

SOCIETY *for* CLAY PIPE RESEARCH



NEWSLETTER

71



Spring/Summer 2007

SOCIETY FOR CLAY PIPE RESEARCH

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Cover Illustration: Briar pipe and pipe rest used by the late Derek Markell (see page 2) now in the National Clay Tobacco Pipe Archive Collections. Photograph by David Higgins.

Derek Markell - 1936-2006: The photograph of Derek Markell on page 2 was kindly provided by Alex Presland of the South Hampshire Branch of the Campaign for Real Ale.

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Editorial

by Susie White

It is hard to believe that May is already upon us and it is time for another mailing. You will notice that this is yet another bumper issue of the Newsletter, thanks entirely to a steady stream of material from the membership since our conference in September 2006. Please keep up the good work. This issue continues the international theme of the previous newsletters and highlights the diversity of interests amongst our membership. It is however, tinged with sadness as we have to report on the sad passing of two members of the Society in 2006, Gordon Barnes and Derek Markell. A tribute to Derek's pipe research is included in this issue (page 2) and, on behalf the whole membership, I would like to offer the Society's condolences to both of their families.

This issue also includes a summary of the very successful London conference held in September 2006 - many thanks to Jacqui Pearce and her colleagues at MoLAS for organising it. Three of the papers presented at the conference are included in this issue and more will appear in SCPR 72. This volume includes a mixture of other papers from both home and abroad as well as a list of recent acquisitions to the National Clay Tobacco Pipe Archive. A collection of pipes from Gordon Barnes had recently been added to the Archive, where they will join Derek Markell's books, research notes and associated objects and a working draft of Roger Price's very extensive list of Bristol pipemaking families from the seventeenth to twentieth centuries (see page 48). These and other items in the Archive's collections are available to view by prior appointment.

Some of our longer serving members may recall that in 1995 (SCPR 47) there was a brief note announcing the fact that the Newsletter had been given an ISSN by the British Library, recognising it as a serial publication. As a condition of this registration a copy of each subsequent Newsletter was supposed to have been deposited with the British Library, but unfortunately this did not happen. Thanks to spare copies from the Markell collection, it has now been possible to gather together a complete run of Newsletters for deposition with the British Library so that full set will always be available there, as well as in the National Clay Tobacco Pipe Archive in Liverpool.

The 31st August is the deadline for contributions to the next Newsletter, which should be published in time for the annual conference. This brings me neatly to my final announcement, which are the dates for this year's conference at Whitby on 15th-16th September, a booking form for which has been included with this issue. All offers of papers or enquiries regarding the conference should be directed to the Conference Organiser – Peter Hammond (contact details inside front cover).

Dates for Your Diary

SCPR Conference 2007 - 15th and 16th September, Whitby.

SCPR Conference 2008 - 19th to 21st September, Liverpool/Chester.



Derek Markell – 1936-2006

by David Higgins

It is with great sadness that I have to report the passing of Derek Markell, who died on 8 October 2006. Derek was one of the longest standing members of the Society, having been an active member since its formation. He regularly attended the annual conference where he would also indulge one of his other great passions by leading fellow SCPR members to the nearest real ale pub. Derek was a man of many parts and, quite apart from his interest in pipes and beer, he was actively involved in many other pursuits and areas of research including genealogy, gardening and archaeology. He was particularly interested in the Roman and Medieval periods and in the study of Medieval and later pottery. During the 1970s and 1980s he took a leading role in a number of archaeological excavations near his home in Hampshire and it was during this period that he developed his particular interest in clay tobacco pipes.

From the 1970s onwards Derek amassed a great deal of information on pipes, not only in terms of the books and offprints that he collected but also in terms of the copious notes and drawings that he made himself. Sometimes these were no more than a few rough notes and sketches, but often he produced inked drawings accompanied by a manuscript or typed catalogue and text. One of his short notes, comprising no more than a couple of record drawings and accompanying notes on two pipes from Salisbury, is reproduced as an example

in this Newsletter (page 6). Most of his files, however, contain longer reports with an introductory section followed by an illustrated catalogue showing the full range of bowl forms, maker's marks and decorated examples represented in each group. Some of Derek's reports relate to stray finds or museum collections but the majority deal with groups of pipes from individual find spots, particularly from excavations. He worked primarily on groups of material from Wessex and South Wales, where he produced many pipe reports for the Glamorgan and Gwent Archaeological Trust. Much of his Welsh research was published in *Medieval and Later Pottery in Wales*. Some of his most extensive publications, however, deal with pipes from the south coast and, in particular, Poole and Christchurch. His two main papers on Poole alone (1992 & 1994) include some 261 illustrations and provide an essential reference point not only for anyone working on pipes from central southern England as well as for anyone interested in coastal trade, with examples from as far a field as Liverpool, Scotland and the Netherlands being represented.

Following his death, Derek's widow, Lynn, has kindly donated all of his pipe related material to the National Clay Tobacco Pipe Archive (NCTPA), which is currently housed at the University of Liverpool. Derek's collection makes a very substantial addition to the archive and includes a lot of primary notes and drawings relating to the areas in which he worked as well associated items like rubbings of marks and photocopies of actual pipes to show the bowl forms. There are numerous books and copies of secondary sources as well as a few actual pipe fragments and other tobacco related items such as tobacco tins. There are also several modern pipes, including one specially made by Eric Ayto for the SCPR meeting at Winchester in 1987 and a briar pipe that was used by Derek himself (front cover). The collection as a whole has been accessioned as LIVNP 2006.39 and it can be consulted by prior appointment with the Curator, Susie White (contact details for the Archive inside the back cover).

It is not possible to list here all the individual items deposited as part of Derek's collection but the following bibliography of his own reports has been prepared both to indicate the broad range of material that is represented in his collection and as a tribute to the tremendous amount of research that he carried out. The first part lists the archive reports that Derek compiled, together with the total number of manuscript pages (pp) and pipe illustrations (figs) that each comprises. This section only lists the more complete pieces of work, and not his site files containing only a few rough notes and/or sketches. All of the reports listed can be consulted at the NCTPA. The second part is, so far as possible, a complete list of his published works, most of which are also available at the NCTPA. Where a manuscript version in the first part is known to have been subsequently been published, it has been cross-referred by giving the date of publication. If anyone knows of any other reports that Derek published, the author would be very pleased to hear from them.

Bibliography of Derek Markell's Clay Tobacco Pipe Reports

Archive Reports Prepared by Derek Markell (all in NCTPA: LIVNP 2006.39)

Date	Title	Pub As
1977a	'Report on the clay tobacco pipes found in Christchurch' (13pp; 103 figs.)	
1977b	'The clay pipes from Pentre Farm, Flint' (2pp; 2 figs.).....	1975/6
1978a	Shaftesbury - untitled notes (6pp; 52 figs.)	
1978b	'The clay tobacco pipes, Margam Village' (13pp; 58 figs.)	
1978c	'Clay tobacco pipes from Swansea' (27pp; 150 figs.)	
1978d	'Cosmeston Castle: clay pipe report' (7pp; 35 figs.)	
1979a	'Clay pipes from Monmouth' (3pp; 13 figs.)	
1979b	'Usk trial excavations February/March 1979, interim report on clay tobacco pipes' (1pp; 0 figs.).....	1982b
1979c	'Salisbury' (2pp; 2 figs.).....	2007
1980a	'Clay tobacco pipes from Lantarnam Abbey, 1979' (2pp; 3 figs.)	
1980b	'Clay tobacco pipes from Caernarvon' (4pp; 16 figs.)	
1980c	'Clay pipe heel from cathedral school Llandaff' (2pp; 1 fig.)	
1980d	'Clay pipe from Coed-y-Cymdda' (2pp; 1 figs.)	
1980e	'Clay tobacco pipes from East Orchard Castle, Glamorgan' (2pp; 9 figs.).....	1981a
1980f	'Tobacco pipes from Swansea Castle Pit Group' (3pp; 11 figs.)	
1980g	'Clay tobacco pipes from Whitewalls, Swansea 1979' (3pp; 6 figs.)	
1981a	'Clay tobacco pipes from Bosley Farm, Christchurch, 1981' (2pp; 5 figs.)	
1981b	'Clay tobacco pipes from Usk excavations 1979' (13pp; 66 figs.)	1982b
1981c	'Clay tobacco pies from Fordingbridge, 1975' (2pp; 11 figs.)	
1981d	'Clay tobacco pipes from Breamore, Burgate, Fordingbridge and Rockbourne' (2pp; 7 figs.)	
1981e	'The clay tobacco pipes from Llandough' (2pp; 5 figs.)	1981b
1982a	'The clay tobacco pipes from Christchurch Town Hall, 1981' (7pp; 15 figs.)	
1982b	'The clay tobacco pipes from Poole excavations' (55pp; 213 figs.)	1992
1982c	'Clay tobacco pipes from Portland Harbour, 1982' (10pp; 82 figs.)	
1982d	'The clay tobacco pipes from Caerleon Roman Gates' (10pp; 50 figs.)	1988a
1982e	'The clay tobacco pipes from Rumney Castle' (5pp; 25 figs.)	
1983a	'Clay tobacco pipes from Christchurch (rear of Abbey National building), 1982' (3pp; 12 figs.)	
1983b	'Clay tobacco pipes from Bosley Farm II' (2pp; 8 figs.)	
1983c	'Clay tobacco pipes from Wimborne excavations 1978-79' (6pp; 17 figs.)	
1983d	'Clay tobacco pipes from Southampton Water' (2pp; 12 figs.)	
1983e	'A group of clay tobacco pipes from the Bear Hotel, Cowbridge' (2pp; 19 figs.).....	1983a
1985a	'Wooden tobacco pipe from Poole Dorset' (1pp; 1 fig.)	1988b
1985b	'Clay tobacco pipes from excavations in Usk 1968-1976' (11pp; 42 figs.)	
1985c	'Swansea Castle Site 49' (2pp; 19 figs.)	
1987	'The clay tobacco pipes from Cowbridge' (10pp; 99 figs.)	
1988a	'The clay tobacco pipes from Day-y-Graig, Porthcawl' (1pp; 0 figs.)	
1988b	'Clay tobacco pipes from Cowbridge, Part II, 1988' (5pp; 78 figs.)	
1992	'Clay tobacco pipe from Ringwood' (2pp; 1 fig.)	
ND	'Clay tobacco pipes from Bridge Street, Christchurch' (2pp; 15 figs.)	
ND	'The clay tobacco pipes from Site PM46, Poole' (5pp; 31 figs.)	1994

