy of the new membership form (<http://www.dawnmist.demon.co.uk/scpr.htm>). Other efforts to attract new members have included reducing the overseas subscription rates to help increase our international membership and the introduction of a special offer whereby new members can also subscribe for the last two years Newsletters at a reduced rate.

When the Society was originally founded, it was always the intention that a formal and properly organised structure for the group should be established (SCPR Newsletter No 1, p3). I sincerely hope that the new committee structure will fulfil this role and not only ensure the smooth running of the Society for many years to come but also help to raise its profile and promote its interests in between conferences.

*David Higgins,
Chairman, SCPR*



Can you help?

A new Society Member, Paul Reeves, is researching his ancestors — the **Cluer** family — who were pipemakers in East London in the eighteenth and nineteenth centuries. A William Cluer was transported for Highway Robbery in 1793 and set up shop in Australia as a Pipe Maker and Tobacconist. Paul would be most grateful for any information on any pipemaking members of the Cluer Family . He can be contacted by email at reeves.paul@btinternet.com

The 2005 Conference, Norton St Philip, Somerset

by David Higgins

The 2005 SCPR conference was organised by Marek Lewcun and held in the early pipemaking centre of Norton St Philip, near Bath, in Somerset, on 10th and 11th September 2005. This year most of the speakers have kindly provided summaries or short papers based on their talks, which are included in this newsletter. To avoid duplication, this account will only make passing reference to those papers that have been more fully published in this newsletter, the page numbers for which are cross-referred to.

About 35-40 people attended the Saturday meeting, which, as usual, included a good range of displays as well as offprints, etc, for sale. The morning session focussed on pipes and pipemakers from the South West of England. The first paper was given by **Roger Price**, who talked about the early pipemaking industry in Bristol (see pages 8-9). The West Country theme was continued by **Marek Lewcun**, who talked about recent research and finds at Norton St Philip, which lies about 15 miles (25km) to the south-east of Bristol (see pages 9-12). The morning session concluded with a talk by **David Higgins** on the pipes from Launceston Castle in Cornwall.

The castle at Launceston was extensively excavated during the 1960s and 1970s and the author has prepared a detailed report on the 3,438 fragments of pipe recovered, which is due to be published in the near future (details will be circulated in the Newsletter as soon as it is available). The site is important because it lies in an area where relatively few pipe groups have been previously published and because it is situated inland, away from the direct influence of coastal trade. Although there are presently no known pipemakers from Launceston, a "Tobacco Pipe Field" is recorded at the town in 1754 and the excavated evidence strongly suggests that pipemakers were working in or near Launceston during most of the seventeenth and eighteenth centuries. Distinctive local styles of both bowl and mark have been identified, in particular cartouche marks on the side of the bowl, which must have been produced locally. This is the furthest south-west that this particular style has been recorded – it appears to have been most commonly used at Bristol and is found as far north as Gloucestershire.

The excavated pipes have more than doubled the number of identifiable marks that are known from Cornwall as well as providing an opportunity to study the pipes in a broader context. The early incuse marks of c1610-60 have been shown to be particularly associated with south Devon production, especially at Plymouth. Local characteristics, such as the use of milled and stamped stems, clearly developed in the Launceston area alongside imported products from both the north and south Devon industries. The significance of these local production centres has been

demonstrated, in contrast to which traded pipes from further afield are extremely scarce. There is only one obvious import from Bristol and just two or three Dutch fragments. This is in marked contrast to nearby ports, such as Plymouth, where large numbers of Dutch pipes have been found. This suggests that these 'exotic imports' should be seen as a by-product of international shipping movements rather than traded items in themselves, with the inland trade being almost exclusively served by local manufacturers.

The Launceston pipes have demonstrated how the internal distribution of Devon products fits into a trading pattern extending overseas to Ireland and North America. The north Devon pipemakers at Barnstaple and Bideford appear to have been particularly involved with the New World trade, at the expense of the south Devon makers, who are equally well represented at the same time. The Launceston assemblage has made a significant contribution to pipe studies in an area where there has been little previous work. The very large number of unidentified marks from this site, however, shows that much more work remains to be done before the local industry is properly understood and the full potential of the pipes can be realised.

After lunch, the conference continued with a series of papers and reports on pipes from other areas. **Peter Davey** gave a report on the meeting of the *Académie Internationale de la Pipe*, which this year took place in Bergerac, France (see pages 23-27). **Pete Rayner** then gave a presentation of illustrations showing pipes and smokers, which he had collected over the years. The illustrations ranged in date from the seventeenth century onwards and provided fascinating insights into the way pipes were depicted and used in many different countries. This was followed by **Ron Dagnall** and **Rex Key**, who gave an amusing presentation entitled 'Will they or won't they?' (see pages 13-16).

The final paper before the afternoon break was by **Allan Peacey**, who talked about the last ten years of his research project at Pipe Aston in Herefordshire. This was a pipe making centre during the seventeenth and early eighteenth centuries and Allan has been carrying out field surveys and excavations to examine the pipemaking history and products of the village. Excavations have revealed the remains of two pipe kilns, which were operating during the early eighteenth century, while field collections and trial excavations have shown that pipemaking took place within the area from around 1620 through until the mid-eighteenth century. Work has focussed on examining the relationship of the kilns with the associated workshops and dwelling houses as well as looking at stylistic, family and trading connections with the surrounding areas. Seventeenth-century pipemakers stamps made of pipe clay and lead have been recovered and these are particularly rare and interesting finds.

The last session was started by **Susie White**, who looked at references to

pipemakers from the proceedings of the Old Bailey Court in London (see pages 16-23). **Ilze Reinfeld**, who had specially travelled from Latvia to attend the conference, and who presented a paper on the British pipes found in Riga, gave the final paper of the day. Some 15,000 pipes have been excavated in the city since 1978 and these provide an important assemblage for study since very little work on pipes has previously been done in the region. Most of the earliest pipes appear to have been imported from the Netherlands, although there are also some English forms. The excavations have produced 831 examples of seventeenth century pipes, of which 38 are thought to be British in origin (4.6%). The number of pipes imported from Britain appears to have grown during the eighteenth century with 39 out of the 368 recorded examples of that date (10.6%) being British and an even higher percentage during the nineteenth century (16 out of 94 examples, or 17%).

Some of the earliest pipes are marked with small lozenge or ‘snowflake’ marks, and these may have been produced in London. Later in the seventeenth century more bulbous forms are found and these may well have come from the East Coast ports, particularly in Yorkshire, although the origin of some of the other seventeenth century types is not always very easy to determine. The same is true of the later pipes although some examples, such as a Masonic pipe of Yorkshire style, were certainly obtained from the North-East of England. British pipes seem to have formed a regular element of the pipes imported to Riga from the early seventeenth century right through to the nineteenth century. They never dominated the market but they formed a consistent secondary element throughout this period.

The conference dinner in one of the local pubs was well attended and provided an excellent opportunity for delegates to exchange news and information in a relaxed setting. On the Sunday Marek led a walking tour of Norton St Philip before moving on to Bath for a similar tour. The walk took in sites of historical and archaeological interest as well as paying particular attention to former pipemaking locations. The whole conference was very well organised and run and particular thanks are due to Marek and his partner Anita, for making everything run so smoothly, and to Ilze, who travelled over specially from Latvia to give her paper at the meeting.



Next year’s conference will be held in London on September 16th and 17th 2006 and will focus on pipes from the South East of England. All are welcome and anyone interested in attending or giving a paper should contact Jacqui Pearce at the Museum of London for further details (jpearce@museumoflondon.org.uk).

Bristol - the First Pipemakers

by Roger Price

*Summary of a paper presented at the Society's annual conference
in Norton St Philip, September 2005.*

None of the earliest pipemakers in Bristol are known to have had any connection with London, so the manner of the introduction of the industry to Bristol remains uncertain.

A surge in exports of pipes to Ireland in 1612, when more than 13,000 pipes were sent to the southern coastal ports, may reflect the establishment of a manufactory in Bristol by Miles Casey. He was a whisky maker who became established in Lewins Mead (a street outside the northern margins of the city, across the River Frome). His origins are unknown, because he never served an apprenticeship or was made free; nor is it known when and how he had become involved in the pipemaking trade. Miles died in 1617, leaving his widow to carry on the family business with the assistance of their son. They developed both their whisky making and pipemaking capacities, increasing the number of pipe moulds from two to five. The son John Casey died in 1627, and Anne Casey (Miles's widow) died in 1628. She had made rather a success of life after her husband's death.

Richard Berryman came from Oxford and married his wife Anne Elton (probably from Worcestershire) before 1619. It is likely that they established their pipemaking business in Bristol in response to reports from their cousins on opportunities for trade in the busy port. They, too, set up their pipe manufactory in Lewins Mead. In 1619 they took on John Wall as the first apprentice pipemaker in Bristol; although they were technically ineligible to do so because Berryman was not a burgess; but the Corporation appears to have been complicit in supporting what was a valuable trade. The Berrymans and Wall seem to have worked in partnership until John Wall elected to take his freedom at the beginning of 1640 – the first pipemaker in Bristol to become a burgess. The Berrymans had a successful business, using 16 moulds to produce their pipes with the distinctive heel markings of either a spade or a dagger plunging into a heart, until Richard died in 1649. His widow Anne Berryman continued running the workshop and was the most senior of those women who helped found the Bristol Pipemakers' Guild in 1652. She died in 1660, leaving a fairly healthy estate.

John Wall was the son of a goldsmith from Gloucester, who became entrusted to work on behalf of the Corporation. John Wall was born in Broad St in 1604, during a visitation of the plague. He was orphaned in 1619 and the Christchurch Churchwardens provided means for his apprenticeship to the Berrymans. He

was married to Jane before 1631, and they took on apprentices independently of their partnership with the Berrymans – again before John was a burgess. For some reason, John did not decide to take his freedom until 1640, and he and Jane established their manufactory in Lewins Mead. Under the influence of his brother Thomas, John went to the West Indies in 1648/9, in the hope of setting up a sugar plantation in Nevis. Unfortunately, the venture failed and John decided to sell most of his clothes and other goods to invest in sugar for the homeward voyage. He died at sea. Back in Bristol, his widow Jane Wall carried on the business with the help of her apprentices, and was another founder of the Pipemakers' Guild in 1652. She too made a success of the business – she owned 10 moulds, so had a large capacity – and was comfortably off when she died in 1661.



Recent Research and Finds from the Norton St Philip Area

by Marek Lewcun

*Paper presented at the Society's annual conference in
Norton St. Philip, September 2005.*

Norton St. Philip, once an important market town, was at the seventeenth century equivalent of today's M4/M5 interchange, with the cross-roads outside the thirteenth-century George Inn leading to other market towns at all four points of the compass. Coal was close to hand in the north Somerset coalfield, and the high quality pipeclay at Chitterne, used by the Gauntlett family of Amesbury, was closer than clay shipped into Bristol. Jeffry and Thomas Hunt appear to have begun making pipes at Norton St. Philip between 1620 and 1630. The early products were small, well-formed curvaceous bowls with milled lips, a style that continued through to the late 1680s. Jeffry's sons set up trade elsewhere, Flower and John moving to Taunton and Thomas to Marlborough, all taking the Norton style of pipe with them. Flower Hunt's will of 1672 give details of his tools for making pipe moulds, a skill which he and probably his brothers almost certainly learnt from their father.

More pipemakers, presumably the early apprentices of the Hunts, appeared during the 1640s and 1650s. These included Richard and William Earle, Richard Greenland (whose sons took the trade to other West Country towns), James Pobjay, Henry Putly, Richard and J(ames?) Sims, and William Tovey. At least one more Thomas and Jeffry Hunt were also at work in Norton during this period, and either Jeffry the father or his son Jeffry is known from documents to have had four servants or employees in 1677. Their products reached far a field and appear in large quantities up to 50 miles away in all directions as well as in the New World.

The spurred variety of pipes, stamped on the stem, first appear in the mid-1680s, when the industry in the village was at its peak with at least ten makers at work. The Monmouth Rebellion brought turmoil to the village in June 1685, culminating in a great battle involving at least 6,000 rebels bearing pitchforks and other close-to-hand weapons. Amongst them were a number of pipemakers from Devon, Dorset and Somerset. The bloody assizes led by Judge Jeffries transported or hanged those rebels who did not die on the battlefields of Norton and Sedgemoor, whilst others went into hiding or fled the area. The pipemaker John Howell of nearby Rode was hung, drawn, quartered and dismembered even further before his pieces were boiled in tar and then nailed to trees and posts along the road outside Wincanton.

Fieldwalking in the village by the author and his partner Anita has yielded a number of surprises of seventeenth century date, including a number of new makers and stamps. Waster pipes by William Butt (previously only known in the Shepton Mallet area) from a kiln dump of Jeffry Hunt's, evidence that John and William Hunt returned to the village later in life, and pipes with facsimile signatures of Jeffry stamped on both heels and stems. Most unusual have been a variety of relief marks, rare for the South West, by a later Thomas Hunt, whose products only seem to have been sold in Norton and the surrounding parishes. These include unusual hoof-shaped or pinched heels stamped T/HUNT/N and THO/HUNT/Norton in cursive script; the inclusion of a place name on seventeenth century pipes in Britain is extremely rare (Figure 1). In addition to the standard array of workshop waste such as kiln muffle and furniture, a number of unusual pipeclay objects have also been recovered. These include what appear to be dice-like gaming pieces stamped with milling, leaf, star and wheel motifs, and both globular and conical beads with similar milling and stamped designs (Figure 2). A number of pipeclay 'marbles' and hair curlers have also been found. Most puzzling however, have been fragments of what would have been annular pipeclay rings. The diameter of the open area at their centre is always 85mm, whilst the rings themselves range from 5 to 10mm in thickness and between 30mm and 60mm broad; the rings have also been laid on a flat surface before being pierced through with a tapering object which has left a hole no larger than a pin prick in most cases. If anyone has found anything that sounds similar elsewhere or has any ideas as to their purpose, the author would appreciate hearing from them.