- ND 'Moulton (MN+)' (2pp; 1 fig.)
 ND 'Chepstow' (2pp; 1 fig.)
 ND 'Magor Pill' (2pp; 1 fig.)
 ND 'The clay tobacco pipes from Angiddy Ironworks' (3pp; 6 figs.)1982a
 ND 'Clay pipes from ?' (2pp; 3 figs.)
 ND Ship Hotel, Barry - untitled notes (2pp; 12 figs.)
 ND 'Cowbridge Site 13, 75 High Street 1977-8' (2pp; 3 figs.)
 ND 'Cowbridge Site 27, Bear Hotel Car Park 1979' (5pp; 28 figs.)
 ND 'Cowbridge Site 28, Bear Hotel, Bear Field, 1979' (3pp; 2 figs.)
 ND 'Cowbridge Site 41, Arthur John Car Park, 1981' (6pp; 27 figs.)
 ND 'Cowbridge Site 43, Hopyard Meadow, 1981' (4pp; 10 figs.)
 ND 'Cowbridge Site 45, 77 High Street, 1981' (3pp; 12 figs.)
 ND 'Cowbridge Site 47, 27 High Street, 1981' (2pp; 2 figs.)
 ND 'Cowbridge Site 48, Bear Barn, 1981' (4pp; 8 figs.)
 ND 'Cowbridge Site 50, Midland Bank, 1981' (12pp; 78 figs.)
 ND 'Cowbridge Site 52, Woodstock House, 1982' (3pp; 7 figs.)
 ND 'Cowbridge Site 64, Taynton Cottage, 1982' (3pp; 3 figs.)
 ND 'Llanmaes clay pipes' (63pp; 233 figs.)
 ND 'Clay pipes from Loughor' (21pp; 109 figs.)
 ND 'Clay pipes from Loughor Fort excavations - continued' (6pp; 34 figs.)
 ND 'Loughor' (9pp; 57 figs.)
 ND Salisbury - untitled notes (3pp; 47 figs.)
 ND Worcester - untitled notes (3pp; 28 figs.)
 ND 'Archive report on clay pipe material from Cosmeston, inspected
 by D J Markell' (12pp; 131 figs.)

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 6.
 1980(?) 'Clay Pipes in Shaftesbury', *Shaftesbury and District Archaeological Group 1977-
 1980*, Privately Published, 1-4, i, ii.
 1981a 'Clay Tobacco Pipes' in G. Beaudette, G Dowdell, S. H. Sell and H. J. Thomas,
 'Two deposits of Post-Medieval Pottery from East Orchard Castle, Glamorgan,
Medieval and Later Pottery in Wales, **4**, 34-37 (26-37).
 1981b 'Clay Tobacco Pipes from Llandough, near Penarth, South Glamorgan', *Medieval
 and Later Pottery in Wales*, **4**, 93-4.
 1982a 'Clay Pipes' in G. Probert, *Excavation of Abbey Tintern Ironworks, Angiddy Valley,
 1979-81*, 48 & 51-2 (66pp).
 1982b 'The Clay Tobacco Pipes' in 'Excavations at Old Market Street, Usk',
Monmouthshire Antiquary 24-26.
 1983a 'A Group of Clay Tobacco Pipes from The Bear Hotel, Cowbridge', *Medieval and
 Later Pottery in Wales*, **6**, 68-71.
 1983b 'The Clay Tobacco Pipes' in K. S. Jarvis, *Excavations in Christchurch 1969-1980*,
 Dorset Natural History and Archaeological Society, Monograph 5, 84-88 (144pp).
 1983c 'The Clay Tobacco Pipes' in S. M. Davies, 'Excavations at Christchurch, Dorset,

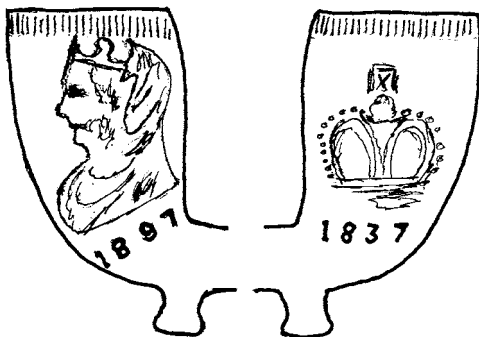
- 1981 to 1983', *Proceedings of the Dorset Natural History and Archaeological Society*, **105**, 42-3 (21-56).
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- 1988b 'Wooden Tobacco Pipe from Poole, Dorset', *Society for Clay Pipe Research Newsletter*, **17**, 16.
- 1989 'Norfolk Pipemakers', *Society for Clay Pipe Research Newsletter*, **24**, 20-1.
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- 1997a 'More Suffolk Pipemakers', *Society for Clay Pipe Research Newsletter*, **52**, 56.
- 1997b 'Pipemakers from Mile End, Middlesex', *Society for Clay Pipe Research Newsletter*, **52**, 57.
- 2007 'Clay Pipes from Salisbury', *Society for Clay Pipe Research Newsletter*, **71**, 6.

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Clay Pipes from Salisbury

by Derek Markell

The following note was written by Derek on 19th October 1979 and is published here as an example of his work. The original text and pencil drawings, plus his many other unpublished notes, now form part of the National Clay Tobacco Pipe Archive (Accession No. LIVNP 2006.39) and may be viewed by appointment.



No. 1: Bust of Queen Victoria and 1897 on left, crown and 1837 on right; commemorating her diamond jubilee. Probably

Figure 1: *Victoria Jubilee pipe. Drawn by Derek Markell.*

made in London as by this date (1897) the clay pipe-making industry generally was shrinking rapidly in the face of competition from briar pipes, and in this area had virtually finished. Well-made but maker unknown.

No 2: Well-moulded bust; French, made by J. Gambier at Givet in the Ardennes, whose factory operated between 1780 and 1926. It is not possible to give a firm date but the second half of the nineteenth century is most likely. The subject is unidentified but possibly represents a French nobleman of some fame.

The maker's name appears on the stem socket 'GAMBIER A PARIS 700' [see Editors note below]. The 'A PARIS' refers to the firm's distribution and co-ordinating head-quarters in that city, the '700' is the mould number; the initials JG appear also in a circle underneath the socket, which would probably have had a cherry-wood stem with a horn mouth-piece fitted to it.

Enamel glaze of various colours has been used to highlight parts of the figure, the black eyebrows and one eye survives intact but the hat border, moustache, collar and foliage appears to have deteriorated to a grey matt finish from what may have originally been blue or green.

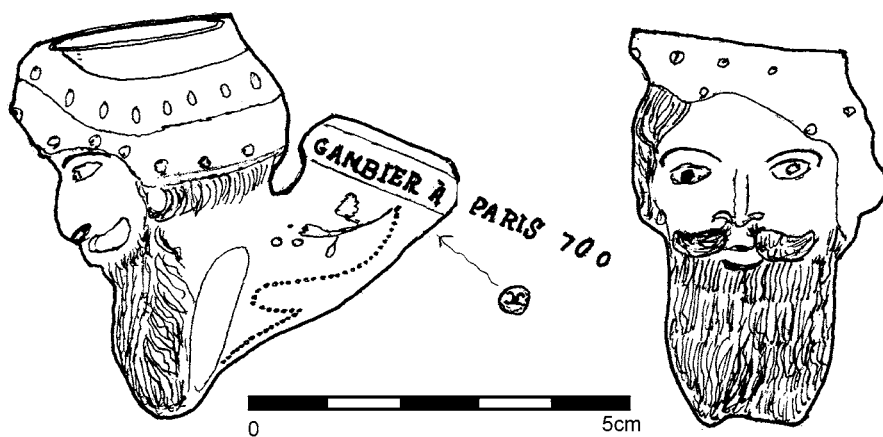


Figure 2: Gambier pipe most likely to be 'Bearnais'. Drawn by Derek Markell.

[Editors Note: Gambier No. 700 is in fact 'Midas', a different pattern to this design. The mould number should probably have been read as 790, which is 'Bearnais' in the Gambier catalogues and which looks right for this design.]

Report on the SCPR 2006 Conference, London

by Susie White

The 2006 SCPR conference was organised by Jacqui Pearce and held at the London Archaeological Archive and Research Centre, in Mortimer Wheeler House, London, on the 16th and 17th September 2006. Following the conference three of the speakers have kindly provided copies of their papers for publication in this newsletter and further reports should also appear in the next.

About 30 people attended the Saturday meeting, which included a good selection of displays. The papers in the morning session focussed on London pipes and pipemakers. The first paper was given by **Peter Davey**, who talked about the Liverpool-London Pipe Project (see pages 20-28). This was followed by an interesting paper from **Mia Ridge** looking at the development of the Museum of London's new makers' mark website (see pages 28-35). After coffee, **Peter Hammond** presented his first paper of the day on the Ford and Church families of pipemakers. The morning session concluded with a talk by **Chris Jarrett** on the distribution of seventeenth century pipes across London.



Figure 1: Richard Tranter, Master of the Worshipful Company of Tobacco Pipe Makers and Tobacco Blenders, with his cap and badge of office. Photographs by David Higgins.

During the splendid buffet lunch, **Hazel Forsyth** from the Museum of London got out a seventeenth-century pewter plate bearing the Tobacco Pipe Company arms, which were featured in SCPR 69 (10-13). It was particularly fitting that the present Master of the Worshipful Company of Tobacco Pipemakers and Tobacco Blenders, Richard Tranter, should also be at the conference with some of his modern regalia (see Figure 1).

The afternoon session began with the Society's AGM. It was proposed and agreed that the current Committee members be re-elected on bloc for a period of three years in order to provide some continuity for the Society. A number of items were then reported on and discussed, including the news that a promotional leaflet for the Society had been designed and was being distributed in the hope of attracting new members. **Peter Hammond** (Membership Secretary/Treasurer) reported that the Society finances were in good order and

that a new student rate had been introduced in order to try and encourage younger members. **Susie White** (Newsletter Editor) reported that the Society hoped to resurrect the occasional monograph series and therefore longer articles were invited from the membership. Finally, notification of the Society's conferences for both 2007 and 2008 were given. **Peter Hammond** has offered to organise the 2007 conference, which will be held in Whitby on the 15th-16th September while **Peter Davey** has offered to organise the 2008 conference, which will be held in Liverpool on the 19th-21st September. This has been timed so as to coincide with Liverpool's year as European Capital of Culture.

Lectures continued with a paper from **Julian Bowsher** on Greenwich clay pipes and pipemakers. This is a project that Julian had been working on with Philip Woollard. It is hoped that a revised and updated version of their text, which was published in 2001 in the *Journal of the Greenwich Historical Society* will appear in the next SCPR newsletter. **Peter Hammond** then gave his second paper of the day, this time looking at how to trace pipemakers through the apprenticeship records. After tea, **Richard Tranter** from the Worshipful Company gave a short presentation on the links between the Company, the Broseley Pipe Works and the National Clay Tobacco Pipe Archive. This presentation was followed by **Susie White** who reported on a substantial group of clay tobacco pipes from Pontefract in Yorkshire and **Felix Van Tienhoven** who gave a fascinating presentation on metal tobacco pipes (see pages 10-19). The final paper of the day was by **David Higgins** who spoke about a group of clay tobacco pipes from recent excavations in Abingdon, Oxfordshire.