There was a clear decline in the Norton St Philip industry after the 1685 rebellion, and more so after the death of the 90-year-old Jeffry Hunt in 1690, leaving only five or six makers at work and at the beginning of the eighteenth century. These included one of the author's ancestors, Thomas Whittock; at the time of the conference it was only known that he was born and buried in Hemington, two miles from Norton, but a few days later waste pipes bearing an

elaborate and previously unknown stamp proved that he worked in Norton. Deeds in 1720 record ‘Thomas Hunt late of Marleborough but now of Phillips Norton in the County of Somerset Pipemaker’. He was the son of the Thomas who moved to Marlborough, and who was taken to court for assaulting his wife (who appears to have left him). Deeds survive to show that he was subsequently disowned by his mother-in-law, prompting him to sell up or, in some cases to give away, his numerous properties there – he owned ten houses in one street alone – and move to his ancestral home.

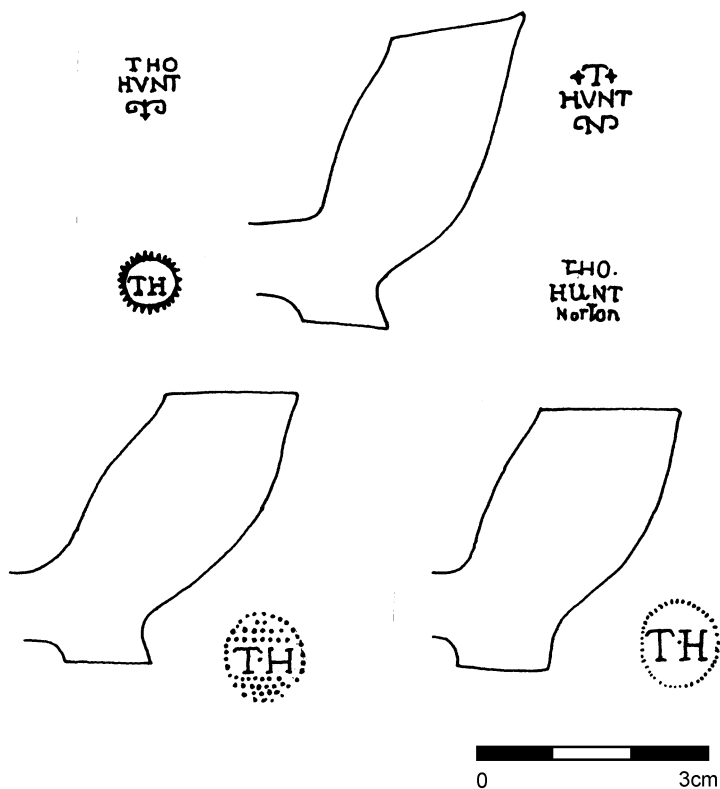


Figure 1: Previously unrecorded stamps from Norton St. Philip, c1680-1700. All are in relief, unusual for the West Country. The incorporation of the place name (or its initial) appears elsewhere in Somerset, but is exceptionally rare in the rest of Britain at this time. (Drawings: Marek Lewcun).

Two years ago, both documentary records and several thousand pipes from the Bath area pointed to the industry in Norton coming to a close around 1750.

Pipes recently found in the village, however, show that at least one maker was active at any one time until at least 1853, as kiln waste of at least three forms of Crimean War Russian head pipes as well as other decorated designs were being made, and other pipes hint to the industry having continued for perhaps another decade. Who these makers were is not certain, perhaps because making pipes had become a secondary industry, which supplied only the local area and were not marketed as far as the six miles to Bath. One particular slag-encrusted pipe might have been thrown out as waste, but it is not certain. What is tantalising is that the initials on the spur indicate that it comes from one of the moulds of Joseph Sants of Bath. Sants was born in Gloucester but was a widower by the time he arrived in Bath in 1835. Where he was for the first few years of his working life is unknown, but perhaps this pipe gives the answer and maybe explains why his grandson moved to Norton in the 1930s.

Norton St. Philip had a 250-year heritage of pipemaking, but finds from gardens in the village and the surrounding fields continue to produce new stamps, new makers, and throw new light on the industry which now seems to have thrived there for a least 100 years longer than previously thought. The implications of the later finds are important, as they indicate that it is possible for pipemaking to have continued much later in other rural villages elsewhere in Britain, their products not reaching the cities and market towns from which most collections have been made.

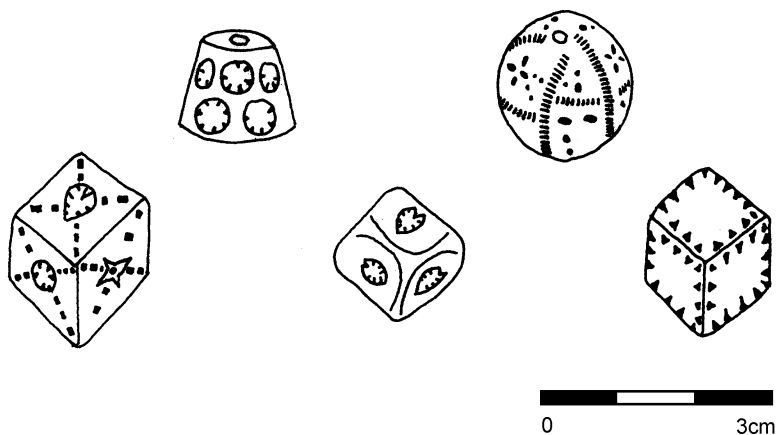


Figure 2: Pipeclay beads (top) and cube-shaped possible gaming pieces (bottom), stamped with milling, stars, wheels and, most commonly, leaves, from workshop dumps in Norton St. Philip c1670-1690. (Drawings: Marek Lewcun).

Will they or won't they?

by Ron Dagnall and Rex Key

Based on a paper presented at the Society's annual conference in Norton St Philip, September 2005.

Ron Dagnall from Rainford, near St Helens, Lancashire brought to the 2005 Conference one of many odd left or right hand half pipe moulds which he acquired in 1984 from the Hill Top Pipe Works in Rainford where the last pipes had been made in 1956. This mould, which was for a decorative pipe with a football and boot below the bowl, had a copper insert to form the place name ST HELENS along the stem.

Rex Key, from Broseley in Shropshire, also brought a half pipe mould from a mixed job-lot of moulds which he had obtained in 2004 from a man in nearby Shrewsbury, who had been in the business of making replica pipes cast in epoxy resin and mounted in display cases. The man was unsure whether the moulds had been obtained from John Pollock & Co's factory in Manchester or from one of the various auctions that he had regularly attended. This mould was also for a "football pipe" and had a copper insert to form the name ELI PIERCE along the stem.

Correspondence between Rex and Ron confirmed that neither knew of a pipemaker by the name of Eli Pierce but Ron had a cutting from a St Helens newspaper of the early 1980's relating the discovery, during alterations to a house in Crab Street, of a clay pipe bricked up behind a chimney breast. It was pictured as having a football and boot beneath the bowl and described as having the inscription "Eli Pierce, St Helens" along the stem (the pipe is now in St Helens Museum, Acc. No. 1983/8/5.1). Could it be that Ron's mould from Rainford and Rex's mould from Shrewsbury, some 70 miles away, were originally a pair? From experience of matching up pipe moulds, where seemingly identical moulds will not mate unless the aligning pins and holes are in exactly the right place, both agreed that the only way to answer the question was by physically mating the two halves together. This is why each had brought his half mould to the Conference so that the members present could have the 'excitement' of witnessing the ultimate test. Will they or won't they make a pair?

At this point the test was made and the two halves fitted perfectly together. The question of how and when they came to be separated remains unanswered, but it seems almost certain that the mould was originally used at David Swallow & Co's pipeworks at Hill Top in Rainford, where Ron's half had been found. If this was

the case, then who was the Eli Pierce named on the stem?

Research had located a report in the “Billiard News” of February 26th 1876 that tells of a billiards match of ‘700 up for £100’ (the first player to reach a score of 700 wins the prize money of £100) held in Manchester between John Jones of Manchester and Eli Pierce of St Helens. This is surely the same man although it is not known what trade he was following at this period. By 1895 Eli Pierce was listed in a trade directory as the landlord of “The Rifle Corps” public house at 83 Duke Street, St Helens. John Cross was listed as the landlord in 1891 and neither the pub nor Eli Pierce are listed in a directory of 1905, suggesting that Eli Pierce was the landlord for only a short time during the mid-1890s.

Further evidence, gathered from Census Returns, etc., since the Conference, has shown that Eli Pierce was born in 1844 at Over Darwen, near Blackburn, in the county of Lancashire, the son of William and Mary. In 1851 he was living with his parents at Wellington Fold in Over Darwen, his father being an inn keeper there. By 1861 the family had left Over Darwen but remained in the Blackburn area where Eli subsequently married and had three children by 1874. The “Billiard News” has shown that he was in St Helens by 1876 where a trade directory lists him as landlord of the “Salisbury” public house, at 12 Salisbury Street. About this time his wife must have died for a marriage took place, by licence, at St Helens Parish Church on 20th of December 1877 between Eli Pierce, widower and licensed victualler, and Ann Downes, spinster, daughter of Thomas Downes, farmer. Although Ann was stated as being of full age (ie 21 or over) it appears from later evidence that she was in fact only nineteen at that time.

In the 1881 Census Eli, Ann and the three children were living at King Street, Wellington, Shropshire, where he was a mineral water manufacturer employing three men. Ann had been born in Bridgnorth, Shropshire, where her father was given as landlord of the “Commercial Inn” in the 1881 Census. The couple remained in Wellington and were blessed with two daughters and two sons by 1892. On 22nd of June 1888 he purchased three freehold properties at Mill Bank, Wellington which he mortgaged the following day for the sum of £700. In May 1889 he secured a further £50 on the above property “*and the fixed machinery in the mineral water factory*”. In December 1892 he conveyed the premises to the mortgagee by way of redemption, an act which probably heralded his departure from Wellington. By 1895 he was back in St Helens as landlord of “The Rifle Corps” public house where another son was born in 1898. He did not however remain long at the public house as the 1901 Census lists him as a mineral water manufacturer living and working at 46 Hardshaw Street, St Helens.



*Re-united Eli Pierce mould
(Photograph: Libby Key)*

ELI PIERCE

ST HELENS



*Drawing of an Eli Pierce
pipe made by Rex Key from
the re-united mould
(Drawing : David Higgins).*

From these references it seems clear that Eli was primarily a mineral water manufacturer, occasionally a publican and that he also enjoyed playing billiards. This aptitude for billiards was apparently passed down to his son for the “Billiard Monthly” of April 1912 records Eli Pierce junior as the winner of the Charity Handicap competition of the Liverpool Amateur Billiard Association. That Eli was described as ‘junior’ implies that his father, then aged 68, was still alive and possibly still competing on the green baize.

The reason why Pierce commissioned these pipes is unclear. It was not uncommon for landlords to have clay pipes made to give to customers but these were usually plain cutty pipes bearing the public house name, often applied by rubber stamp to the everyday products of a pipeworks. This mould is unusual in that Pierce must have had it specially commissioned, with the pipes being made for him by D. Swallow & Co. of Rainford. The mould does not mention the pub name, so perhaps they were made to promote his mineral waters, or to distribute among his billiards supporters, or perhaps for a bit of all three. Either way, the pipes and the newly reunited mould provide a lasting testimony to this enterprising Victorian.



References to clay tobacco pipes in the Old Bailey Records

by Susie White

*Paper presented at the Society's annual conference in
Norton St Philip, September 2005.*

The Old Bailey Proceedings Online provides a fully searchable, digitised collection of all surviving editions of the Old Bailey Proceedings from 1674 to 1834 (www.oldbaileyonline.org). This gives researchers access to 100,000 trials, free of charge for non-commercial use as well as providing digital images of the 60,000 original pages of the Proceedings.

When using this source, it is important to remember that the exact search term used will make a big difference to the results found. A search for the words tobacco pipe maker, for example, produced a total of nine cases. A search for pipe maker, as two words, yielded a total of forty cases with the word pipemaker, as one word, producing just nine hits. It should be pointed out, however, that not all of these ‘pipe makers’ would necessarily have made tobacco, or smoking pipes, since at least one of them was a leather pipe maker. It is therefore important not to jump to any conclusions and assume that all references to pipe makers are the type of pipe makers that we spend so much of our time studying.

At its most basic level the Old Bailey Records can be used to draw out the names and dates of actual tobacco pipe makers, but this in a sense is missing out on the wealth of other information that can be gleaned from such a rich source. The nature of the cases meant that witnesses, as well as the accused, were given the opportunity to speak freely about themselves and the events pertinent to the case. This information provides a fascinating social commentary on life from the late seventeenth century through to the early nineteenth century.

In the following paragraphs a small selection of these cases is presented, ranging from different uses for a clay tobacco pipe – everything from a murder weapon to a vital tool in the criminal activity of coining – through to insights into production techniques, employment practices and the marketing of the pipes themselves.

The Pipe as a Murder Weapon

The case of Thomas Goff, 10th December 1684 (Ref: t16841210-28), who was indicted for the murder of Thomas Keech, describes how a scuffle between the two had broken out in a public house. Goff had a tobacco pipe in his hand at the time and during the course of the argument he struck Keech twice on the face. With the second push the pipe entered Keech's right eye. The case goes on to describe how Keech "languished from the 12th November to the 16th when he died". With no former malice appearing, the jury found Goff guilty of manslaughter and sentenced him to branding.

This is one of a number of murder cases that involves the use of a clay tobacco pipe as a murder weapon. It is quite easy to picture the scene. A number of gentlemen in a public house enjoying a pint of beer and a smoke; an argument develops and, under the influence of perhaps a little too much beer, the argument becomes animated. The pipes held by the men involved are waved around as matters deteriorate and, before you know it, the clay pipe has mortally wounded one of the gentlemen.