The conference dinner was in a local pub and was well attended, giving everyone the opportunity to exchange even more news and information. On Sunday a guided tour of the new galleries in the Museum of London had been planned, but unfortunately Jacqui Pearce was taken ill and so unable to lead the tour. The delegates therefore went on a self-guided tour around the museum and, after lunch, it was not long before a break-away group made for the Thames foreshore for a spot of mud larking! (Figure 2). The whole conference was a great success and was very well organised. Particular thanks should go to Jacqui Pearce and her colleagues at MoLAS for making everything run so smoothly.



Figure 2: David Higgins and Chris Jarrett on the Thames Foreshore. Photograph by the author.

Metal Tobacco Pipes: More Questions Than Answers

by Felix van Tienhoven

*Paper presented at the Society's annual conference in
London, September 2006.*

It is generally accepted that England is the cradle of metal pipe production in Europe and that these pipes were introduced shortly after the appearance of clay pipes. However the exact date, location and the further development and spread of these pipes into the rest of Europe and beyond remains largely shrouded in mystery. Because I have been convinced that the members of the SCPR are nearly all scientists that seek answers all the time, and as such understand that this paper cannot be complete, I dared to accept the invitation to deliver this lecture.

Before I address the subject it might be appropriate to tell you briefly how I became a collector of metal pipes in order for you to appreciate the connection of my paper with my specific interests. Ever since we were young, my wife and I have been fascinated by travel and folk art, especially metal objects. After my wife acquired our first silver pipe in 1973 in Pakistan it seemed to me, an existing pipe-smoker, completely logical to pursue an interest in metal pipes. Besides, most pipe collectors limit themselves to clay, meerschaum, porcelain or wood and for that reason 'metals' appeared to be a particular challenge.

Until my retirement I hardly found any time to devote to collecting pipes, let alone studying them and developing contacts with fellow-collectors and researchers, because of frequent moves abroad and extensive business-travel. But now that I have more free time, I am engaged in researching metal pipes, particularly in the context of cultural anthropology. I am glad to be able to present to you the first modest results of my endeavours.

In the tobacco pipe literature metal pipes have been treated as the 'poor relation' of other pipe types. Many authors did not consider them to be a genuine smoking instrument. Even more importantly: what do we know about metal pipes at all? Even when references to them occur in the published literature, these references are usually limited to a description of the pipe, but where and when they were made remains mostly in the dark.

In this respect we must bear in mind that dating metal pipes is generally extremely difficult. Techniques like radiocarbon dating cannot be applied to metal pipes because they have no organic parts containing the natural isotopes of carbon. Similarly, 'chemical decay' cannot be applied because the detection of corrosion levels is laborious and has only proven possible for lead. Finally,

metal pipes, with the exception of some silver ones, are not marked and so it is impossible to use this means to date them. Therefore dating metal pipes is a problem.

Also the provenance is often difficult to ascertain. We assume that in general metal pipes were specially commissioned, as a consequence of which production was limited and nearly all the products were unique. If one also takes into account that metals were relatively expensive during the sixteenth to nineteenth centuries, so that many metal objects were melted down for re-use, it follows that the studies of the subject are based on a reduced number of pipes and limited amount of reliable data.

In view of these limitations my methodology has been to try and determine the date and origin of the metal pipes by comparison with clays. My hypothesis is that from the sixteenth century until the middle of the nineteenth century metal pipes were generally copies of clay-pipe styles and therefore their general period and origin can be established. However, one has to keep in mind that the manufacturing processes for clay and metal are not identical and consequently it follows that one has to allow for such differences as the thickness of the bowl, the method of joining the bowl and stem, etc.

So where does this thesis lead us? In the following sections I will illustrate a small number of examples from different European regions as well as briefly touching on Asia. Unfortunately, in view of the time-constraints, I will not be able to dwell on Africa and North America where, by the way, many metal pipes of European origin have been found.

Europe 1580-1650

As I mentioned earlier, one generally starts from the principle that metal pipes were first manufactured soon after the introduction of the clay pipe in Europe. The earliest reference to a metal pipes that I have found dates back to 1589. It is remarkable that in this early description the bowl of a silver pipe is described as having the size of half a hazelnut, which corresponds with the size of the clay bowls of the time. It is suggested that both in England and Holland silver pipes such as this were being used at the time. Sir Walter Raleigh apparently also possessed or refers to a silver pipe in the 1580's.

Figures 1 to 3 illustrate three much-corroded pipes that are considered to be contemporary with the 'First Generation' of clay pipes. The origin of these pipes could be England or the Netherlands. Unfortunately, the find spots for these pipes have not been recorded. Please note that the first and second are pewter pipes and both have fragments of a wooden stem surviving. The third example is made of bronze or brass.

Figures 1-3: 1. (top) Pewter pipe c1580; 2. (middle) pewter pipe c1610; 3. (bottom) brass or bronze pipe c1580-1610.



Next I present a beautiful early, silver pipe that is almost certainly English (Figure 4). This pipe corresponds with the clay pipes of the English James I period (1610-1620). The resemblance is startling.

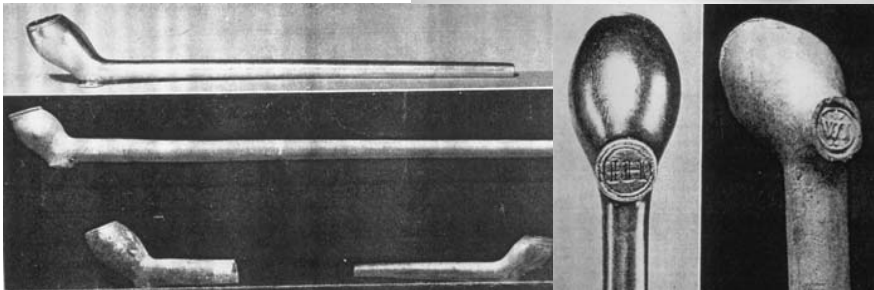
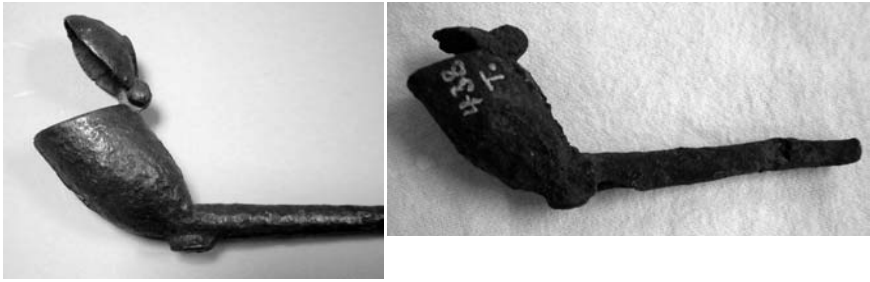


Figure 4: Rare James I period silver pipe shown with a contemporary clay example to illustrate the similarity in both the bowl form and mark.

One could speak an hour or more about the next class of metal pipes alone (Figures 5-7). In 1914 and 1915 a series of articles by B. Reber appeared in the *Anzeiger für Schweizerische Altertumskunde* (Newspaper for Swiss Archaeology) under headlines such as ‘Pipes in Antiquity’ and ‘Antique Pipes of Switzerland’. In these articles Reber discusses this type of iron pipe extensively and labelled them as being Gallo-Roman. He refers to and describes a number of specimens that are, or were, in Swiss museums.



Figure 5: Iron pipe with a hinged lid dating from c1620-50.



Figures 6 & 7: Iron pipes of c1620-1650 with a hinged lids.

Nearly a century later I think that we can confidently say that these iron pipes date from the early to mid seventeenth century, however their origin is still problematic. Although the sites of the finds were generally Roman in origin, I am convinced that they were subsequently used by others and, based on my investigations, tend to believe that they were places that were garrisoned during the ‘Thirty Years War’ (1618-1648). The dissemination of these pipes to different areas by foreign, mercenary-troops would then be an obvious possibility. Further research should be able to confirm this hypothesis.

It is astonishing that since Reber’s publications nobody appears to have been interested in carrying on his pioneering and detailed work. The Swiss museums I have approached possess no new information and often don’t even know what has happened to the pipes that Reber described.

England/Scotland 1650-1800

In Britain a relatively large number of seventeenth to eighteenth century metal pipes of the so-called ‘Churchwarden’ type have been preserved (Figure 8). Also the majority of the literature dealing with metal pipes is from British sources. However it is a pity that, for the reasons mentioned before, the dating and provenance of the pipes is hardly dealt with. With your expert assistance I hope to define my collection of British pipes more accurately. Figures 10 and 11 illustrate how I hope to move in this direction by using dated silver examples.

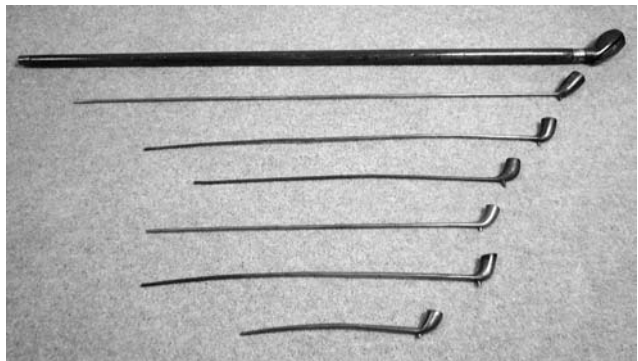


Figure 8: Metal ‘churchwarden’ pipes in the authors collection.

The ‘Churchwarden’ pipes have been made from different metals over the years. The silver specimens often consist of several separate parts that can be dismantled in order to allow them to be carried in one’s pocket. Figure 10 shows a silver pipe made by Thomas Willmore of Birmingham and assayed in 1796. The pipe consists of five sections that can be screwed together. I also possess a telescopic silver pipe with three stem sections that can be drawn out, probably dating from about 1780 to 1820.



Figure 9: Detail of a metal ‘churchwarden’ pipe of c1740-1800, probably from southern England.

Figure 10: Silver pipe made by Thomas Willmore, c1796.



Not all early silver pipes carry a hallmark and, even if they do, the marks are often very worn so that it can be extremely difficult to decipher them.