A second such case appeared before the Old Bailey on the 14th January 1686. On this occasion it was Thomas Drew who was indicted for killing Richard Savage on the 1st January (Ref: t16860114-1). An argument between Drew and Savage had broken out and Drew, who had a tobacco pipe in his hand, struck Savage with it piercing his left nostril to a depth of 4 inches. Drew pleaded this was an accident and that he was drunk. With no former malice appearing and the opinion that the deceased was the aggressor, the jury found Drew guilty of manslaughter only. His punishment – transportation.

One of the more unusual references to the use of a clay tobacco pipe as a murder weapon is found in the case of James Godbolt and Harden Handland who, on the 11th September 1771, were indicted for theft with violence – highway robbery (Ref. t17710911-7). The court heard that Godbolt was armed with a pistol during the robbery. The victim, Henry Hunt, managed to wrestle the pistol out of Godbolt’s hand and attempted to shoot the robbers as they fled, but the pistol failed to go off. During the trial the pistol was presented and the court were told that it has been charged “with short pieces of tobacco pipe and a piece of a spoon cut into pieces”. Godbolt was found guilty and sentenced to death but Handland was acquitted.

Puzzling pipe from Knaresborough Castle explained

One of the more unusual uses for a clay tobacco pipe to come out of the Old Bailey Records helps to explain a puzzling pipe that was recovered from excavations at Knaresborough Castle. In the base of one of the bowls from the castle was what appeared to be metal, which could only have got there in a molten state. But why would you have molten metal in a clay pipe bowl? A possible explanation comes from the Old Bailey cases relating to crime of coining – or the counterfeiting of coins.

All becomes clear in the case of Judith Tinman, the wife of William Tinman and Philip Murray, Judith’s brother who, on the 12th April 1738, were indicted for making counterfeit coin in pewter, tin, lead and other metal (Ref: t17380412 -11). During the course of the trial the court was told that a pair of chalk moulds impressed with a shilling had been found at the Tinman’s residence and evidence was given of two pewter spoons being cut up and the pieces put into a “tobacco pipe and held in the fire ‘til the pipe was red hot”. The pipe was then used like a small ladle to pour the molten metal into the moulds. The finished coins were then covered in quicksilver. Two or three pipes were found on the table next to a mould and “in the ashes some bowls of tobacco-pipes, discoloured with the Fire, as if metal had been melted in them” were found. Counterfeiting the coin of the realm was a very serious crime. A number of these cases begin with a very wordy indictment stating that the accused were *indicted for that they, not having the fear of God before their eyes, but being moved and seduced by the instigation of the Devil, and contriving and intending our Lord the King, and his people, craftily, deceitfully, feloniously, and traitorously to deceive and defraud* and that they *did forge, counterfeit, and coin; against the duty of their allegiance, and against the Statute*. In the case of the Tinman’s all three were found guilty and sentenced to death, including Judith Tinman who was pregnant at the time. Her death sentence was carried out after the birth of her child.

It is interesting to note some of the additional detail that these cases provide, for example in the case of Mary M’Carty and Margaret Johnson (16th October 1751), reference is made to the use of a *short tobacco pipe* (Ref. t7511016-47). Presumably this is to differentiate it from a long pipe, which is interesting given the date of 1751 for this particular case. We tend to assume that ‘short’ pipes only come into general circulation in the nineteenth century, and yet this is a mid eighteenth century reference to a pipe of this type.

Pipe Makers

References to the use of clay tobacco pipes in strange and unusual ways are interesting, but the court cases can also be used to identify the pipemakers themselves. The Old Bailey Records contain a lot of references to pipe makers, sometimes as the accused, on other occasions as the victim of a crime, and frequently as witnesses in cases presented before the court. Often these references provide much more information than simply that the individual in question was a pipe maker. For example, on the 20th February 1799 the Old Bailey heard the case of John Dearding, a tobacco pipe maker living in Peter Street, Westminster who was the victim of a burglary (Ref. T17990220-38). During the course of the trial details of the Dearding’s residence emerge including the fact that the shop where both John and his wife worked was just across the street from their house.

On the 5th December 1821 the court heard the case of Thomas Balme, a tobacco pipe maker living at Mile End who was a victim of the crime of theft by William Collins (Ref. t18211205-171). The name and address will be familiar to pipe researchers as pipes stamped with the lettering BALME MILE END are well known. During this case a witness is brought forward, John Hodgeson, who was a pipemaker working for Thomas Balme.

Finally, on the 6th July 1748 the pipemaker Joseph Saunders was before the Old Bailey court accused of theft (Ref. t17480706-8) During the trial he states “I have been a master of my business 19 years”. Although it does not specifically say tobacco pipemaker, it can be assumed that he was since a witness in the case, John Fearnly, says of the accused “he served me with pipes”. Saunders was found guilty and transported.

By delving a little deeper into some these cases it is possible to uncover even more specific references to the pipe making industry, for example there are a number of cases that detail the tools of the trade. Once such case is that of Jonas Hillary who, on 19th April 1721, was indicted for theft (Ref: t1720419-46). Amongst the goods stolen were “a pair of tobacco pipe moulds, value 10s” from the shop of William Jones. Hillary was found guilty and transported. Not only

does this give an indication of the value of a pair of pipe moulds in the first quarter of the eighteenth century, but it provides tantalising evidence with regard to William Jones. Was Jones a pipemaker or was he a mould maker?

A particularly interesting case is that of William Chivens who was also indicted for theft, this time on 12th July 1827 (Ref: t18270712-127). Chivens was working for two tobacco pipe makers, William Williams and his brother, who was unnamed in the case. It is implied from the transcript of the case that the brothers may also have employed Chivens's daughter. On the 20th June Williams apprentice, John Brenan, spotted Chivens's daughter leaving the premises with a basket in which she had a ball of clay. This incident was reported to the Williams brothers who got the police to search Chivens's home. There they found three pipe grates, to the value of 6s, a pipe board, valued at 1s, a rolling board, value 6d and a pinch-place, valued at a further 6d. When questioned about these items Chivens admitted that he had taken them "to do a little work for myself".

The details in this case provide a fascinating insight into the working practises of the early nineteenth century. In just a few lines of the case transcript we learn that in 1827 there was a pipe maker called William Williams who was in partnership with his brother. They employed at least two workers, the accused, William Chivens who was 55 years of age at the time of the case, and an apprentice John Brenan. The fact that Chivens' daughter was coming and going from the works with a basket suggests that the Williams brothers may also have employed her, although this is somewhat speculative. This case also provides us with not only a list of some of the basic tools of the trade, but also their value at the time. Presumably, had Chivens not been caught, he was somehow able to get these pipes fired and then sold without his masters knowledge. A note in the case transcript states that this property had been missed "several times" suggesting that this was not the first time Chivens had been guilty of a little moonlighting! The jury on the case found Chivens guilty of theft and sentenced him to three months confinement.

A second case that gives an insight into working practises is that of Thomas Daniels who, on 20th September 1809, was indicted for the theft of a watch belonging to James Tester, pipemaker (Ref: t18090920-110). Tester's address is given as Crown Court, Rosemary Lane. It is interesting to note that the case does not specifically state that Tester is a tobacco pipemaker, but in a later case dated 9th September 1822, a Thomas Payne, tobacco pipemaker, was living at the same address and this might imply that there was an established pipe workshop here. Further, and more compelling evidence, however, is given later in the case transcript which records that the accused, Daniels, came in to the premises to say thank you to James Tester for "giving him some short pipes". Again, a reference specifically to *short* pipes. The case also says Tester went to

“speak to one of [the boys] in the burning room” at which point his watch was allegedly stolen. Daniels was found guilty and transported for seven years.

Payment for pipes and the collection of that payment is an area of pipe research that is seldom, if ever considered, but the case of George Basell and Edward Eades on 9th April 1829 brings this issue to our attention (Ref: t18290409-140). Basell and Eades were both indicted for stealing money, in the form of 60 pennies and 120 half pennies, from William Lansdown, a tobacco pipemaker in Essex Street, Hoxton. During the course of the trial Lansdown says that he had “been round to my customers on the 14th February [the day of the alleged theft]. I had a quantity of copper money in my coat pocket which I’d taken for my pipes”. The implication of this evidence is that Lansdown’s customers had purchased reasonably small quantities of pipes, which they had paid for in small change. In spite of the fact that this was a relatively small quantity of money, and there was no physical violence, the accused were found guilty and transported for life. Edward Eades was only 15 at the time.

Perhaps the most interesting case from the point of view of pipe research, however, is that of Thomas Morgan, pipemaker, who on 11th September 1745 was indicted for the “wilful murder” of his wife Elizabeth on the 19th August (Ref: t17450911-32). Thomas Morgan began his pipe-making career in Norton St Philip but had moved to London where he continued his trade. Following his arrest Morgan was “secured and heavy loaded with irons in Oxford Castle” prior to his trial (Lewcun 1995, 6). It is clear from the Old Bailey case transcript that Morgan employed at least one man, rather confusingly also called Thomas Morgan, but who was not related to the accused. In addition he had also employed a journeyman called John Adams for a five-week period prior to this case and a woman, Margaret Griffith, who said she had “worked journey-work for five or six months”. Thomas Morgan, the witness, stated in court that on the 19th of August the accused had asked him to “come and burn a kiln of pipes for him”. He goes on to state that this “burning” took place at “his house in Bedford Bury, by Covent Garden”. That morning the accused’s wife, Elizabeth, went out “with some pipes”, presumably to sell or to deliver to a customer. The witness went on to say that “three women of our trade” visited the accused in the evening and that they had stayed drinking until about 11 o’clock in the evening. This is an interesting reference to women being involved in the “trade” although it does not say in which capacity.

It is quite clear from the case that the relationship between Thomas Morgan, the accused, and his wife was not a happy one. Several arguments were noted by the various witnesses during the course of the case, many of which appears to revolve around Morgan’s jealousy of a journeyman called John Hartley. Another source of tension between the married couple appears to have been a sum of thirty pounds that Elizabeth had borrowed from her father. The

implication is that this was money paid to bail Thomas Morgan for a previous misdemeanour. This topic surfaced again on the evening of the 19th August and the witness reported that the accused said he would “resign the trade up to you [i.e., his wife Elizabeth] and go and travel the country as a journeyman and take my chance; and I will give you a bond never to trouble you, and you shall give me a bond never to trouble me”. In reply Elizabeth is reported to have said “I will agree to it and I will take the business into my own hand” to which Morgan replied “I will tie you up for one thing, that you shall not employ John Hartley”. Elizabeth said that Hartley was the only person she would chose to work for her, and added that “if I cannot be allowed [to employ him] I will not agree to it”. At this point the argument seems to have come to an end, perhaps more of a stalemate, and Morgan goes off to drink with his employee, and namesake, “at the stoke hole”. This exchange between Morgan and his wife clearly shows that it was not unusual for a woman to be involved in the pipe making industry in her own right, nor was it unusual for her to be employing her own workers or journeymen.

Thomas Morgan, the witness, then goes on to say that the accused told him “I have got some pipes that are burnt slack before and I would have these burnt harder” for which he was provided with four pieces of a coach wheel. This is an interesting reference and implies that pipes could be re-fired to ensure the correct hardness. It also provides details of the type of fuel that was being used to fire the kilns. The accused then offered to “stoke down” and told Thomas Morgan, the witness, to go to bed and that he would “stay a little longer, for I love my fire to be out before I go to bed”.

The following morning the accused was complaining “for want of pipes to serve his customers”. The implication here is that customers came to the house, or perhaps to a shop adjoining the house, to purchase their pipes. Thomas Morgan, the witness said that at this point he “went to open this kiln of pipes to let them cool”. In the meantime a woman from the Cock and Bottle, presumably a local public house, had brought over a bin “full of foul pipes”. Although it does not say what Morgan was to do with these “foul pipes” the implication is that the public house had bought them over to be re-fired, and thereby cleaned, ready for re-use.

It was shortly after the events of this morning that the body of Elizabeth Morgan was discovered. She had been stabbed a number of times in what appeared to have been a violent and sustained attack. There are no other specific references to employees or pipe production but a number of witnesses are brought forward to comment on Morgan’s character. After all the witnesses had been questioned Morgan was allowed to speak, he denied murder but was found guilty and sentenced to death.

Conclusion

The Morgan murder case is one of the most detailed cases in the Old Bailey Records that involves a tobacco pipemaker. Aside from the horror of such a dreadful crime, the detail that is provided by the witnesses in their various accounts about the pipe industry is incredibly useful to us as pipe researchers. The fact that Thomas Morgan was a pipemaker can be found from other sources, but this case provides a wealth of additional detail such as his address; details of how his house and workshop might have been set up; the fact that customers came to the premises to purchase pipes; details of journeymen and woman that he employed from time to time and the length of time they were employed by him. The fact that his wife would take out a basket of pipes in the morning implies that his products were also being hawked in the street or simply delivered to an outlet, possibly a public house, by a member of the family. Then there are the references to actual firing practises and we are told how “slack” pipes were re-fired to improve their hardness and that “foul” pipes from a local public house may well have been re-fired in order to clean them for re-use.

The Old Bailey records provide us with lots of names, dates and details and this account merely serves as an introduction to the mine of information that is available. Searching records such as the Old Bailey transcripts is not just about collecting pipemakers’ names. These sources provide vital social commentary and details can be drawn from them that shed light on production; marketing; the organisation of the workshops as well as employment practises. They add flesh to the bones - and some of them make damned good stories too!