To conclude this British review I illustrate an early telescopic-model (Figure 11). Dunhill (1969, 177 and Fig. 245) is of the opinion that this bowl form matches with clays of the time. However, I have not yet been able to establish that this conclusion is correct. My pipe is in all likelihood made by William Stringer of West Bromwich and assayed at Birmingham in 1778. Like the pipe of Thomas Willmore it measures 36cm in length and has a detachable bowl.

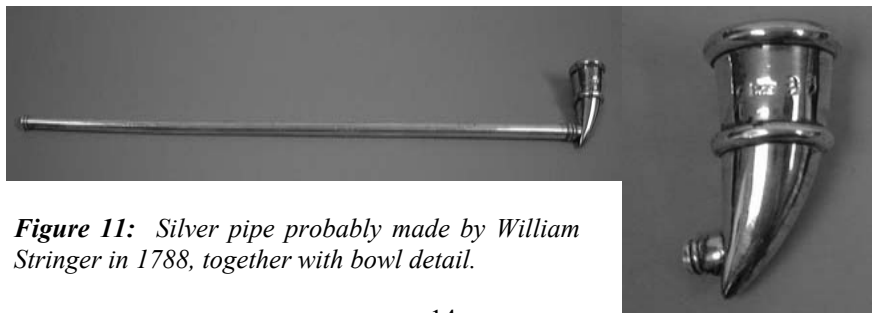


Figure 11: Silver pipe probably made by William Stringer in 1788, together with bowl detail.

France/Netherlands 1680-1850

In exchange for a Nordic meerscham pipe I received a typical ‘Dutch’ metal pipe (Figure 12), which was found in a fisherman’s cottage on the Lofoten, Norway, some 40-50 years ago. Since then it has had an anonymous existence in the Fishery Museum of Kabelvåg, the capital town of the Lofoten. The barrel-shaped bowl is certainly Dutch and on the basis of the Gouda clay pipes it can be dated to around 1720-40. However it is very unlikely that this ‘socketed’ bowl was made in the Netherlands because the design was only imported to that area from France in the middle of the nineteenth century. Moreover the socket was placed nearer to the bowl and the stem itself is very short. It is therefore more likely that the pipe was made in Scandinavia, where there already existed a well developed metal-industry, which frequently copied other European objects. The mouthpiece for this pipe was presumably of bone or wood.

During my investigation, a chance discovery of a similar pipe was made during excavations to the north of Stockholm together with coins from the beginning of the eighteenth century (Figure 13). As a consequence the dating of the pipe has been confirmed, but the question of its origin remains unsolved.



Figure 12: Dutch metal pipe of c1720-1740.



Figure 13: Early eighteenth century pipe from Sweden.

Recently I obtained a bronze/brass pipe, which exactly matches the so-called ‘side-mark’ model of the Gouda pipes of 1730-50. Even the length corresponds (Figure 14). The seller however had no idea where the pipe came from. To the best of my knowledge to date no comparable example is known.



Figure 14: Brass/Bronze pipe in the Gouda style, c1730-50.



Figure 15: *Pewter pipe in the Gouda style, c1750-1790.*

Figure 15 illustrates a pewter pipe whose bowl typically represents the long-stemmed Gouda style of the 1750-1830 period - note the spiral-fluting on the stem. One can clearly distinguish that the pipe originally had a cap. The 'Pijpenkabinet' kindly provided a photograph of this Dutch find (Figure 16), the find spot for which had unfortunately not been recorded, together with a clay pipe of 1760-/90

1800-1830. The question to be answered in this case is: which is earlier, the metal pipe or the porcelain one?



Figure 16: *From left to right a white clay pipe, the pewter pipe with spiral fluting and a porcelain pipe, all with similar bowl forms.*

Figure 17 illustrates a good example of the rough approach one has to take when dating metal pipes. This egg-shaped bowl made from iron resembles the Gouda patterns of 1840-50. The stem is 6cm in length and the mouthpiece was probably bone or wood. But is it of Dutch origin?

For fun I always claim that I purchased the next pipe some 25 years ago in



Figure 17: A pipe made of white pipe clay with a similar style pipe in iron, both resembling Gouda style pipes of c1840-50.

anticipation of my retirement enabling me to walk to my club (Figure 18). This walking-cane ‘pipe’ certainly comes from France, but the iron pipe it contains could be either French or Dutch. The

case is made of mahogany and probably dates from 1860-80. The pipe however seems to be older, but could be from the same period, because the egg-shaped model was produced for a long time. What is more, copying is timeless! The bowl of this pipe is considerably larger than that of the Gouda pipe discussed above. The length of the pipe is 75 cm, which conforms exactly to the so-called Gouda ‘Emperor’ pipe. Note that the inner bowl wall is lined with ceramic (Figure 18 detail). It is rare to find such a lining intact.

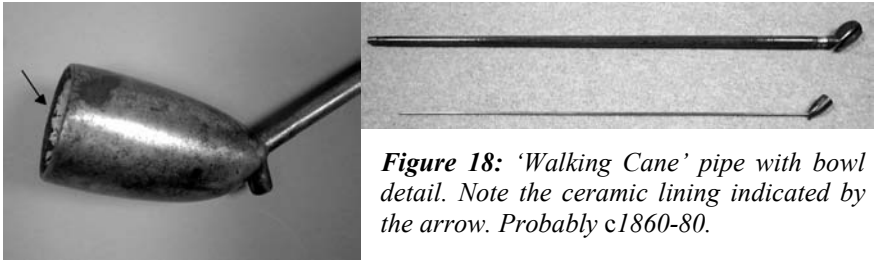


Figure 18: ‘Walking Cane’ pipe with bowl detail. Note the ceramic lining indicated by the arrow. Probably c1860-80.

Austria/Hungary 1800-1900

In the Austro-Hungarian region tobacco pipes were also copied in metal, although apparently at a later date than in Western Europe. The following are three striking examples.

First, a cast iron pipe based on the general Hungarian model of 1840-80 (Figure 19, bottom). Secondly, a bronze bowl of Hungarian or Balkan origin (Figure 20, top). This is a typical example of the Ottoman style of the 1840-60s and it was possibly manufactured for export to Turkey. Finally, a wooden pipe, completely covered with metal sheeting (Figure 21, bottom), which is similar to the 1880-90 models of ‘Karol Zachar’. These pipes were also probably intended for export to the East.

I forego illustrating specimens of the Ottoman bronze chibouk style bowls found in Bulgaria and Turkey. These date from the seventeenth to nineteenth centuries and look exactly like the detachable clay bowls produced at the same time.



Figure 19: Hungarian styles of c1840-80 in clay and cast iron.



Figure 20: Ottoman style, c1840-60, in bronze and clay.



Figure 21: Karol Zachar styles of c1880-1890; clay (top) and covered in metal sheet (bottom).

Rest Europe Nineteenth Century

For the sake of completeness I observe that particularly in Britain, France and Russia highly interesting, beautiful silver figural pipes were crafted that mirror contemporary developments in the clay-pipe industry (Figure 22). In Russia, and especially the Caucasus, the silver ‘Chibouk’ style was very well liked. The place where these were manufactured is, however, still a mystery to me.



Figure 22: Russian figural pipe in silver.

Far East (Japan/Siberia/Tibet)

To conclude this paper I present some pictures of a pipe design that particularly intrigues me. The first, Figure 23, shows a porcelain ‘Oribe’ kiseru dated to about 1620. Barney Suzuki is of the opinion that this model has evolved from the Japanese tea ceremony. Over two hundred and fifty years later similar tobacco-pipe styles turn up, amongst other places, in Siberia (Figure 24) and Tibet (Figure 25). Is this by accident or a consequence of migration?

Conclusion

I believe that the preceding question is a worthy conclusion of my paper. I hope I have demonstrated that the realm of metal tobacco pipes does have many highly interesting

aspects to it. Although I have presented some tentative answers with regard to the question of dating, the fundamental question as to the origin of many of these pipe forms remains to be solved.



Figure 23: Porcelain 'oribe' kiseru c1620.

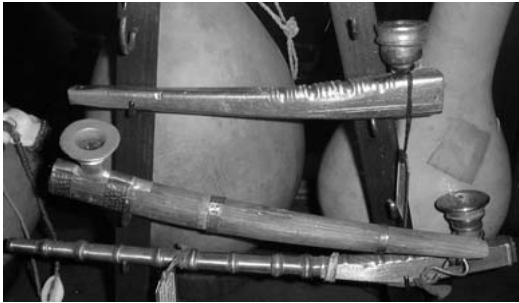


Figure 24: Siberian pipes in the Pitt Rivers Museum, Oxford.



Figure 25: Tibetan pipes from the B. Suzuki Collection, Japan.

I would be most grateful for any further observations or references to these pipes that members can provide.

Reference

Dunhill, A., (1969) *The Pipe Book*, London, 207pp.

Photographic Acknowledgements

- 1 & 2: Private collection. Photographs by Archaeologische Dienst, Amsterdam.
- 3: Pijpenkabinet Amsterdam. Photograph by the author.
- 4: Guildhall Museum, London.
- 6: GNM Collection, Nürnberg. Photograph by M. Kügler.
- 12-16: Pijpenkabinet and the author.
- 13: National Heritage Board, Stockholm
- 19-21: R. de Haan and the author.
- 23: B. Suzuki, Japan.

All other photographs are by the author from his own collection.

The Liverpool-London Project

by P.J. Davey

*Paper presented at the Society's annual conference
in London, September 2006.*

Background

In July 1988 the writer and David Higgins met Francis Grew of the Museum of London in order to discuss the possible production of a series of archive reports on pipe groups from recent excavations. The outcome of the meeting was that the Museum provided the University of Liverpool with a grant in order to employ David Higgins to write reports on eight major and four minor groups from sites excavated within the City of London between 1974 and 1986. The sites were as follows:

Major sites

Cutler Street (CUT 78)
Rangoon Street (RAG 82)
Capel House (CAP 86)
Watling Court (WAT 78)
Aldgate (AL 74)
General Post Office (GPO 75)
Swan Lane (SWA 81)

Billingsgate (BIG 82)

Minor sites

Peninsular House (PEN 79)
Pudding Lane (PDN 81)
Seal House (SH 74)
New fresh Wharf (NFW 74/SM 75/
FRE 78)

In addition, it was suggested that up to ten isolated pit groups (e.g., MAN82, LOV81) might also be studied in order to fill chronological gaps and provide a more rounded account of pipe production and consumption in the City.

The Museum was able to provide the University with a grant to cover four months' salary for David Higgins in order that he could write the summaries. In addition, he was able to spend a further month working on the London stamped pipes as part of an existing Leverhulme post-doctoral fellowship. The reports were produced using the general principle agreed at the Cardiff meeting of the Welsh Medieval Pottery Research Group (Davey 1981) and more specifically employing the methodology that David Higgins had developed for his PhD (Higgins 1987). The reports were completed in April 1989.