References

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21st Annual Conference of the International Pipe Academy Bergerac, France 2nd to 4th of June 2005

by Peter Davey

*Based on a report presented at the Society’s annual conference in
Norton St Philip, September 2005.*

The first day of the conference consisted of a morning business session at the Experimental Tobacco Institute in the Domaine de la Tour (Figure 1), followed in the afternoon and following morning by a series of six main study groups

which reported back to the whole meeting before lunch on the second day. The groups covered the following subjects areas:

- Collections: divided into a Clay Pipe Researchers Group and a Meerschaum Researchers Group
- History and Social Studies
- Pipe Manufacture
- Website
- New Membership
- Distribution of *The Pipe Year Book*

At the end of the first afternoon the conference visited the Bergerac Tobacco Museum which was founded in 1950 and, in 1983, moved into the Maison Peyrarède, dating from 1604, in the heart of Bergerac, itself at the focus of an important tobacco production region in France. The official conference dinner took place on the first evening at the Tour des Vents restaurant, which is situated to the south of Bergerac on the summit of a ridge overlooking the Dordogne valley.



Figure 1: *Experimental Tobacco Institute in the Domaine de la Tour*
(Photograph: Peter Davey)

The main series of presentations took place on the second afternoon and consisted of nine contributions, as follows:

René Delon and Jacques Cole on ‘the 20th Anniversary of the Académie Internationale de la Pipe: 1985-2005’

‘The aim of the academy is to be a scientific association working on all cultural, artistic, scientific and sociological aspects linked with pipes up to the present day. Its object is:

- promoting a better knowledge of pipes
- to understand the special role played by pipes in the history of peoples and civilisations
- to gather known and unknown documents
- to encourage research into the past and present’

Since 1984 the Academy has published *The Pipe Year Book*, with more than 130 articles so far. The Academy has 54 active members in 20 countries. There are 14 academicians, 6 honorary academicians and 34 corresponding members.

Christian Mériot on ‘pipe and tobacco as a social fact: a few elements for an anthropological approach’

The thesis of this paper is that although pipes are common and familiar objects, they are much more than they seem to be. Mériot pleads for a serious anthropological approach to the study of pipes and tobacco smoking in society, relating this to the ‘total social factor’ theory of the anthropologist Marcel Mauss.

Bernard Clergeot on ‘the Bergerac Tobacco Museum and its evolution’

When it was founded in 1950 the museum relied heavily on loans from national collections. It lacked a curator or librarian only possessing a caretaker. Its reputation as a specialist collection grew, however, and in 1983 the municipality of Bergerac renovated an early 17th century mansion to house the collections and the museum began to receive state assistance for acquisitions, exhibitions and publications. Since 1995 central government assistance has declined in favour of the development of a regionally based anthropological museum that reflects the importance of tobacco to the Bergerac area.

Maurice Raphaël on ‘the clay pipes from the well at Bellegarde Fort (Pyrénées Orientales)’

Excavations of the contents of this well, which is 6m wide and 62m deep, produced ten clay pipes including two from Fiolet of St Omer dating from c1820-25, one from Kluive van Jacob of Gouda of c1720-40 and a nineteenth century product of the Spanish factory of Esteve Espinet Segovie of Palamos.

Michel Garreau on ‘Henri Louis Duhamel de Monceau (1700-1782)’

This lecture introduced the life and work of de Monceau leading up to the publication by the Académie Royale des Sciences in 1771 of his *l’Art de faire les pipes à fumer le tabac*.

Ruud Stam on ‘the Dutch “pipology” Circle’

The Pijpelogische Kring Nederland (PKN) was founded in 1978. It has contributed to research on:

- clay pipe industries outside Gouda
- the results of archaeological excavations
- the social and economic history of clay pipes

The Circle has also been interested in the registration of marks, pipe kiln technology, foreign pipes and pipes in other materials.

André Leclair on ‘relief markings on the pipes of Saint-Quentin-la-Poterie’

Extensive fieldwork in a 2km square rural area around the village has produced some 5,000,000 fragments of clay pipe dating from around 1700 until 1900. Among this material is a group which have relief markings on the front of the bowl. Three sets of initial marks contained within heart-shaped or circular frames correspond to artisans whose activity is recorded in Saint-Quentin: GD (Gabriel Dubois), PA (Pierre Abauzit) and HT (Henry Taulon).

Toni Pascual on ‘pipes from Cuba’

Tobacco arrived in Cuba through the migration of central Amazonian tribes to Dominica and then Cuba in the 9th and 10th centuries of our era. Pascual described the different tobaccos used for smoking and the influence of the native traditions on pipe design. He also gave an account of contemporary pipe styles and manufacturing techniques.

René delon and Philippe Gouault on “Scaferati Caporal”, 100 years of existence, is the “gris” a myth?

In 1863 it was decided to sell scaferlati tobacco in packs of 40 or 50 grams in the shape of a cube wrapped in grey paper. The tobacco was a French/Algerian mixture; the Caporal blend, with 60% local growth, was considered of higher than average quality. The Scaferlati Caporal was popular in France and was the main issue to the troops in both world wars. In 1958 red lines were added to the grey packing. The cube can be seen in many Maigret films. In 1970 5,500 metric tons were still being produced, but by 2003 this had reduced to 298 tons. In 2005 Altadis, its producer, announced the demise of an icon of French culture that had endured for over a hundred years.

The evening of Friday the 3rd of June saw the official celebration dinner for the 20th anniversary of the Academy. It took place at the medieval castle of Monbazillac in the presence of many guests, including the 'Confrèrie de Jean Nicot'. On Saturday the 4th of June the conference concluded with a most enjoyable outing to Saint-Emilion, which included a visit to a local vineyard and lunch in the medieval town.



Bergerac Conference Delegates



A London Pipe from the Caribbean

by David Higgins

During the summer of 2005 Geoff Egan from London picked up an interesting pipe fragment while travelling in the Caribbean. The pipe was found at Pigeon Island, near Fort Rodney (a British colonial military base) in the north of St Lucia in the West Indies. Several of the islands in the West Indies were British possessions from the seventeenth century onwards and large quantities of manufactured goods, including pipes, were shipped there. Spurless pipes were particularly popular in this part of the world from the mid-seventeenth century onwards, and special export pipes of this type were manufactured at the major British ports to meet the demand.

The fragment found is of a spurless type and dates from the nineteenth century (Figure 1). By this time spurless pipes had also become fashionable in Britain but the surviving part of the bowl suggests that this example would have had a large and full-bodied bowl, of a type that was still in great demand in the Caribbean. The stem has a notably deep, oval section to it and it is marked on the sides with incuse moulded, sans-serif lettering within a relief moulded border with slight traces of beading on it. The surviving portion of the mark reads 'J.REYNO...//...OKE.I.X.L', or, possibly, '...UKE.I.X.L'.

This mark can be attributed to John George Reynolds, whom Peter Hammond has traced in trade directories at various addresses in St Luke's, London, from 1854-66 and then at 245 Old Ford Road from 1870-1882. H. E. (late J. G.) Reynolds is then recorded at 245 Old Ford Road from 1883-1900. This means that the pipe fragment is most likely to date from c1854-1882, although it could be as late as 1900 if H. E. Reynolds continued to use some of the old moulds with the earlier mark on. The lettering on the other side is less easy to interpret, especially since the first letter is slightly ambiguous. If it is a 'U', then the mark might represent the address, with 'St Luke' being given, and then some sort of abbreviation ending with London being represented by the 'L'. The more likely reading, however, starts with an 'O', in which case some sort of promotional slogan, such as 'SMOKE.I.X.L' seems most probable. Particular brands of tobacco were sometimes advertised in this way and it may well be possible to find a tobacco marketed as 'I.X.L' to confirm this reading. Either way, this is an interesting example of a London product dating from the second half of the nineteenth century and one that may have been made especially for the Caribbean export market.

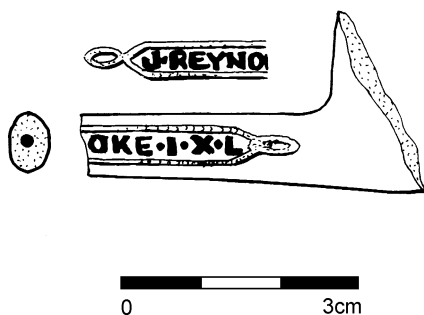


Figure 1: J Reynolds pipe fragment from St. Lucia (Drawing: David Higgins).

An Unusual Labour Exchange In Manchester

by Gordon Pollock

About one hundred years ago a watering trough for cart and cab horses stood on a Manchester street at New Cross. This became a popular social meeting place, a few minutes from the city centre at the busy junction of Oldham Road and Great Ancoats Street in an area of houses and shops, factories, churches and public houses. It was also within easy walking distance was Victoria Rail Station connecting with Scotland and the north-east of England and close to a cluster of clay pipe making firms such as J. Holland, Pollock and McLardy (Figure 1). As the home and export trade of these firms expanded, skilled men and their families came from Scotland, north-east England and Ireland to find work and settle with their families. They tended to live in communal environments as did immigrant Italians, Yugoslavs, Jews and others from Europe. Without employment or job bureau firms the job seekers set up a regular chain of contact using cycling, running and telephone between the factory and the gather place for itinerant pipemaker – a horse trough!

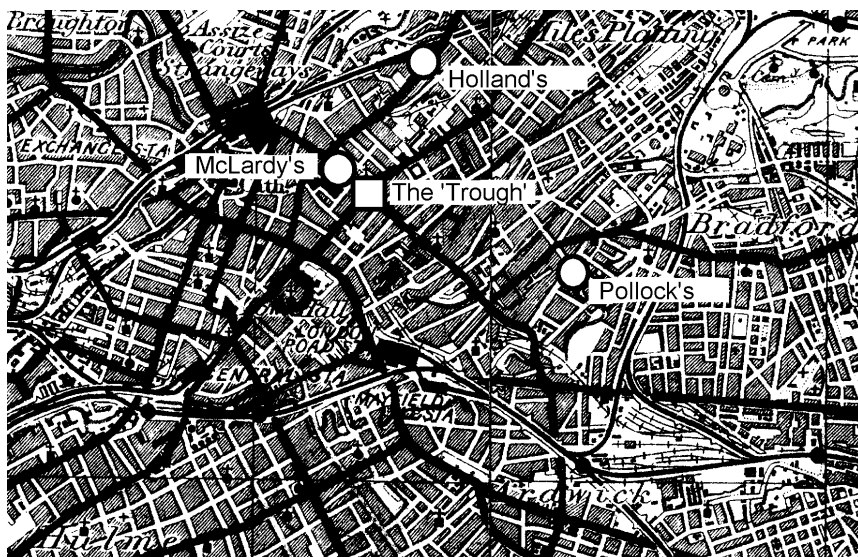


Figure 1: Central Manchester showing the location of the 'Trough' in relation to the location of Holland's, McLardy's and Pollocks (Figure: Susie White).

Authors Note: Without any paper information my writing is based on hearsay and guesswork regarding dates. Further information about this would be welcome.

A Deposit of c1840-60 Clay Pipes from Kings Quay, Brixham Harbour, Devon

by Heather Coleman

During the year of 1979 I was fortunate enough to discover a deposit of broken clay pipes on a small beach within the inner harbour of the Devonshire fishing town of Brixham.

The town, settled in Saxon times, lies in the southern corner of a large bay, surrounded in most part by 200ft limestone cliffs that jut out into the sea. Torbay has for many centuries provided good shelter for sailing vessels away from the storms of the English Channel. Other notable ports along the coast of Devon include Plymouth, Dartmouth and Topsham (with Exeter up river).

The historic port of Brixham had begun to flourish well before the Tudor period. A tidal creek here had been dammed to collect water from the incoming tide and to let it out through a series of mills at low tide. Over the following centuries this large area became completely silted up and the main town was gradually built on top of it. The harbour area became a thriving community inhabited by many fishing families and the important trades that worked alongside them. Houses, workshops and several stone piers were built and the area to this day still retains much of its character.

On November 5th 1688 the harbour was the very landing place of Prince William of Orange. He arrived from Holland before travelling by road to London to take the throne of England and to maintain the Protestant religion. I am not aware that any Dutch clay pipes from this time have ever been found here but perhaps some may come to light in the future. I do know that the harbour has been frequently dredged and material dropped out into the deeper waters of the bay.

At the beginning of the nineteenth century during the Napoleonic Wars, the harbour was used partly as a naval base with fleets moored in the Bay. It is recorded that Napoleon himself was kept onboard a vessel here and that he said how much Torbay reminded him of the Bay of Naples. Two important forts had been built on the sea cliff tops at Berry Head, close to the town, but these never saw action. Clay pipes were used by the soldiers stationed at the forts and some of these will be included in another SCPR article I have planned in the future.

Brixham's fishing fleet grew over the centuries and was reputed to be the largest in the whole of England with over 270 vessels; but the harbour was the site of a terrible tragedy in 1866 when a storm known as 'The Great Gale' blew

into the usually sheltered bay, destroying dozens of boats. Some enormous ships were smashed into great splinters against the inner harbour piers and photographs of this event can still be seen in the town's museum archive. After the storm a huge $\frac{3}{4}$ mile long breakwater was built to prevent such a disaster from ever happening again.

The fishing harbour today is perfect for tourists; drawn here by a fresh sea breeze, the sound of the seagulls, good seafood and the many inns. Fishing cottages have been converted into gift shops, cafes and arcades. In the centre of the harbour is a full size replica of the Golden Hind, Sir Francis Drake's Tudor Galleon.

During my own time here in 1979 I wondered how a fragile deposit of clay pipes that had been dumped in about 1850 in such a busy and exposed location had survived at all. I was able to find an old picture of the area where the pipes were found that was taken in 1866 (Figure 1).



Figure 1: *The site in 1866*

In this corner of the inner harbour there was a beach with a small flight of steps leading to it. These steps would have been the only access from the street during that period. On one side was a pier used by the coastguards and on the other side a boat building yard. The cliff between the harbour and the street was partly secured with a wall and there was a shallow smugglers' cave below it. A few small shrubs grow on the narrow terraces of the cliff. There is an old inn situated right behind the harbour wall here that may have entertained Naval Officers and I suspect held meetings of some of the Masons of the town. Around 1840-60 dozens of clay pipes were tossed over the upper wall and found themselves trapped on a narrow ledge about half way down to the water.