The experience of writing this set of archive reports raised a number of issues. First, given the similarities between the main groups at each of the sites, the reports were inevitably very repetitive. Secondly, none of the sites could be taken to represent the nature of the London industry over its whole history; indeed, taking all of the site groups together, there remained considerable gaps both in terms of chronological and typological coverage. For example, only a very small number of stamped pipes was included in comparison with the range known to exist in museum and private collections. Thus, whilst the pipe information was being provided satisfactorily for each site, there was no

possibility of any serious synthesis being attempted.

Further discussions with the Museum during 1989 resulted in an agreed proposal that David Higgins and the writer should aim to produce a monograph on 'Some Clay Pipes from Recent Excavations in the City of London' (Figure 1). This volume would form part of the Museum's existing series focussing on specific artefact groups from the City. It would attempt to provide both a complete account of all the material excavated within the City over a 15-year period from 1973 to 1988 and also a coherent review of the evidence for pipe production and consumption in London from the late sixteenth century until the early twentieth. An in depth study of some of the major closed groups would be used as a test of the existing Atkinson and Oswald London typology and also to provide an assessment of the value of the pipes as archaeological evidence.

SOME CLAY PIPES FROM RECENT EXCAVATIONS IN LONDON	
1	INTRODUCTION - General intro to pipes - introduction of pipes to London - How pipes were made - Status of pipes / pipemakers
2	METHOD OF STUDY
3	PURPOSE AND STRUCTURE OF THE REPORT
4	'SIGNIFICANT GROUPS
5	A NEW LONDON TYPOLOGY
6	MARKED PIPES - Stamped marks: heel marks stem marks bowl marks - Moulded marks: initials on heel / spur symbols on heel /spur stem marks bowl lettering - Unusual marks (ink, etc)
7	DECORATED PIPES - Bowls - Stems: stamped moulded milled barley-twist other (complex incised)
8	COMPLETE PIPES
9	THE PIPES AS ARCHAEOLOGICAL EVIDENCE
10	THE ARCHAEOLOGICAL EVIDENCE FOR PIPE PRODUCTION IN LONDON
11	SUMMARY
12	GLOSSARY
13	BIBLIOGRAPHY
14	APPENDICES - Site Lists - The Clay Pipe Recording System

Figure 1: Agreed structure for the proposed volume 'Some Clay Pipes From Recent Excavations in London'.

The data set

In January 1990 the writer spent a period in the Museum's stores and worked systematically through all of the pipes recovered from 129 sites over the 15 years of excavations being studied. All of the marked, decorated and complete pipes were removed, together with 53 of the most substantial and representative context groups from 25 of the sites. This material was placed in 116 Museum of London's standard storage boxes and, together with copies of the computer records, was removed to Liverpool for study.

Progress

During the early to mid-1990s good progress was made on a number of fronts: in studying the forms of the pipes, recording their stamps, cataloguing their marks and getting together a set of type drawings.

Form series

Through the study a record has been made of all of the differing forms that are represented in the material. This has been done in order to test the scope, weighting and completeness of the existing typology, now almost 40 years old (Atkinson and Oswald 1969). A set of 'running drawings' has been created to record the existence of each major form and all of the variants as they are encountered (Figure 2). These drawings will then be tested against what is found in the major excavated groups.

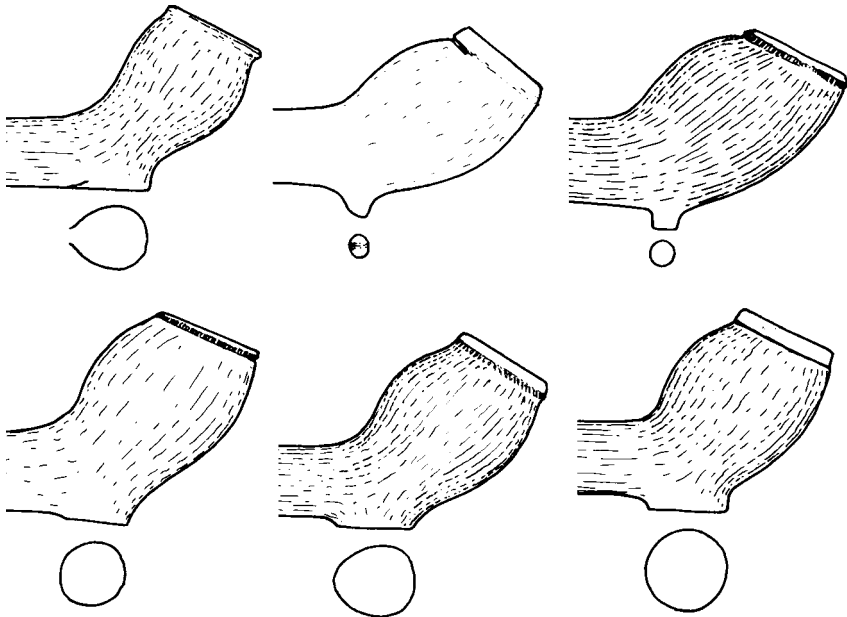


Figure 2: Examples of working drawings from a new London Clay Pipe Typology. Drawn by David Higgins.

Stamp index

All of the pipes with stamped marks have been recorded by impressing the marks in plasticine and making casts of them using fine casting plaster. This ensures that an exact representation of each stamp is preserved and allows similar stamps with the same sets of initials to be compared and distinguished from each other (Higgins 1987, 265-279). The method makes it possible to identify specific dies which, because of the variability of each actual impression, is not possible with a drawing or photograph. A total of 133 separate dies has been recorded (see Figure 3 for examples). The resulting plaster blocks are now lodged with more than 600 others in the National Clay Tobacco Pipe Archive in Liverpool.



Figure 3: Seventeenth-century London pipe stamps from the National Clay Tobacco Pipe Stamp Catalogue. Drawn by David Higgins.

Catalogue of marks

A catalogue has been completed of all of the marked pipes, whether stamp- or mould-marked. This runs to 89 pages of text and will include drawings of each different mark. In London, whilst seventeenth-century stamped pipes are relatively rare given the numbers of plain pipes in circulation, in the eighteenth century mould-marked pipes become common. Some pairs of initials are very common. For example, there are 163 examples of the initials RM moulded on the sides of the heel. They occur in three forms, Atkinson and Oswald types 22, 25 and 27 with variants. For the sake of the catalogue this range is reduced to four drawings. Perhaps a more typical set of initials is IS for which there are 19 examples in two basic forms with a range of sub-types, which are represented by four drawings of individual pipes (Figure 4). The text that precedes the list of these pipes is as follows:

IS – Nineteen examples in two bowl forms that can be divided into four basic types. There are sixteen Type 25 bowls comprising eleven with plain initials (Figure 4.1), four with crowned initials (all from different moulds; Figure 4.2), and one with four triangles arranged as a square above the initials (Figure 4.3). This pipe also has a shallow scratch across the base of the heel. The Type 25 pipes come from numerous different moulds and typologically range in date from c1700-70. There are also three later Type 27 bowls of c1780-1820 with plain initials (Figure 4.4). At least two IS makers seem likely to be represented overall.

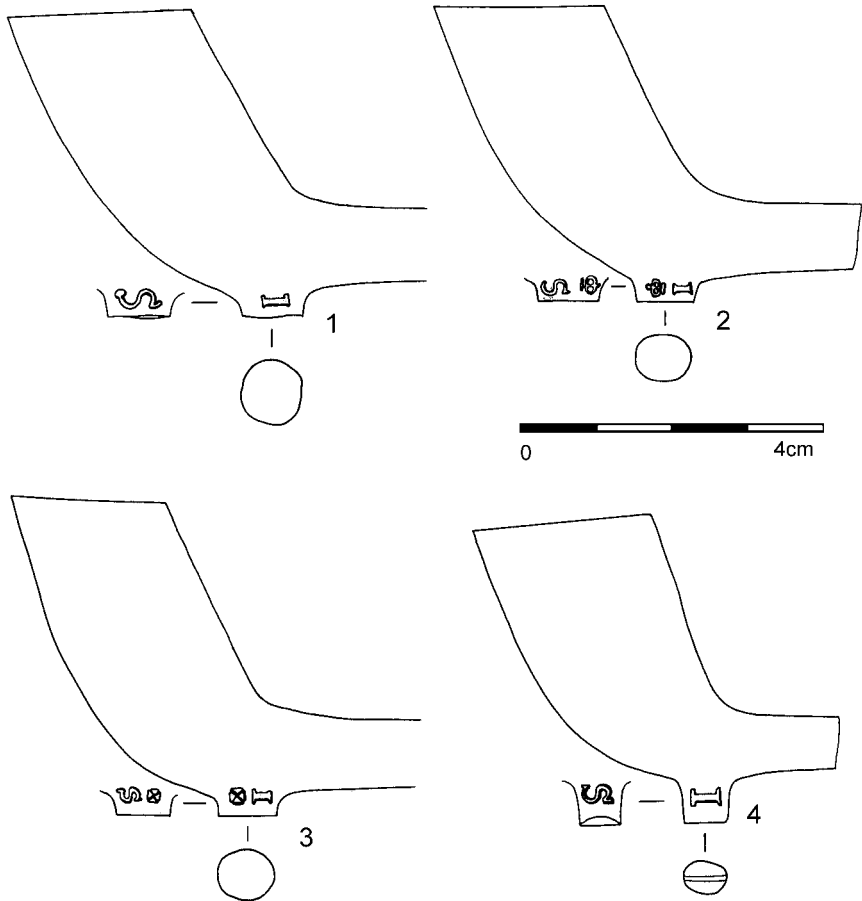


Figure 4: Eighteenth century pipes with moulded initials IS drawn by Peter Hammond. No. 1 from 22-5 Lovat Lane; No. 2 from the Apothecaries Hall; No. 3 from the General Post Office site; No. 4. from Cutler Street.

During the compilation of the catalogue marked and decorated pipes were selected for drawing on the basis that only a single example of any given mark should be illustrated. In the case of the Matthew Charlton pipes, three examples were selected bearing apparently different versions of an this maker's stamp (Figure 5). When these were compared with their casts it became clear that only two dies were present, numbers 1 and 3 being the same but very differently impressed (Figure 6).