Here a few of them remained until I made the discovery and decided to investigate further.

My first sight was a large mass of broken pipe stems at the base of the shallow cave on the beach. These had obviously attracted no interest since they had slipped from the cliff ledges and landed there; you can imagine how heart-warming this discovery was. Over the months I was able to intensely search and scour the beach and the rock crevices for more pieces, some of which must have been there for decades and were very worn by the tides. Finally it dawned on me that it was just possible to access one of the overgrown terraces via the old steps and over several months I was able to recover from a layer of topsoil dozens of pipe bowls which were the main deposit that had been weathering into the harbour. I was able to work methodically along almost the entire length of the narrow lower ledge of about 1m wide and 4m long.

About 50 complete pipe bowls were recovered, examples of which are shown in Figure 2, as well as many broken fragments and long pieces of stem. Broken Staffordshire willow pattern pottery and Mochaware were found in context with the pipes in the main deposit. There were no bottles or larger masses of general household rubbish. The site was almost entirely clay pipe debris, bone and shells suggesting that they were either dumped by the Inn or accumulated over several years by people regularly throwing them over the wall after enjoying a smoke. People still sit here today to enjoy their ice creams, chips or can of beer while watching harbour life. They throw the garbage over the wall in exactly the same location.



Figure 2: Some of the pipes recovered (Photograph: Heather Coleman).

Forty-five different designs of pipe were identified; a large selection having the R.R mark of the Ring Family of Bristol. Another very common pipe in the group was from the workshop of Robert Cole of Newport, Hampshire. I would imagine that a number of batches were bought from these makers at the time since there were so many examples of several of their types. Others depict faces such as dragoons, turks and a druid.

In particular, one complete pipe (a dragoon character) had been deliberately buried there where the deposit was close to the steps. After resting the pipe perfectly level a large oyster shell had been placed carefully over it (the remains of a meal on that day perhaps). I expect the person who placed it there all those years ago would be pleased to know it was rescued. I have recently learned that my own ancestors were living and working in the harbour from at least 1840 until about 1930. They were some of the very fishermen who owned the trawlers and some who lived through the Great Gale storm. Others were shipwrights and cordwainers living in the nearby streets.

Since my discovery of the pipe deposit the harbour area has been heavily developed. The entire beach and cave was filled in to provide more tourist walks and car parking. The old steps still remain overgrown but blocked off to the public. I hope to complete a more detailed report on this group of pipes early next year. If you are interested in a copy or in the pipes please write to me (address is given in list of contributors inside the front cover).



Figure 3: *The area today*
(Photograph: Heather Coleman).

References:

J.Horsley - A Short History of Brixham; White's Devonshire Directory entry for Brixham 1850

Brixham Heritage Museum website

A further clay pipe find at Kildonan, Sutherland

by Peter Davey

An additional clay pipe fragment from the 2004 excavations at the gold mining settlement at Baile an Or, Kildonan, Sutherland adds further to understanding of the nineteenth century occupation and use of the site (Davey 2004). It consists of a fragment that has been stamped with a number of letters within an apparently shield-shaped frame on the bowl facing the smoker (Figure 1). The letters that survive in the fragment are ...E ..RICH.... Whilst it is possible that these might form part of a slogan such as *Erin Go Bragh* or *Home Rule*, or the name of a model such as *Ben Nevis* or *RAOB*, such texts are numerically in the minority, especially in Scottish nineteenth century pipes. It seems more likely that the letters form part of the name and location of a pipe maker.

A key to the interpretation of the fragment is that the E is reversed in relation to the RICH. This relationship is normal for many circular, oval or heraldic frame pipe bowl stamps produced in Scotland in which the name of the maker is set above in a convex arc, and that of the place of manufacture below in a concave arc. In some cases, as with the previous Beveridge of Forres find from Kildonan the word MAKER is placed horizontally in the centre of the stamp (*ibid* 40). In this instance the fragment should be rotated so that its long axis is vertical. The letter E is then below, facing the right way to begin the place of manufacture and the RICH represents the beginning of the maker's name. There is also a punctuation symbol between the E and the RICH.

The only manufacturer in the Scottish lists whose name begins with RICH is the Richmond family of Dunfermline and Edinburgh. Given the initial E, the first letter of EDINBURGH, the pipe must have been made by William Richmond whose firm was operating in Edinburgh between 1885 and 1898 (Martin 1987, 348).

At first sight the finding of a pipe of this date would appear anomalous at the site of the 1869 gold rush. Dr Callender of the Baile an Or Project, however, has recently located a batch of letters in the National Library of Scotland which give details of 'unlawful trespass' by men panning for gold in both 1886 and 1895. 'The Duke of Sutherland was not well pleased and his factor had to appoint local people (presumably those he trusted or employed) to submit reports of the activities of the outlaws' (Callender *in litt* 26/04/05). A pipe made in Edinburgh between 1885 and 1898 would fit happily with either of these trespasses. The fragment was found at the exact location mentioned in the reports.

Whilst this may seem a satisfactory outcome, the possibility that the name

beginning with RICH might belong to an Edinburgh tobacconist or other retailer should also be considered. In fact a pipe stamped RICHARDS EDIN facing the smoker in an oval frame has been recovered from excavations in Elgin (Gallagher and Davey, 1987, 277, Fig. 9 No. 20) whilst no example of a Richmond of Edinburgh stamp is known to the writer. It is not clear whether Richards is an otherwise unrecorded pipemaker or member of another trade. Given that a pipe stamped with his name reached Elgin, it must remain possible that another got as far as Sutherland. Without more evidence about Richards, his occupation and dates, this problem cannot be finally resolved. For the moment, on the grounds of coincidence of dates and the style of the frame around the stamp, the writer favours Richmond as the maker of the pipes from Baile an Or.

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Figure 1: Pipe fragment from Kildonan at twice life size (2:1). (Drawing: Peter Davey).

Three George III Silver Pipes from Birmingham

by Felix van Tienhoven



The main purpose of this contribution is to further research into metal pipes by bringing together information with regard to the tobacco-pipes made by Birmingham silversmiths during the reign of George III.

Over the years I have acquired several British silver tobacco-pipes that appear to date from the second half of the 18th Century. Three of these pipes are marked and, with the kind assistance of John Adler and Timothy Ancomb, I have been able to identify the makers and the year in which they were assayed (Figure 1). All three pipes are marked with an upright anchor, which is the assay mark for Birmingham.

Pipe I



The first silver pipe consists of five detachable parts with a total length of 36cm. The hallmarks are rather worn, but the initials **T.W**, in a rectangular surround, can be seen clearly. This is the mark of Thomas Willmore, who appears to have used at least three different marks during his career; **TW**, **T·W** (1789) and **T.W** (1796). The date letter

is very worn but can be read either as an **X** or **Y**. The latter would fit with the registration of the maker's mark **T.W** in 1796.

Thomas Willmore lodged his first mark with the Birmingham Assay Office, in partnership with James Alston, between 1773 and 1783. Willmore was a buckle maker and Alston operated as a button maker (Anon, n.d.). Later marks show that both men went on to become independent silversmiths. The earliest mention of Thomas Willmore working alone is in 1782/83 when he submitted a pair of shoe buckles for assay. He died in 1816.

The conclusion, therefore, is that this elegant silver pipe was made by Thomas Willmore and assayed at the Birmingham Assay Office in 1796.



Pipe II

The second silver pipe is telescopic pipe (Dunhill 1969, 178) with a detachable bowl and it also measures 36cm in length. The marks are badly worn but the maker's initials clearly read **WS**, in a rectangular frame, like the vast majority of the Birmingham makers in the George III period. The Birmingham upright anchor can also be made out and the date letter appears to be **F**, giving the assay date as 1778. But who was **WS**? The only silversmith that would fit the date of 1778/9 is William Stringer of West Bromwich, Birmingham. It is

suggested, therefore, that this fine silver telescopic pipe is the work of William Stringer of West Bromwich and that it was assayed at Birmingham in 1778.

Pipe III

Unfortunately the third pipe is not complete, with the stem beyond the spherical receptacle being broken off. This pipe is very similar to the "George III Churchwarden" presentation pipe, originally given to one of the Presidents of the "Smoking Society" founded in 1790, and now in the collection of the Birmingham Assay Office (Anon, n.d.). The marks on this pipe are very clear and the maker's initials read **IT**, for Joseph Taylor. The date letter **V** indicates that it was assayed in 1793 and there is a



“lion” mark, which denotes sterling silver. The earliest entry for Joseph Taylor is 1787/88 when he submitted a “Caddy Spoon” for assay. The question arises as to whether this pipe could have provided a model for the specimen that was presented to the “Smoking Society” and assayed in 1811.

Conclusion

In 1994, Trevor Barton mentions that the famous nineteenth century collector William Bragge listed and described twenty-four silver pipes in his possession (Barton 1994a; Barton 1994b). Unfortunately, to the best of my knowledge, no marks were identified or described in his collection.

Apart from the “Smoking Society” presentation pipe mentioned above I know of only two identified George III period silver Birmingham pipes that exist - one made by Joseph Williams in 1816 (Clayton 1985, 199) and a pipe made by Samuel Pemberton in 1806 (*ibid*). Given the number that Bragge was able to collect, surely there must be more!

It is possible that examples depicted in paintings might provide further evidence for these elusive pipes. I sincerely hope that this article helps to enhance the interest in these precious objects of cultural heritage.

All photographs: Felix van Tienhoven.

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Clay Tobacco Pipes and a Hair Curler from Excavations at Somerset House The Strand, London, WC2 (1997)

by David Higgins

Introduction

This is the full report on the pipes and hair curler recovered from the 1997 excavations at Somerset House, a very slightly abridged version of which has been published with the main site report (Higgins 2003a; Higgins 2003b). The excavations were carried out by the Oxford Archaeological Unit and produced a total of 48 fragments of clay tobacco pipe comprising 6 bowl and 42 stem fragments. There was also a fragment from a clay hair curler. The pipes were recovered from nine different contexts. Two of these contexts (2020 and 2025) were foreshore deposits pre-dating the eighteenth century construction of the present building. The remaining seven contexts related to later eighteenth and nineteenth century deposits within the building itself.

All the pipes from this site have been individually examined and catalogued using the draft recording system developed at the University of Liverpool (Higgins & Davey 1994). A copy of this catalogue has been deposited as a part of the site archive. Because of the small size of this assemblage it has been possible to discuss the pipes within their nine context groups below. These have been divided into two sections; those from the former foreshore and those from Somerset house itself. The bowl forms referred to are taken from the London typology published by Atkinson and Oswald (1969).

The foreshore deposits

One of the foreshore deposits (Context 2025) contained just three pieces of stem. One of these possibly dates from the later seventeenth century while the other two are of types that would have been current from c1700-1770. The dating of these is consistent with the mid-eighteenth century date for the reclamation of this area.

The largest and most interesting group of pipes was recovered from Context 2020, which contained 3 bowl and 20 stem fragments. Although this material ranges in date from around 1600 until well into the eighteenth century the individual elements represented are particularly interesting. The earliest element of this group comprises one bowl and 11 stems, which can be dated to the late sixteenth or seventeenth century. These are generally more broken and abraded

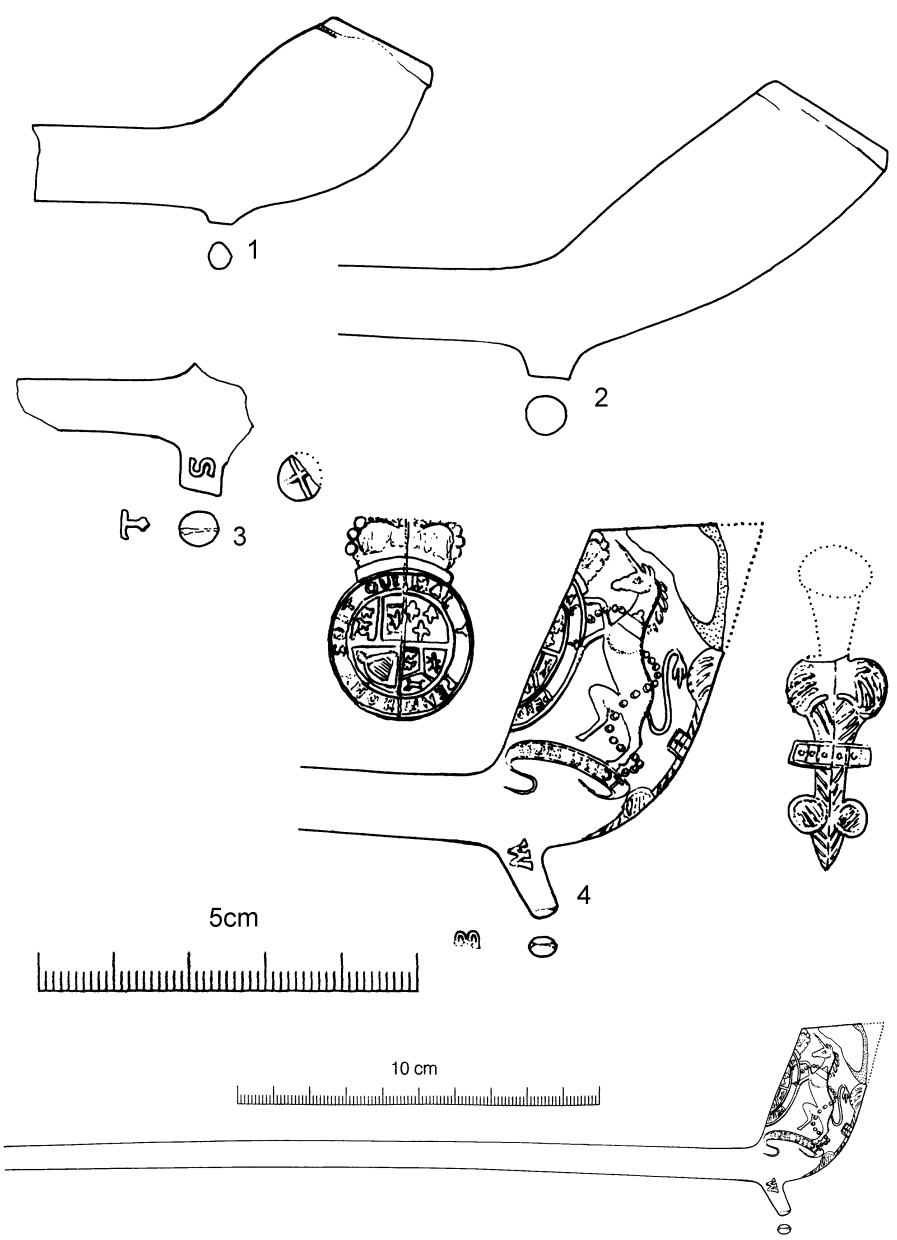
than the later seventeenth- and eighteenth-century fragments, which is in keeping with their having been in the river for longer. The most interesting point about these early pieces is the range and mix of pipe qualities represented.