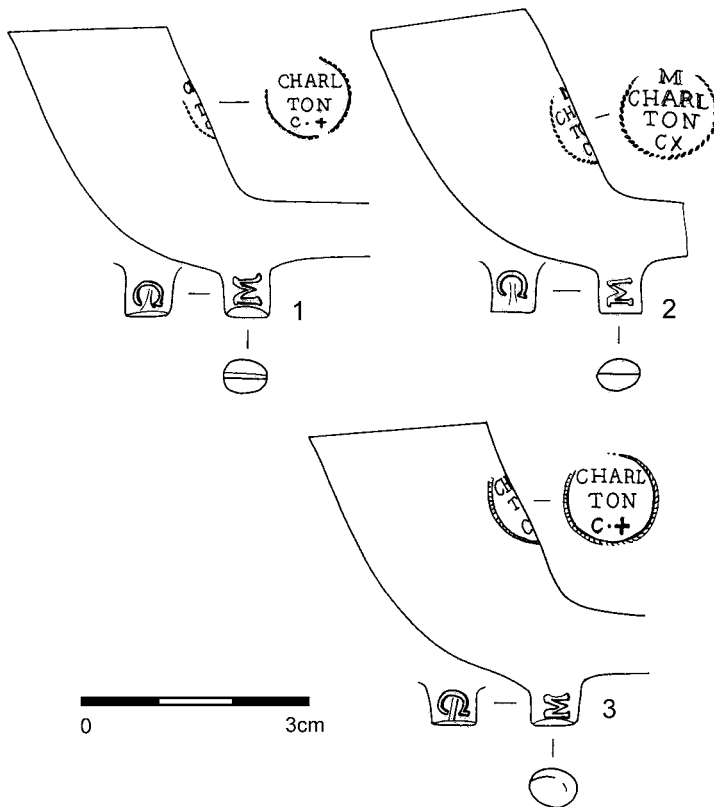


Figure 5: Three pipes bearing the stamp of Matthew Charlton, who is recorded working in Cow Cross Street from 1799-1807. Drawn by Peter Hammond.

Drawings

Initial estimates were that there would need to be around 1,000 drawings to cover all of the forms, the marked and decorated pipes and to represent the major excavated groups. The process of assembling these drawings was an interesting one that raised a number of important issues. To begin with the Museum of London had begun to arrange for drawings of pipes from one or two of the major sites such as Cutler Street and Capel House to be carried out in its drawing office according to existing norms. This resulted in a series of very fine, elegant drawings that had involved drawing each pipe at twice-life size and stippling the surfaces so that in reduction a very impressive three-dimensional effect was achieved (Figure 7). Two problem areas emerged. First, the production of up to 1,000 stippled drawings would be very costly in draughtspersons' time and, whilst the final effect is pleasing, the stippled



1230



1231

Figure 6: Two different Matthew Charlton dies drawn by David Higgins for the National Stamp Catalogue. The numbers given are the unique die reference allocated to these dies.

surfaces provide no additional information about the mould of the pipe than is given by a drawing of its profile. In the case of moulded decorated nineteenth-century pipes such as the thistle bowl (Figure 8) the line drawing is what represents the nature of the mould; if anything the stippling confuses perception of its nature.

Secondly, the presentation of some of the more important features for identifying and classifying pipes was inadequate. For example, the stamps illustrated in Figure 7, numbers 1 and 2, at life-size, are shown too small for individual dies to be identified. A good example is the Chester-type bowl and stem decoration from New Fresh Wharf (Figure 9).

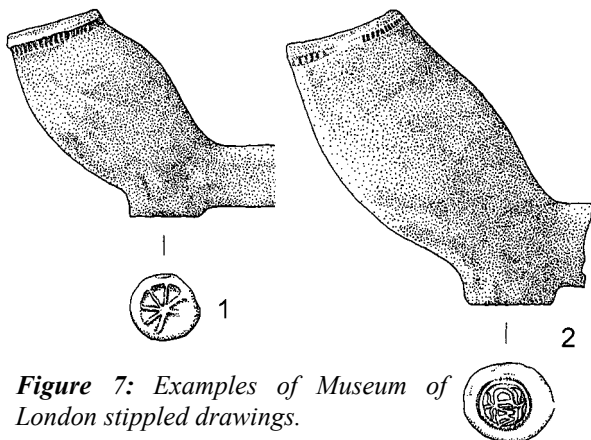


Figure 7: Examples of Museum of London stippled drawings.

Here, whilst the detail of the drawing of the roller-stamp and oval stamp is essential in whatever style is adopted, the stippling provides no additional information. In addition, close comparison of the drawing and the original pipe shows a serious deviation in its profile around and below the rim of the pipe as it faces the smoker. This seems to be due to lack of experience in the drawing office of dealing with pipes as a specialist area of study and knowledge.

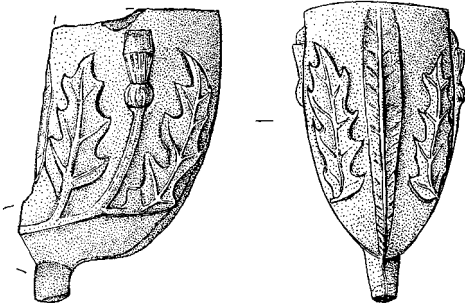


Figure 8: Museum of London drawing of a bowl from Cutler Street.

In order to avoid these difficulties Peter Hammond, an experienced researcher and recorder of London clay pipes, was commissioned by the Museum to draw a further 200 pipes using simple line drawing techniques only. He carried out the work in the Autumn of 1992. In 1996 an assessment was carried out of all the extant drawings with special reference to the issue of accuracy. At that date there were 571 drawings in existence. Whilst there were no problems with the Hammond drawings, 36 drawn by Museum staff were so inaccurate that they needed to be drawn again. A further 261 drawings required amendment and 221 needed to be inked up. In the latter part of 1996 and early in 1997 Susie White completed all of the re-drawing, alteration and inking-up, using simple line drawings throughout.

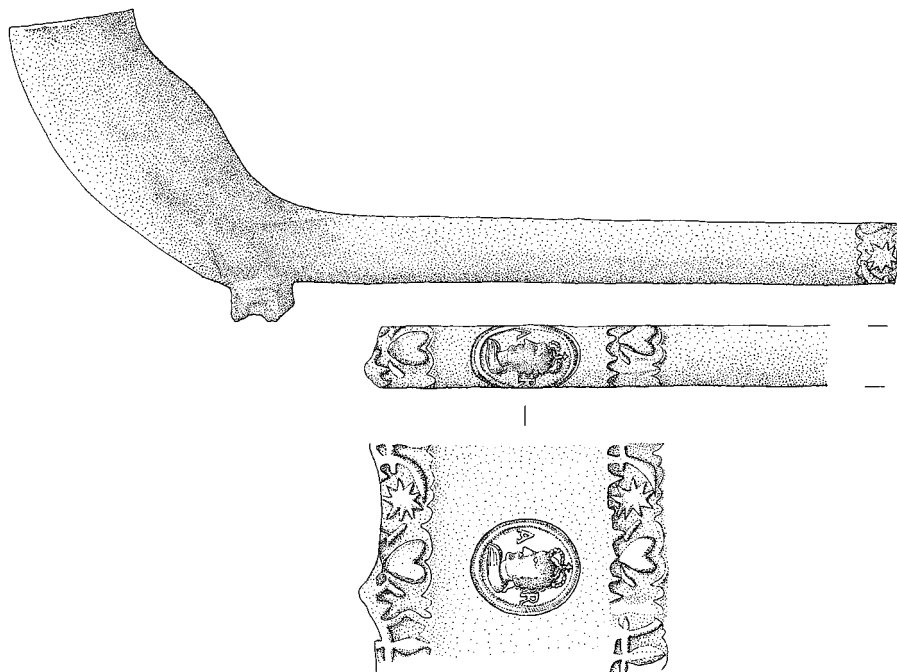


Figure 9: Chester-style eighteenth century pipe with roll-stamped and stamped stem decoration.

The present position

At the time of writing, in addition to 607 drawings there are some 36,000 words of completed text, mostly consisting of the marked and decorated pipe catalogue, as well as a considerable quantity of notes. Apart from the production of a further three to four hundred drawings the main task to complete is the analysis of the excavated groups, the production of a new

London new typology and the writing of a synthetic overview of the London industry both in terms of production and consumption.

During the mid-1990s changes in structure and financing meant that the Museum of London was unable to fund the work necessary to complete this project, despite regular approaches since then. The occasion of the SCPR Conference in which the study of London pipes would form a central theme seems a good one in which both to explain what has already been achieved and to begin new discussions aimed at ensuring that the investment of public money that has already been made can be appropriately realised. A number of minimal points are clear. London deserves a modern overview of its pipe industry. Future excavators in the capital and researchers all over the world need clear, comprehensive and authoritative statements from which to work. One of the most important pipe industries in the world must reassert itself on the international stage. The writer hopes that real discussions about how this might be best achieved will be one of the positive outcomes of the Conference.

References

Atkinson, D. and Oswald, A. (1969) 'London Clay Tobacco Pipes', *Journal of the British Archaeological Association*, 3rd Series, **32**, 171-227.

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Clay Pipe Recording at MoLAS and the Stamped Makers' Mark Website

*by Mia Ridge
Paper presented at the Society's annual conference in
London, September 2006.*

Summary

The paper discusses the process from initial specification through requirements gathering, database design, development of the database application and website, to publication online.

Introduction

The project began with a proposal to create a database of clay tobacco pipe makers' marks from London:

‘...a physical and digital database of clay tobacco pipe makers’ marks found in excavated contexts from London, dating to between c1580 and 1910. This will encompass examples of makers’ marks, both stamped and moulded, on pipes made in London and imported from further a field, both in the UK and on the Continent. ... The digital version of the database will be made available online, as part of the Museum of London Archaeological Service (MoLAS) website’

The work had two parts - enhancing the MoLAS Oracle database so that it could record more detailed information about the maker's marks, and creating a website to publish the marks and related images and information online.

Requirements gathering

'Requirements gathering' is the process of scoping and defining a project. The first step towards this is to define the internal and external stakeholders; the second is to determine their requirements. Internal stakeholder requirements include modified forms and structure for recording enhanced data and analysis, while external requirements relate to the publication of the data to defined groups of website users. It is important to define the targeted users of your website so that its content, site architecture and functionality can be tailored to them.

The targeted users of the site were largely determined by the subject matter. The main users will be specialists, followed by general adults. Site functionality, considered as search or browse capabilities, was determined as a balance between the purpose of the site, the needs of its visitors and the content and infrastructure we have available.

The database and website also had to be expandable to provide for greater temporal or geographic coverage, including collections throughout the Greater London area. Finally, in order to design data structures that would best meet the needs of the project, I had to consider nature of the material to be recorded.

The first discussions with Jacqui Pearce and Tony Grey were about the requirements for the website. We then met to review the existing Oracle data structures and discuss the necessary changes. I asked lots of questions about how makers marks related to clay pipes - where, what kind and how many might appear on a pipe? It was important to understand how they varied, and which properties of position, type and method were significant, as well as to

understand the exceptions. As you know, one 'IS' stamp is not necessarily the same as another 'IS' stamp - the trick is to enable to application to understand the difference. In this process, the aim is not to uncover the detail of the subject but to understand how its typologies are constructed.

Once the requirements have been determined, data structures were designed accordingly. These were presented to Jacqui and Tony, and reviewed in response to their feedback. Prototype forms were then designed to allow data entry, and the same process of feedback and modification followed. Significant changes were made after testing and further modifications were made as necessary during the implementation process as the practical implications of the modifications became clear.

One of the challenges of database design is balancing the benefits of recording in a more structured way, which provides for much greater flexibility in analysis, search and publication against a smaller learning curve and greater efficiency in data entry. For example, as different types of information are separated out of free text or general comments into more precise fields, the time required to record each entry increases.

As the data structures were finalised, queries were run to populate the modified structures with existing data, where possible.

Database design and development

The MoLAS Oracle database is used by our archaeologists and specialists to record field, find and environmental data. It has been developed in-house over many years and is one of the largest databases of its kind in the UK. As the database and forms are maintained in-house, we are able to modify it to meet our needs as required for projects or day-to-day business.

In the MoLAS database an individual pipe record must have a unique combination of site code, context, accession number and form that is different from any other pipe record. This unique identifier forms the basis of the database application. This combination of identifiers, called a 'primary key', can be used to create links from a pipe with a particular mark to possible pipe makers. The site code can also be used to link to information about the particular excavation. Should a specialist desire, they can also link to other finds from the same context as well as related excavation and environmental data. The existing table structure was modified to support recording clay pipes and maker's marks in a more semantically structured way, with more detail and additional attributes.

The existing comments field was split into four new fields: general comments,

maker comments, publication references, and parallels. I ran a report that listed all the existing comments so they could be manually reviewed and separated out into the relevant content areas.

A new field was added to mark pipe records that were to be published on the web. Other enhancements included new fields such as completeness, mould, manufacturing evidence, fabric, pipe length, links to photographs and illustrations, as well as a new numerical field, 'die' to allow the recording of individual dies known to have been used by a single maker or workshop. The final new field was one that allows a particular pipe to be marked as containing the best example of a particular mark.

Some of the new fields required the creation of lists of values. These appear as drop-down menus on the data entry forms, and are used to make data entry faster and reduce errors. They are implemented as tables and can be designed so the values can be edited or added to as required.

When creating new fields, it is important to judge the effect on existing data, particularly in a project that can only selectively enhance records. As the project grant covered the enhancement of records for 120 marked clay pipes made between c1580 and 1680, a small percentage of the entire dataset, many existing records would not have any data for the new fields. If it is not possible to go back and record the relevant information in the new field for each existing record, might that affect the validity of the data set as a whole? Will queries or searches return unexpected results if values aren't recorded consistently? Sometimes it is possible to apply a default value for existing records, or to mark previous records as 'not recorded'.

New tables were created to record information about known pipe makers. This includes their name, address, earliest and latest known dates, and free text including documentary evidence for this information. As this information is recorded in the database rather than in text files, it can be more easily searched and combined with related information and pipes for publication.

Additional tables were created to record the relationship between a mark on a particular pipe and a possible maker, including the probability of any pipe being related to a individual maker plus any publication references.

Content preparation

Enhancing database records

The basic process for enhancing stamped pipe records was:

- Add the webcode 'CoLAT' to the pipes that will be included in this project

- Add the photo number to the 'Photo number' field
- Review and update the pipes entries
- Create the makers entries
- Add pipes to the sub-form on the makers form to create the link between pipe and definite/probable/possible maker

Two queries were created to help monitor progress and give an idea of how the data would look on the website. One was a report showing which records have been successfully marked up for export to the website. The other showed how the links between makers and pipes would be displayed and could be used to check the success of a link created between a mark and possible maker.

Other content preparation

While the technical database and website development and specialist recording work was underway, Jacqui had organised for the MoLAS photographer to take photos of the marks that were going to appear on the website. The photo number was then recorded in the database. The scripts that generate the website use this to link the right image to the right pipe and mark for display on the web page. Jacqui also wrote text for inclusion on the site and definitions of codes used in the database were created, to make the published records more user-friendly and clear to non-specialists.

The Website

The address of the website, 'Clay tobacco pipe makers' marks from London' is <http://www.museumoflondon.org.uk/claypipes/>. It is held as a 'collections microsite' within the Museum of London website structure.

The front page

The front page is designed to provide direct access to the data while contextualising the content, making the current scope of the project and the goals of the site immediately clear. It also allows us to thank our funders.

The design of the website was based on templates developed for the London Archaeological Archive Resource Centre (LAARC) site. The front page introduces the navigation and title banner, which remain consistent throughout the site. There are three immediately clear 'calls to action' for the user on the front page: browse maker's marks, browse makers, and search for marks.

Browse maker's marks

<http://www.museumoflondon.org.uk/claypipes/pages/marks.asp>

In this section of the site, you can view thumbnails of the best example of each mark. The initials or description of the mark are listed with each thumbnail, which means you can search the text of the page for a particular mark. It also

aids accessibility and helps search engines index the site, while still being visually appealing.

View mark

From the list of marks, you can access the page for a particular mark. Where appropriate, this page contains a more detailed description of the mark; images of all the pipes with that mark plus the site code, excavation context number and bowl form for that pipe. It also displays the dates associated with that form and the die number for each pipe on the page. Each image of a mark is also a link to the particular pipe page.

View pipe

Each pipe page contains the initials or description of its makers mark, a description of the pipe, its burnishing and milling as well as information about the excavation in which the pipe was found. This includes the address, easting and northing of the site. It would be possible to link to the full site record in LAARC, particularly when the LAARC site has been redeveloped. The page also lists any possible or known makers and the certainty of their being the maker of that pipe. The name of each maker is a link to the maker.

View maker

This page displays the name, address, earliest and latest dates plus any additional commentary and publication references for the maker. It also lists each pipe they might have made with the probability of their being the maker.

Browse makers

<http://www.museumoflondon.org.uk/claypipes/pages/makers.asp>

This page displays a list of all makers on the site. The name of each maker is a link to the full information about that maker, as above.

Search

<http://www.museumoflondon.org.uk/claypipes/pages/search.asp>

The search for this site is fairly simple, but the functionality can be expanded if necessary. It searches the description field for a match to the search term.

About the project

<http://www.museumoflondon.org.uk/claypipes/pages/about.asp>

This section contains excellent information for general visitors and specialists about the project, why clay pipes are important for archaeologists, the clay pipes of London as well as a glossary and references. These pages contextualise the study of clay pipes, enriching the general visitor's experience and providing specific information about the background to tobacco pipe makers' marks found in excavated contexts from London for specialist users.

From the Database to the Website

The first step in publishing the enhanced content online is getting data from the internal database to the web server. The web server is the computer that sends out the pages when a visitor clicks on the link.

SQL scripts run on the MoLAS server extract data from the MoLAS Oracle database and other sources, combining them into a form suitable for publication on the website. This data is stored in tables on the web server database. Information about the archaeological sites is drawn from data published through the LAARC web site. This data is linked through the site code on the pipe or mark database record.

The scripts also combine information that has been stored separately into the publication format according to the relationships defined in the database. For example, they may bring together a pipe with possible makers through the pipe marks recorded. Where necessary, the database extraction scripts also extract the code definitions from 'List of Value' tables. These translate a value like the mark position code 'BR' into the more user-friendly 'on the bowl, on right side as smoked'.

The website is generated by another collection of scripts, using a web scripting language called ASP. These scripts can be thought of as templates that contain placeholders for different types of information or images. When a page is requested, the script runs and fills the appropriate information in the appropriate part of the template.

Because these templates dynamically generate the pages, the design and the content are separated. This means the site can be expanded as new records are added to the database. Updated or new content can appear on the site instantly, without waiting for IT resources to be available. It is also easy to update the templates so that new fields can be viewed, new links generated or additional search parameters added. The graphic design (the 'look and feel' of the site) or the site navigation can be updated in a single script and the change is immediately visible across all site pages.

The 'about' section of the website also contains 'static' pages. These pages do not change when the content of the database changes. However, they use the same scripts to generate the design and navigation so can easily be changed as necessary.

One of the requirements for the site was that it was accessible to search engines. As the project did not have a budget for marketing the site, search engines were going to be the main source of website visitors. The site was

designed using 'semantic markup' which not only helps search engines understand the structure of the site, but also aids accessibility for people with disabilities.



Pick Your Own Crops

by Laura Probert

During the summer in Kent this sign is often seen on roadside verges near farm entrances, most often during the strawberry-picking season. My crops, however, are of a very different kind.

My great-great grandfather was Charles Crop, who became a well-respected clay pipe maker in Homerton, East London in the 1850s. His unmarried sons carried on the business until the 1920s when Charles Junior, John and Samuel retired to Clacton-on-Sea. My father remembered visiting his great-uncles, and indeed a few family snapshots survive of a visit taken when my father was about twelve years old.

I remember that Dad kept a red clay head on a shelf in the shed for years, but when I cleared out the family home in 2005 I did not find it! Knowing what I know now I'm pretty sure it was a 'Crop' head.

Earlier this year I bought a new computer. One day after checking some details in the Family Tree. I decided to do a 'Google' search on 'Charles Crop'. Through a link I contacted Heather Coleman down in Devon who put me in touch with Peter Hammond. He seemed very excited to have found a real live Crop descendant as he has been researching my family for years! It was Charles Crop Senior's eldest daughter Elizabeth who became my great-grandmother on my father's side. Peter sent me some copies of Crop-related papers and in return I sent him copies of some family photographs.

In July I went back to East London to visit Brooksby's Walk, where the pipe factory was located, and Abney Park Cemetery. The factory building still exists at the rear of 52 Brooksby's Walk but a young man on duty there was adamant that I should not take any photos so I beat a hasty retreat. I had more luck at Abney Park. A volunteer had already trimmed back the ivy round the Crop grave but unfortunately the headstone was so weathered virtually no lettering has survived – but at least I know where they are!

I decided to join SCPR and attended the Annual Conference in London in September 2006, where I was thrilled to be able to purchase an original Crop

pipe. I also met descendants from two other pipe-making families, the Burstow's and the Henscher/Hensher's. I'm not sure yet whether I will be able to make it to the SCPR Conference in Whitby but hopefully Peter's book on the Crop family will be published before too long. As a direct descendant of Charles Crop, Peter has kindly asked me to write the foreword.

At the time of writing the arrival of Charles Crop's great-great-great-great-grandchild is imminent!