The only bowl recovered from the early group is a London Type 9 variant, which dates from c1640-60 (Figure 1). This is rather a poor quality product with a lop-sided form and with only one quarter of its rim milled. In contrast four of the 11 stems, over one third, are burnished. Two of these pieces, one of which is of a type that could be as early as the late sixteenth century in date, are finely burnished while the other two have a good burnish. Burnished pipes were more expensive and represent a higher quality product than unburnished pipes. In London burnished pipes normally represent only a small percentage of those recovered and so this marked concentration is particularly unusual. Although the sample size is too small to draw any firm conclusions, it may be that this early group represents the consumption and disposal of high quality goods at Somerset Palace, which would have stood adjacent to the river at the time.

Most of the later seventeenth and eighteenth century pieces from the same context (2020) are not particularly noteworthy, other than that they include a typical plain London form of c1690-1710 (London Type 20 variant; Figure 2). The one exception is an armorial bowl with three joining stem fragments. This piece stands out from the rest of the group as the being both the latest and most complete pipe present.

The armorial bowl is a London Type 26 spur pipe, which is one of the less common London forms (Figure 3). It is mould decorated in relief with the Hanoverian Arms facing the smoker and with the Prince of Wales feathers on the seam facing away from the smoker. Usually this class of pipe has leaves or flowers on the latter seam, although similar arrangements with the Prince of Wales feathers on this seam are known from elsewhere in London (Le Cheminant, 1981a & 1981b). The precise detail of this pipe cannot, however, be matched with any published example, nor do the maker's initials, BW, appear to have been previously recorded on an armorial pipe. There is no known London maker with these initials (Oswald 1975) and so this pipe appears to represent both a new mould type and a previously unrecorded maker. Alternatively, quite a number of London armorial pipes with the initials WB are known and this example may have come from the same workshop, but with the initials reversed in error.

The other interesting point about this example is amount of stem that survives. The joining fragments give a total of 8.1/4" (210mm) of surviving stem, which is still 6.5mm in diameter at its broken end. The only other substantially complete



Figures 1-4: Clay pipes at life size (1:1) with a reduced illustration of the armorial pipe to show the length and curvature of the surviving stem. (Drawings: David Higgins).

Example that has been identified comes from Paul's Wharf where a pipe with 11" (280mm) of surviving stem has been recorded (Le Cheminant, 1981b, Fig 3.7). Neither of these pipes appear to be broken very near the mouthpiece and so it seems likely that they would both have been considerably longer originally. The more common types of complete contemporary pipe that have been recovered had stems in the 10½" to 15" range (Higgins 1987, 64). The projected length of the armorial pipes would at least have equalled the longest of these.

The length of the armorial pipes is significant since the longer the stem of a pipe, the more it cost to produce. When combined with the cost of producing the elaborate moulds it seems likely that these would have been relatively expensive items. The Somerset House stem is also interesting in that it shows a very slight curve. Until towards the end of the eighteenth century all English pipes had straight stems. The reasons for and precise date of the change to curved stems are not known, but the origins of the practice may be evident in this example - perhaps curved stems were initially introduced on the long stemmed and elaborately decorated Armorial pipes, the fashion later moving down to the cheaper varieties.

Although it is safe to say that Armorial pipes were not very common, and that they represent a distinctive and probably expensive form of pipe, very little is known about how they were perceived in contemporary society. In Williamsburg, Virginia, particular concentrations of these pipes have been noted at tavern sites (Noël Hume, 1970). It is not clear, however, whether this is a true reflection of their usage or merely the result of larger sample of pipes being present on such sites. In this country examples have been recovered from a wide range of sites, including a number of Royal sites, such as The Tower of London and Hampton Court Palace. Production of Armorial pipes was not confined to London, for example, there are a cluster of examples around Kingston marked RC, which probably represent local production there too (Higgins 1981, 285), and examples are known from elsewhere in the country. From this brief review of the evidence it is clear that further work on the production, distribution and use of these pipes is required.

In terms of dating, the majority of armorial pipes show the Hanovarian Arms. The Hanovarian Arms were adopted in 1714 (Noël Hume, 1970, 142) and, from the 1740s (Atkinson & Oswald 1980, 363) became one of the first designs to be regularly moulded on pipe bowls in London. In 1980 only nine dated deposits from which armorial pipes had been recovered could be listed (Atkinson & Oswald 1980, 364). The general form of the Somerset House example dates from c1740-80 although the thin stem and bowl walls suggest it probably dates from towards the end of this period. This is significant given that Context 2020 was

sealed by the construction of Somerset House in 1775, thus providing a *terminus ante quem* for the pipe. In addition, the pipe appears to have been freshly deposited, since it was found with three joining stem fragments. For these reasons it seems likely that this example can be closely dated to around 1775 which, in turn, provides an important fixed point in establishing an evolution and typology for this interesting class of pipe.

The Somerset House deposits

The groups of pipe fragments associated with Somerset House itself are generally small and scrappy. There are few particularly diagnostic fragments, which is unfortunate, since these can often provide accurate dating evidence for the deposits in which they occur.

Context 605 produced two bowl and 12 stem fragments, all of which can be dated to the late eighteenth or nineteenth century. There is part of a London Type 27 bowl of c1780-1820 with the maker's initials TS moulded on the sides of the heel and an internal bowl cross, which is shown as a plan detail in the drawing (Figure 4). Internal bowl crosses are relief marks formed by the metal stopper that was used to create the bowl cavity during the manufacturing process. They occur occasionally on eighteenth and nineteenth century pipes, but their purpose is not clear. The only known London maker with the initials TS recorded during the relevant period is Thomas Scourfield of Whitechapel, working 1805-39 (Oswald, 1975 146). The London list is not, however, particularly reliable and so this attribution and dating has to be viewed accordingly. The only other bowl fragment in this group appears to be part of a London Type 28 dating from c1820-60. If this is the case, then the context would most likely seem to date from around 1820 when both of these forms might have overlapped, but after the main construction of the house. All of the fragments from this context are encrusted with mortar deposits.

Context 606 produced two stem fragments, one of which is residual and of late seventeenth- or early-eighteenth century date. The other is a thin stem of late eighteenth- or early-nineteenth century type. Two similar stems were recovered from Context 608. All three of these pieces were encrusted with mortar.

Context 614 produced a single residual piece, probably dating from c1610-60. This has a very glossy surface, which may have been burnished or polished in some way.

Context 615 produced a single bowl fragment, probably from a London Type 15 spur bowl of c1660-80.

Context 1009 produced a single stem fragment from a thin stemmed pipe of late eighteenth- or early-nineteenth century type.

Context 2041 produced a single stem fragment from a long pipe with a curved stem. This is of a general late eighteenth- or early nineteenth-century type although the thickness of this example makes it more likely to date from slightly earlier than some of the other pieces.

In general terms it is perhaps surprising how many residual pieces were recovered from deposits connected with the building. In addition, several of the contexts contained pieces of thin, round stem, which are likely to post-date the initial construction of the building. There are no fragments of mid-nineteenth century or later date.

Pipe Summary

Although this is only a small assemblage the pipe evidence suggests that high status rubbish from the Palace was being discarded directly into the river during the seventeenth century. The later pipes are generally undistinguished although an interesting and closely datable armorial pipe has been recovered. This is a previously unrecorded type and provides important information about the form and evolution of this particular style. The later groups reflect the construction and refurbishment of Somerset house, with some residual material being present.

The Hair Curler

A single fragment of a hair curler, used to curl the hair on wigs, was recovered from the 1997 excavations. Although wigs are known to have been worn during the late sixteenth and early seventeenth century, it was not until the Restoration period that they really became fashionable in this country. From around 1660 until the end of the eighteenth century they remained very popular and almost all of the hair curlers found date from this period. The seventeenth century curlers tend to have rather wide, flat, ends and, sometimes, a central perforation through them (Le Cheminant, 1982, Figs 1-7). After about 1700 a much more uniform, dumb-bell, shape with rounded ends and no perforation appeared (Le Cheminant, 1982, Figs 8-18).

The hair curler from Somerset House was recovered from Context 605 (Figure 5). The curler has not only been broken in half but the whole of the end, which might have had a maker's mark, has also been chipped away. Sufficient survives,

however, to show that this was part of a smooth, symmetrical ‘dumb-bell’ curler of eighteenth century type. Context 605 was one of the deposits associated with the present building, which was begun in 1775. The clay pipes from this context included diagnostic pieces ranging from c.1780-1860 in date with a most likely depositional date of around 1820. By this time wigs would have been very unfashionable and so this example may either have been residual or discarded because it was redundant. Either way, it is likely to be a late example in the sequence.

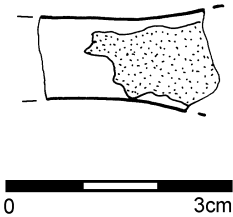


Figure 5: Fragment of the hair curler at life size (1:1). (Drawing: David Higgins).

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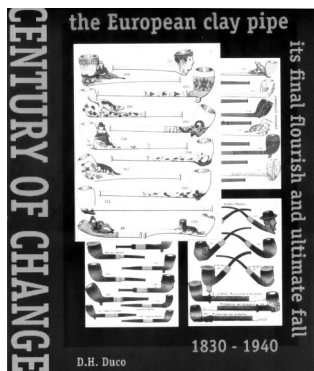
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The Stubbs Family of Tobacco Pipe Makers, London

by Peter Hammond

For at least one hundred years several generations of the Stubbs family were actively involved in the manufacture of clay tobacco pipes in London and Kent. Some of their pipes are marked with their names, and a family photograph still survives that shows one of the pipe makers. This article describes the members of the Stubbs family who were associated with pipe making, along with details of their known products. Names of known pipe makers are in bold.

Jeptha Stubbs (1800 – 1852)

The story begins on 10th September 1800, when Jeptha, the son of Thomas and Sarah Stubbs was baptised at St. Mary, Newington in Southwark. The occupation of Thomas Stubbs is presently unknown, but it appears that he died when Jeptha was still a young boy.

On 27th August 1811 ‘Jesse Stubbs’, a ‘poor child of Newington parish’, aged ‘twelve years’ was apprenticed to **John Jewster**, tobacco pipe maker. The actual indenture is reproduced in Tatman 1994. Jewster was one of a succession of makers who operated a pipe manufactory at 295 Kent Street, Borough (Southwark), Jewster being listed there from at least 1802 to 1822. He is also known to have taken on several apprentices.

Jeptha Stubbs would have served his apprenticeship with Jewster until he reached the age of 21 years, which would have been c.1821. During the 1820’s he would have been employed as a journeyman pipe maker, most probably working for a series of masters. It must have been during this period that he met Ellen Heardson, daughter of journeyman pipe maker **Thomas Heardson**, Ellen being about six or seven years younger than Jeptha. They married on 6th February 1832 at St. Giles, Camberwell, which was after the birth and baptism of their first child, who was the first of at least seven children. Their known birthplaces (from the later censuses and baptisms) reveal - as with many journeymen pipe makers - some idea of the family’s degree of mobility, as follows:

- 1) Matilda Ellen (I). Born Whitechapel 4th August 1830. Baptised at St. Mary, Newington 22nd May 1831, of ‘Whitechapel.’ Died pre 1834.
- 2) Elizabeth. Born Princes Street, Whitechapel, 23rd October 1832. Baptised at St. Mary, Whitechapel 7th July 1833.
- 3) Matilda Ellen (II). Born Southampton Buildings, St. Pancras, 10th November 1834. Baptised at St. Pancras 4th January 1835.
- 4) **John**. Born Holywell Lane, Shoreditch, 18th October 1836. Baptised at St. Leonard, Shoreditch, 27th February 1837. Became a pipe maker.

- 5) **Jeptha Thomas**. Born Holywell Lane, Shoreditch, 6th November 1839. Baptised at St. Leonard, Shoreditch 16th December 1839, 'aged 5 weeks, 5 days'. Became a pipe maker.
- 6) Edwin. Born Windsor Place, Shoreditch, 3rd March 1844. Baptised at St. Leonard, Shoreditch 20th March 1844. Appears to have died as an infant for he is not listed with the family at the time of the 1851 census and there is no trace of him subsequently.
- 7) **Henry**. Born St. Pancras mid 1847. Baptism not yet found. Became a pipe maker.

The above entries show that the family first lived in Whitechapel, then moved to St. Pancras, before moving to Holywell Lane, Shoreditch, by 1837. It is interesting to note that the first four children were baptised at different churches, and that the first child, Matilda Ellen (I), was baptised at Newington. This suggests that the family were keen to maintain associations with Jeptha's place of birth.

At the time of the 1841 census, held during June of that year, the family's address is confirmed as 45 Holywell Lane, Shoreditch, when they were residing with master pipe maker **Thomas Taylor**, and his family. Hence Jeptha must have been working for Taylor during this period. Directories show that Thomas Taylor remained at Holywell Lane until 1875.

By 1847 Jeptha and his family had returned to St. Pancras where their son Henry was born that summer. However the census of 1851 shows that the family had moved again, this time to 8 Spital Street, Mile End New Town. Jeptha was then described as a tobacco pipe maker aged 50, with wife Ellen, a tobacco pipe finisher, aged 44.

Unfortunately Jeptha was suffering from chronic bronchitis by this time and became so ill that he had to be admitted to Walworth Union Workhouse, being incapable of work. He died there on 29th December 1852, at the age of 52 years. Apparently he had become a victim of his own craft and, ironically, ended his days close to his place of birth. Despite serving an apprenticeship it seems that Jeptha had always remained a journeyman pipe maker.

His widow Ellen subsequently remarried in January 1858 to widower **John Davis Riddell**, another clay pipe maker, at St. Matthew, Bethnal Green. At the time of the 1861 census the couple were living at 4 King Street, Lewisham, her sons John and Henry also being listed as pipe makers there. However Ellen soon became widowed again and by the time of the 1871 census was described an unemployed 'deaf and dumb' lodger, still in King Street, Lewisham. At the time of the 1881 census, when she was 75, she was being looked after by her

son **Henry** - then a pipe maker in Plumstead.

In the meantime the three surviving sons of Jephtha and Ellen Stubbs all became pipe makers, as follows:

John Stubbs (1836 – 1905)

John Stubbs was the eldest known son of Jephtha and Ellen, being born in Shoreditch on 18th October 1836. At the time of the 1841 census he was residing with his parents at 45 Holywell Lane, but when he became old enough to work he went to live with **James Harrison**, tobacco pipe maker, of 1 Hanging Sword Alley in Fleet Street. It is possible that Harrison took on John Stubbs as an apprentice. If so this would have taken place c1850 when John would have been 14 years old.

James Harrison was a master pipe maker, whose father, also James, was listed in Directories at 1 Hanging Sword Alley between 1832 and 1836. At the time of the 1851 census John Stubbs was described as a servant and pipe maker, aged 14, with James Harrison junior, aged 21 (James senior then being deceased). James Harrison junior was to remain as a pipe maker at 1 Hanging Sword Alley until the 1860's, when he moved his workshop to Peckham, while James Harrison's younger brothers **John** and **Francis** took over a pipe manufactory in Highgate during the 1850's (formerly occupied by the **Andrews** family).

In the meantime John Stubbs moved to Bethnal Green, where in January 1858 he was one of the witnesses to his mother's second marriage. On 19th December the same year he married Sophia Richardson, daughter of James Richardson, labourer, at St. Matthew, Bethnal Green. John was then described as a labourer of 12 Thorold Square. By the time of the 1861 census he was living back with his mother in Lewisham, having reverted back to the trade of a pipe maker, though his wife Sophia was not present.

During the first half of the 1860's John and Sophia Stubbs moved to Dartford in Kent, where they are listed in the 1871 census at 15 Overy Street. At that time he would have been working for **William Sandy**, a master pipe maker employing 8 persons. **James Rumley** took over this workshop during the 1870's (Baker 1979 and Porteus 1973).

Meanwhile John Stubbs moved to Blackheath, where he was working as a general labourer in 1881. However by the time of the 1901 census, he was again listed as a tobacco pipe maker, aged 65, lodging in a public house in Chatham, Kent. According to the General Register Office indexes he appears to have died in early 1905. Like his father he seems to have remained a

journeyman throughout his life.

Jeptha Thomas Stubbs (1839 – 1912)

Jeptha Thomas Stubbs (known also as Thomas and sometimes as Thomas Jeptha) was born on or about 6th November 1839 in Holywell Lane, Shoreditch, when his parents were working for the pipe maker **Thomas Taylor**. At the time of the 1851 census he was described as an errand boy, aged 11, while in 1861 he was a tobacco pipe maker at 22 Princes Road, Plumstead. At that time he was boarding with **Edward Albert Taylor**, pipe maker (no relation to Thomas Taylor of Shoreditch). By the mid 1860's Taylor had set up in partnership with **Henry Dudman** at 71 Bloomfield Road in Plumstead.

On 29th April 1861 (only 22 days after the census) Jeptha Thomas Stubbs married Elizabeth Farlie, daughter of David Farlie, a pensioner of the Royal Artillery, at Woolwich parish church. Elizabeth was a native of Tilbury in Essex. Though described as living in Woolwich they must have soon been in Princes Road in Plumstead for their eldest child, Thomas David Edwin, was born there on 17th March 1862. At that time Jeptha Thomas was described as a journeyman tobacco pipe maker. The couple had at least ten children. Judging from their birthplaces it would seem that the couple had moved to Mile End by the mid 1860's and by 1868 were in Blackheath. By 1870 they had returned to Plumstead, where, curiously, they are listed in 1871 at 73 Bloomfield Road (though Jeptha Thomas was absent). This is the same address where Plumstead's other pipe maker, **Henry Dudman**, was based, so he may have been working for him at the time (for more discussion of the Dudman family see Jarrett 2004).

However Jeptha Thomas was back at 13 Princes Road by 1881, being described as a tobacco pipe *manufacturer* – so he must have become a master by that time. He is listed in Directories there (as Thomas Stubbs) from 1882 to 1894, his address being given as 13B Princes Road in the latter year. In 1891 two journeymen pipe makers were living and working with the Stubbs family, namely **George Balme** (a son of **Thomas Balme** of Mile End) and **William Andrews** (son of **George Andrews** of Highgate and later Gravesend). The latter pipe maker was still lodging with Jeptha Thomas's son **Henry Stubbs** (1866 – 1948) at the time of the 1901 census at 23 Princes Road. Henry is listed in 1901 as a 'tobacco pipe manufacturer' on his 'own account' with his wife Esther, whom he had married in 1893, and their four children, viz, Ada Winifred, Ivy Lily, Violet, and Gladys Dorothea. Directories list Henry Stubbs at 23 Princes Road from 1898 to 1911; hence he clearly continued the business, while the other sons of Jeptha Thomas and Elizabeth did not remain in the trade for very long.

Meanwhile Jephtha Thomas's wife Elizabeth died in 1898 and he remarried the following year to a widow, Eliza Elizabeth Daniels. He also changed his occupation – temporarily at least – for at the time of the 1901 census when he was living in Greenwich he was described as an India Rubber worker. He died in Lewisham Union Infirmary on 26th January 1912 aged 72 years, by which time his address was given as 71 Davenport Road, Catford. However, the fact that he was described as a 'tobacco pipe manufacturer' when his son Alfred remarried in 1907 and as a 'tobacco pipe maker master' on his death certificate, suggests that he had continued to make pipes (original certificates in the possession of Jacqueline Lord).

A photograph that survives in the family shows Jephtha Thomas and his family, apparently taken around 1886 (Figure 1). Jephtha Thomas is shown in the centre with his wife Elizabeth to the right. At that time they would have been aged about 45/46 and 43/44 respectively. The child in the centre rear is their son Alfred, then aged about 9 or 10.

Jacqueline Lord (nee Stubbs), who is a grand daughter of Alfred, states that when he was aged about 7 or 8 (i.e. in the early 1880's) he would regularly, after school:

'help his father or his father's employees deliver clay pipes by horse and cart to public houses in Plumstead, North Woolwich, Silvertown, and as far as the *Sun in the Sands* in Shooter's Hill Road. Alfred would go behind the bars in the public houses where the clay pipes would be stored in boxes and drawers and tell his father or employee what sizes were required. The landlords would take Alfred's word of how many were required and the boxes or drawers would be replenished.'

Jacqueline adds that Jephtha Thomas won awards for his long churchwarden pipes, though there is no surviving documentation of this. Apparently he was a 'real autocrat and his sons all left home at an early age to escape from the awful home life.' His son Thomas joined the 17th/21st Lancers as a soldier but was killed in Ireland during the time of the First World War. Meanwhile Alfred joined the Royal Artillery at the age of 16 - telling the authorities that he was 18! Apparently Jephtha Thomas was also mean and never helped any of his family financially. He left no will either; when he died his administration was granted to 'The Public Trustee' rather than any next of kin, though his effects only amounted to £162 13s. 6d.

A story that survives in the family concerns an incident during Christmas 1889, when Jacqueline's grandfather Alfred Stubbs was a lad of 14. Together with a group of other boys, he 'borrowed' bundles of holly from a large garden in Plumstead. The owner, on noticing that holly was disappearing, informed the



Figure 1: *Jeptha Thomas and his family c1886.*

police and the boys were spotted trying to sell it at a local market. The lads owned up to stealing it and were arrested. The owner pressed charges and the boys found themselves before the local magistrates who gave them a thorough telling off. The magistrate told all the boys' fathers to take them home and inflict whatever punishment they deemed fit. Jeptha Thomas insisted that his son ought to be made to spend the week in the local Workhouse as his punishment. Alfred was therefore taken to Greenwich Union Workhouse, where he had to spend Christmas week in very basic accommodation away from his family, including Christmas Day itself! Perhaps it is no wonder that he was eager to join the army and escape his dictatorial father (abridged from an article by Jacqueline Stubbs (Lord) published in *The Mercury* (south London) December 11th 2002, page 29).

There are various pipe styles marked on the stems 'T.STUBBS – PLUMSTEAD' (Jeptha Thomas) as shown in Figure 2 and 'H.STUBBS – PLUMSTEAD' (Henry) as shown in Figure 3. Most are standard designs

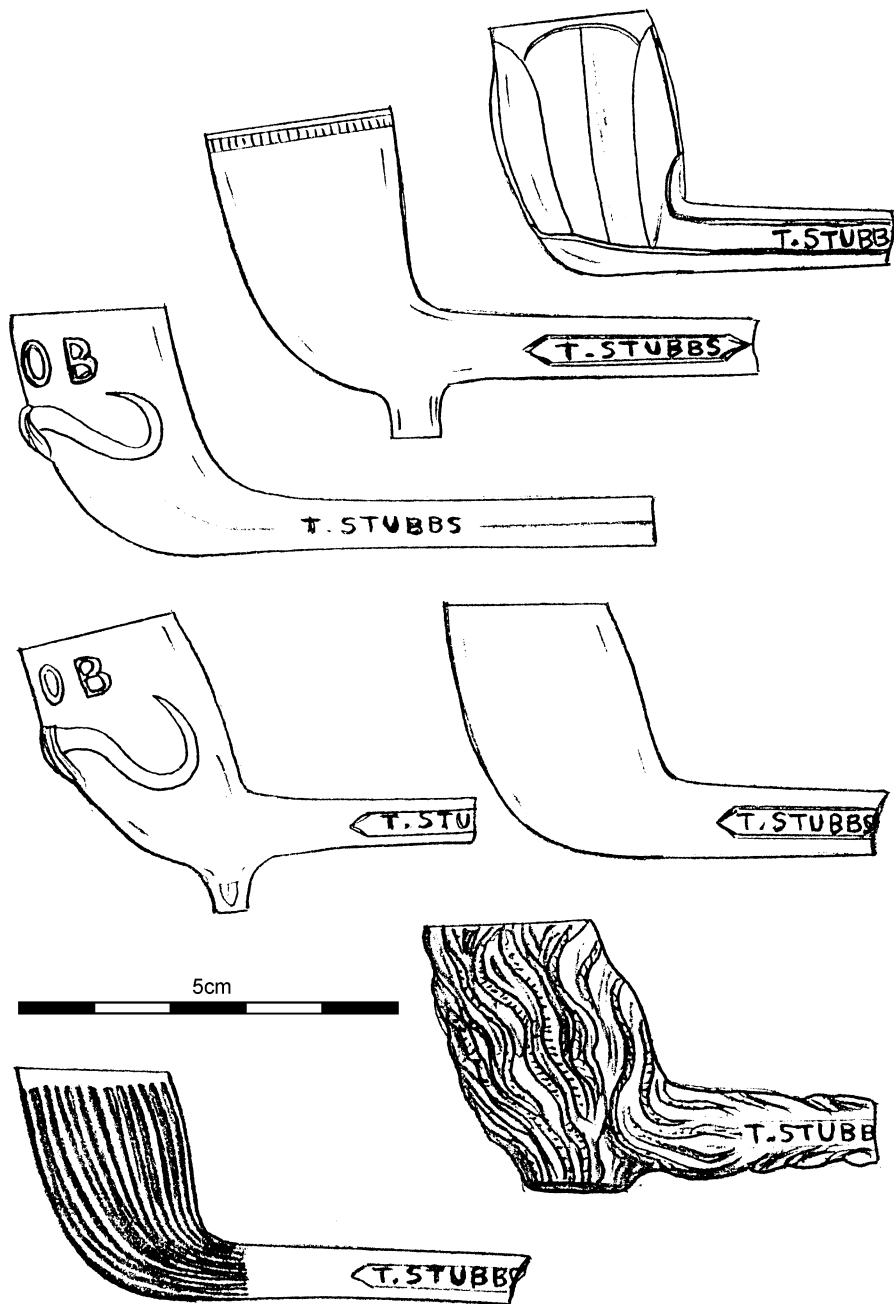


Figure 2: Various pipe designs marked T STUBBS PLUMSTEAD, which can be dated to c1880-1911. (Drawings: Peter Hammond).

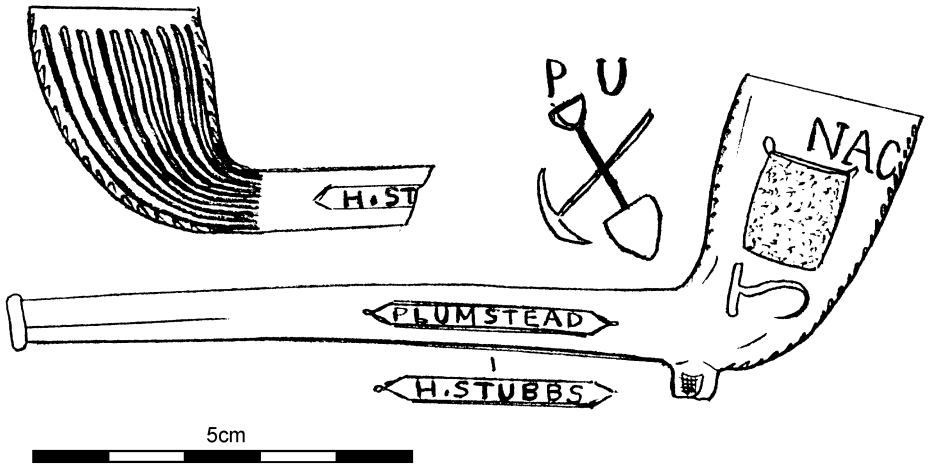


Figure 3: Various pipe designs marked H STUBBS PLUMSTEAD, which can be dated to c1898-1911. (Drawings: Peter Hammond).

including fluted, plain, and RAOB bowls. However two that are of note are a knarled tree-trunk design by Jephtha Thomas Stubbs and another that has a bowl marked with the initials 'NACPU' around the top of the bowl, which was made by Henry Stubbs. The latter pipe has a pick and shovel on one side of the bowl and what appears to be a coal sack on the other (le Cheminant 1981). The initials in fact represent the National Amalgamated Coal Porters Union, which was founded in 1889, representing the many coal whippers and coal porters employed within the London docks. Coal was brought in mainly from the north-east, and was raised by the coal whippers from the holds of the ships by shovelling it into baskets, which were whipped or jerked by a pulley onto the deck, where it was measured by the sea coal meter and emptied onto a barge. The coal porters unloaded the barges into sacks, which were taken ashore onto wagons or into warehouses. It was very hard filthy work and open to exploitation. In 1892 the NACPU went on strike and threatened a shortage of coal within the capital (Smith 1981). It is possible that these pipes could have been made at that time in support of the strike – if Henry was marking his pipes that early in his career. However it seems more likely, on account of Henry not being listed as a master pipe maker until later in the 1890's, that these pipes were in fact made during the early 1900's.

As Thomas Stubbs appears to have continued to make pipes until his death in early 1912 it appears that pipes marked 'T.STUBBS' could date from anytime from 1881 to 1911 and pipes marked 'H.STUBBS' from c.1898 to again 1911, when he ceases to be listed as such in the Directories. Perhaps the business was sold when Jephtha Thomas died.

Henry Stubbs (1847 – 1898?)

Henry Stubbs was the youngest son of Jephtha and Ellen, being born in St. Pancras during 1847. After his father's death in late 1852, when he would only have been 5, he lived with his widowed mother and at the time of the 1861 census was with his mother and step-father **John Riddell**. By 1871 however, when he was 24, he was lodging with pipe maker **Charles Bishop** of Haggerston in Shoreditch (son of **Edwin Bishop** of Haggerston and later Ramsgate).

He married widow Mary Ann Holman at East Wickham (close to Plumstead) on 6th September 1874 but she died shortly afterwards. Consequently he is described in the 1881 census as a widower, when he was back living with his widowed mother in Plumstead.

On 1st August 1887 he was re-married to Louisa Burch, the daughter of **John Yates Burch**, a master pipe maker of Bow. As his bride was only 24, Henry conveniently knocked five years of his age, describing himself as 35 when he was actually 40.

Consequently at the time of the 1891 census, when they were living at 49 Whitehorse Street, Stepney, he was described as a clay pipe maker aged 39, when he was really 44. At that time they had a daughter aged 1 who had been born in Bermondsey. A son Henry was born at 49 Whitehorse Street in October 1891 while another son Albert was born there almost two years later. While there Henry would have been working for the pipe manufacturer **Thomas Ford**, who was based at the same address.

Henry Stubbs died sometime during the 1890's, possibly in early 1898 (there are two likely entries within the GRO indexes for the March quarter of that year that require confirmation). By 1901 his widow Louisa had moved to Forest Gate in West Ham, then listed as aged 37 with their three children. Her father **John Yates Burch** also moved to Forest Gate, where he died in 1915.

It would seem that this Henry was never a master pipe maker, so all pipes marked 'H.STUBBS' must have been made by his nephew of the same name.

Acknowledgments

I would like to acknowledge Jacqueline Lord for additional information, especially the personal stories associated with Jephtha Thomas, and for permission to use the same and the family photograph. I also acknowledge Jane Stubbs of the Stubbs One-Name Study who helped to verify some of the dates. Finally I would also like to thank the late Phillip Woollard for his enthusiasm and for helping put me in touch with each of the above.

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William Perkins Warner: a man, his pub, and a pipe

by Don Cooper and Stephen Brunning

To celebrate the local museum’s 50th anniversary, the Hendon and District Archaeological Society (HADAS) conducted an excavation in the back garden of the museum over the weekend of 6th/7th August 2005. Two joining decorated pieces the stem of a clay pipe were discovered.

Our two pieces of stem turned out to have very interesting marks – on one side are the words “Old Welch (*sic*) Har(p)” and on the other “W P Warner” (Figure 1). William Perkins Warner was the proprietor of the “Old Welsh Harp” from about 1859 until 1889. He had served with distinction in the Crimean War, and on his return had transformed the “Old Welsh Harp”, previously an old

coaching inn, into a place of mass entertainment. He was helped by the fact that the Kingsbury Reservoir (later called the Brent Reservoir and now called the Welsh Harp Reservoir after the pub) had been constructed in 1834/5 by damming the River Brent and the Silk Stream to form the large body of water.



Figure 1 Stem fragment reading OLD WELSH HAR(P).
(Photograph: Don Cooper).

The reservoir lies on the border of the London Boroughs of Barnet and Brent. When it was built William Warner bought exclusive fishing rights. As well as fishing, he introduced pigeon shooting, horse, greyhound, and cycle racing, boxing and wrestling together with swimming competitions.

In horse racing, he was the originator of the Kingsbury Steeplechase Meetings which even the then Prince of Wales attended, although Brett-James in his book *The story of Hendon* says that “the races attracted crowds of a very mixed character”. One of the many races was for the Volunteer Vase presented by the proprietor of the Marylebone Music Hall, which gave rise to the appearance of the Old Welsh Harp in this music hall song:

“You couldn’t find it’s equal if you walked for miles about,
There’s no mistake about, it’s the jolliest place that’s out.”

London Borough of Brent’s web site

The races were held five times a year from 1870 to 1878. They and the entertainments of the Old Welsh Harp were so popular the Midland Railway opened Welsh Harp station to cope with the crowds. On one Bank Holiday it is said that 5000 came by train! The station was in existence from 1870 to 1903. Then there was greyhound racing where, according to Barnes (1994), “... in 1876, greyhound racing began at the Welsh Harp, Hendon, England, when six dogs raced down a straight track after a mechanical lure.... This attempt to provide a humane alternative to coursing failed, however, and the experiment would not be tried again until 1921.” This was apparently the first use of a mechanical lure.

In cycling, one of the earliest races in Britain was held near the Welsh Harp in 1868 and the winner, Arthur Markham (who afterwards had a cycle shop nearby) was presented with a silver cup by the said W P Warner of the Old Welsh Harp who had sponsored the race. Markham himself claimed that it was first velocipede (cycle) race in the country.

When W P Warner died in March 1889 aged 57, his cortege is said to have been a mile long on its way to his burial in St. Andrew's Old Church, Kingsbury (London Borough of Brent).

The Old Welsh Harp itself began life as the "Harp & Horn" in the 1750s and was demolished in 1970 to make way for the M1 motorway. How sad!

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The authors would love to know who the pipemaker was. If anyone could shed any light on this, please email Stephen Brunning at Stephen_0902@yahoo.co.uk, or telephone 020 8959 6419.



Book Review

La Pipe en Terre à Marseilles: deux cent soixante trois ans d'Industrie Pipière 1693-1956

Maurice Raphaël, 2003, Nice: Imprimerie Toscane, 206 pages, 210mm x 270mm.

ISBN: 2-9520850-0-5

Following his *La Pipe en Terre - son Périple à travers la France*, Maurice Raphaël has produced an exhaustive study of the pipemakers of Marseilles entitled 'The clay pipe at Marseilles: two hundred and sixty-three years of the pipe industry 1693-1956'. Following a brief introduction to clay pipe terminology and production techniques, largely derived from *La Pipe en Terre*,

the book is divided into two main sections. The first (pp14-60) deals with all of the known makers except the Bonnaud family, and the second (pp 61-177) provides a detailed account of that family, its sites and products. The book concludes with a series of facsimiles and transcripts of four patent depositions, relating to four different makers, lodged in Marseilles and dated between 1855 and 1869. The final section of the work consists of an appendix containing selected poems about pipe-smoking from Saint-Amand and Perrault in the seventeenth century to Baudelaire and Rimbaud in the nineteenth and concluding with three poems by the author of the work.

Despite the date range of its title and the clear significance of the Marseilles clay pipe industry both locally and as a source of significant exports, Raphaël is unable to produce any detailed evidence of manufacture until the late eighteenth century. Although two individuals, Louis Coulomb and Christophe Chabert are named in a 1693 directory under the heading ‘Marseilles Royal Pipe Manufactory’, there is so far no specific evidence of the location of this factory or of its products. Similarly, the statement in successive *Almanachs Historiques de Marseilles* between 1775 and 1782 that ‘there are in Marseilles manufacturers of smoking pipes that rival those of Holland’ argues strongly for an industry that awaits discovery.

Whilst the book is clearly the product of extensive and dedicated research in the local archives, the level of referencing of these sources is not always adequate. For example, the source of the 1693 reference is given as the Avignon archives; no specific reference is given. Similarly many of the fine coloured photographs of correspondence, for example that relating to the Eugène Croisy works, are not sourced. It is unclear whether they are in the possession of the author or in a public archive. The underlying problem is of a lack of transparent methodology. Is the absence of seventeenth and eighteenth century sites, makers and products a result of a research methodology in which the major effort has gone into studying the larger makers of the nineteenth and twentieth centuries, or have the earlier sources been thoroughly searched and found to be wanting? It is impossible to say.

Despite these reservations the book is essential reading for anyone interested in French pipes. It is lavishly illustrated with many colour plates. The degree of detail assembled for the history of the Bonnaud family and their products is truly impressive. The enthusiasm of the author is infectious.

November 2005

P.J. Davey
Close Corvalley
Ballough, Isle of Man

CONTRIBUTIONS TO THE NEWSLETTER

Articles and other items for inclusion can be accepted either :

- on a CD or 3.5" IBM compatible disk—preferably in Word,
- as handwritten text, which must be clearly written—please print names,
- with Harvard referencing , i.e. no footnotes
- as emails, but please ensure that object drawings/photographs have a scale in the image to ensure they are sized correctly for publication. If your drawings/photographs don't have a scale with them, please send originals or hard copies as well by post.

NB. Harvard referencing should be used, i.e. no footnotes.

Illustrations and tables

- illustrations must be in ink, not pencil, or provided as digital scans of at least 600dpi.
- can be either portrait or landscape to fit within a frame size of 11 x 18cm but please allow room for a caption.
- tables should be compiled with an A5 format in mind.

Photographs—please include a scale with any objects photographed.

- should be good quality colour or black and white but bear in mind that they will be reproduced in black and white and so good contrast is essential.
- digital images can be sent by email or on a CD, as .TIF or .JPG images. Make sure that the files are at least 600dpi resolution so as to allow sharp reproduction.

Please state clearly if you require original artwork or photographs to be returned and provide a stamped addressed envelope.

ENQUIRIES

The following members are willing to help with general enquiries (including those from non-members) about pipes and pipemakers (Please enclose an SAE if you are posting your request):

Ron Dagnall, 14 Old Lane, Rainford, St Helens, Lancs, WA11 8JE. Email: ron-dag@blueyonder.co.uk (pipes and pipemakers in the north of England).

Peter Hammond, 17 Lady Bay Road, West Bridgford, Nottingham, NG2 5BJ. Email: claypipepeter@aol.com (specialises in nineteenth century pipes and pipemakers).

Susie White, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH. Email: susie@3clarendon.freereserve.co.uk (pipes and pipemakers from Yorkshire and enquires relating to the National Clay Tobacco Pipe Archive (NCTPA)).

Contributors to this issue

Stephen Brunning, 1 Reddings Close, Mill Hill, London, NW7 4JL.
Email: Stephen_0902@yahoo.co.uk,

Heather Coleman, PO Box 348, Exeter, Devon, EX4 2YQ.
Email: heather@dawnmist.org

Don Cooper, 59 Potters Road, Barnet, London EN5 5HS
Email: don.cooper@ucl.ac.uk

Ron Dagnall 14 Old Lane, Rainford, St Helens, Lancs, WA11 8JE.
Email: rondag@blueyonder.co.uk

Peter Davey, Close Corvalley, Old Windmill Road, The Curragh, Ballaugh,
Isle of Man.
Email: peter.davey@manx.net

Peter Hammond , 17 Lady Bay Road, West Bridgford, Nottingham, NG2
5BJ.Email: claypipepeter@aol.com

David Higgins, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH.
Email: david@3clarendon.freemove.co.uk

Rex Key, Rotherhurst, Woodlands Road, Broseley, Shropshire TF12 5PU.
Email: rex.key@ukonline.co.uk

Marek Lewcun, 7 Chatley Furlong, Norton St Philip.
Email: mareklewcun@tiscali.co.uk

Gordon Pollock, 40 Glandon Drive, Cheadle Hulme, Cheshire, SK8 7EY.

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

Felix van Tienhoven, Villapark 32, 5667 HZ Geldrop, Netherlands.
Email: f.vantienhoven@chello.nl

Susie White, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH.
Email: susie@3clarendon.freemove.co.uk

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