‘Ottoman’ Pipes and a Meerschaum Bowl From Four London Excavations

by Chris Jarrett

Middle Eastern pipes are a rare archaeological find in London, but four largely complete or intact bowls, as well as a stem socket fragment, have been recovered from four different excavations by Pre-Construct Archaeology Ltd (PCA Ltd) and brought to the author's attention. The pipes have been classified according to Hayes (1980), and Robinson's (1985) terminology has been used. The pipes are discussed by archaeological site as each excavation, on the whole, has a social context for these items.

The New Wolfson Wing, King's College London, London Borough of Southwark, site code: BHB 00; grid reference: TQ 3261 8000.

The Post-Medieval archaeological sequence of the excavation was largely concerned with the rear of properties associated with three inns on the east side of Borough High Street: *The Nags Head*, *The Spur* and, most northerly, *The Christopher*. The meerschaum pipe, special find (S.F.) no. 242 (Figure 1), was recovered from a layer of demolition material [1518], which was probably located within the former area of *The Nags Head*. The only other closely datable finds in this layer is pottery spot dated to between 1760 and 1830. Meerschaum is a hydrous silicate of magnesia that occurs as nodules in alluvial deposits of red clay and has been quarried notably in Eskişehir, Turkey, and at locations in Greece, where workshops for making these pipes existed from the mid seventeenth century, for example, at Thebes. These nodules can be carved into an assortment of small items, such as cups, incense burners and small boxes, besides tobacco pipes. The carved and decorated items harden with exposure to the air. Meerschaum must be a malleable enough material to take low relief decoration and stamping, but it is also absorbent and butter, wax and other staining was used to change the surface colour of this white mineral (Roberts 1985, 116-7). When excavated this pipe was in a plastic state and had

to be conserved but, despite this, it survives today, although in a rather warped condition with a papery feel and lightness. The end of the stem-socket and the bowl are decorated with fine lines of 'comb point' decoration. In addition, the bowl is decorated with scored lines and a range of stamped marks arranged in lines comprising an incuse 'Y', an inverted '5', 'ring and dot' and flower motifs. There is now no evidence to suggest that its surface was stained. This bowl is difficult to parallel amongst other examples illustrated by Robinson (1985).



Figure 1: BHB 00, Meerschaum pipe, probably dating from c1760-1830. Photograph by the author.

The pipe was smoked, so it may represent the property of a traveller staying at the inn, but it would also have made a welcome addition to any of the other exotica known to have been displayed in the public rooms of inns.

130-162 The Highway, London Borough of Tower Hamlets, site code: TOC 02; grid reference: TQ 3745 8070.

Archaeological interest in this site is largely concerned with Roman activity and a well-publicised bathhouse, which was unexpectedly uncovered on an adjacent site (HGA 02). However, Post-Medieval activity associated with the remains of housing dating from the late sixteenth century onwards was intensively excavated on the TOC 02 site. Two similar, but different sized Ottoman pipes or chibouks were excavated from the same backfilling of a rectangular masonry cesspit, context [75]. They occurred with a single Atkinson and Oswald (1969) Type 28 bowl dated c1820-60. This bowl is plain except for an incuse stamp on the back with 'PRATT SHA[DWE]LL' and almost certainly made by Joseph Pratt, who is briefly recorded working at Love Lane (some 400m south of the site) in trade directories 1826/27-28 (Oswald, 1975, 143).

Both the Ottoman bowls (Figure 2) can be classified according to Hayes's (1980) provisional typology as Type X, which he dates to after 1850. They may have come from the same workshop as similarities exist in shape and decoration and they are both made of the same clay: pale yellow, fine and micaceous with moderate well-sorted, very rounded, very fine white



Figure 2: TOC 02, Ottoman pipes, possibly made at Varna, Bulgaria, and probably dating from the 1810s or 1820s. Photographs by the author.

?calcareous inclusions and dark grey, ill-sorted, very fine (possibly igneous) granular grey particles. Both bowls have burnishing and both were smoked. The largest bowl, S. F. 709 (Figure 2, top) has a rim of 32mm in diameter around which are ten facets, each with an incuse stamp of palmettes; three half daisy like flowers stacked on top of each other and decked with a sprig of leaves. A pair of incised lines defines each facet edge. At the base of the facets is a moulded rib or cordon. The base of the bowl is wider than the rim and is faceted to form panels defined by two incised lines with a rayed dot stamp (triangular and floral), at the top of each incised line. In each of the panels are oval stamps with fine, notched edges. A fourth incuse stamp in the form of a leaf occurs singularly in the first panel on the right side of the bowl, next to the faceted stem-socket (or shank). The keel on the base of the bowl is a continuation of the stem-socket and is defined by double-point milled lines whilst the nib or termination of the stem socket is continuously

notched around its circumference. Near identical bowls occur at the Corinth agora (Greece) as Types C93 and C94, which are broadly dated to the nineteenth century (Robinson 1985, 187, plate 56).

The second smaller bowl, S.F. 20 (Figure 2, bottom) is complete and has a faceted rim (28mm in diameter) with panels defined by two vertical incised lines. Each panels has two alternating floral incuse stamps: one of tulip and one of daisy types. At the base of the rim is a cordon, notched to look like a rope. The bulbous base is also faceted and the rounded keel on the underside of the bowl is outlined with double-point milled lines. The socket termination is faceted and has an incised line running around the circumference. This bowl does not have exact parallels at the Athenian or Corinth agoras, although similar bowls are present at both places. Roberts defines these bowls as rounded types and questions where they were made and that Istanbul might not

be their production centre. The distribution of these bowls includes Bulgaria, Romania and Russia, where the large leaf stamp on Figure 2 (top) frequently occurs. Varna on the Black Sea coast of Bulgaria appears to be a favoured location for the origin of these pipes amongst scholars of Ottoman pipes (Roberts 1985, 165, footnote 48; 197, catalogue nos. A20 and A21).

In the nineteenth-century the cesspit where the Ottoman pipes were recovered from was located to the rear of properties on Pennington Street. The very large group of pottery from cesspit [75] is spot dated to between 1807 and 1820 and has the characteristics of coffee house waste. Preliminary documentary research has not, however, been able to identify a coffee house here and the 1841 census lists very few tradesmen for this street, but mostly professions connected with the river are identified, such as lighter men. Coincidentally, opposite the site is Tobacco Dock, an impressive brick building built by Daniel Alexander in 1811-14 to store imported tobacco plus wines and spirits and later furs and skins. Johnstone's 1817 London directory only lists Tobacco Dock as being of any commercial interest on Pennington Street, but this could have changed in the succeeding decade.

Beaumont Road Estate, Leyton, London Borough of Waltham Forest, E10, site code: BEU 04; grid reference: TQ 3785 8770.

The last substantially complete Ottoman pipe bowl (Figure 3) was recovered from a large refuse pit [83], square in plan with a concrete base. The fill contained numerous twentieth-century artefacts including this fine Ottoman pipe. The bowl is in a red fabric and its shape can be described as having a broad disc-shaped base with a gently flaring bowl terminating in an everted rim, 52mm in diameter. The flaring shank continues on to the base of the bowl as a flat panelled keel, whilst the end of the stem socket has facets on the edge of its bevelled termination. Decoration on the rim is as moulded floral and geometrical scrolls in relief and incised lines into which white slip has been let. On the disc is found a floral scroll in relief and the edge of the disc has a moulded cord appearance. The stem is decorated with incised lines banding a panel of notched rouletting. The bowl has a 'polished' red slip and gilded lines occur around the rim and on the disc at the base of the rim. No maker's stamp could be seen, although these are known to occur on this type of pipe.

Under Hayes's typology this bowl belongs to his Type VII category dated to the mid nineteenth century (Hayes 1980, 7). Similar, but not exact examples of disk-based pipes come from the Corinth agora, but are only dated to the nineteenth century (Robinson 1985, 188, Plate 57). This pipe is almost certainly a Tophane ware pipe, which were made in the Istanbul workshops from the mid nineteenth century until the early twentieth century, although French tobacco pipe companies also made similar imitations.

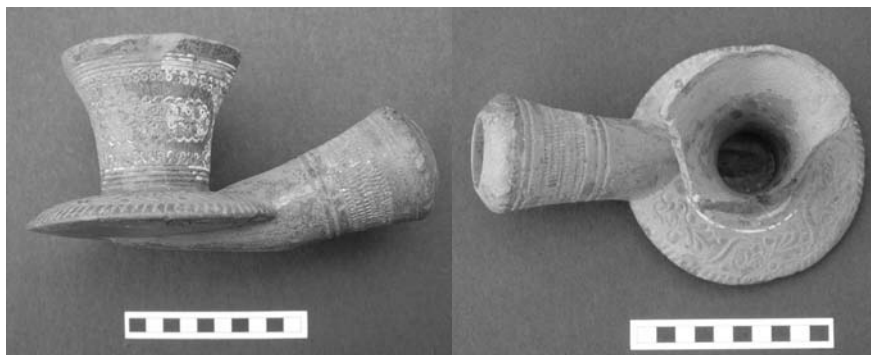


Figure 3: BEU 04, Ottoman pipe of Tophane type probably made at Istanbul, Turkey, in the late C19th or early C20th century. Photographs by the author.

The associated finds with this pipe in refuse pit [83] are mostly glass bottles including press-moulded items, the most datable of which is a milk bottle marked 'United Dairies'. According to Kelly's Directories the earliest recorded local establishment of this company was for 1938 at Maryland Point, Stratford, and the company merged with Cow and Gate to form the holding company Unigate in 1959. This gave a date range to look for the land use of the property or a possible family associated with the pipe, but time constraints and the lack of a street directory for Beaumont Road after 1908, prevented this. The street layout around Beaumont Road was swept away for high-rise flats in the 1960s. Where the rubbish pit was located appeared to have been to the rear of a large property with outhouses, so it could have been commercial, but maps do not give any more evidence than this. Earlier census information does indicate the road was both residential and commercial in nature. This type of pipe was also made for the tourist industry so it may represent a personal possession of a traveller or his gift to somebody. Interestingly another group of similar red clay Ottoman pipes to the one discussed here were found fairly locally at Low Hall Farm, Walthamstow (site code WH-LH 94), one mile to the west.

Lambeth College, Queen Elizabeth Street - Tower Bridge Road, London Borough of Southwark, SE1, site code: QET 99; grid reference: TQ 3355 8001.

Finally, in advance of a watching brief for the construction of a winch for a short lived observation balloon for tourists at Tower Bridge, the stem-socket termination (nib) of an Ottoman pipe (Small Find 3) was recovered from a layer: [3]. The associated pottery was spot dated to between 1630 and 1680 and an Atkinson and Oswald Type 22 bowl dated 1680-1710 was also recovered. Unfortunately this nib was miss-identified by the author at the time of assessment as a knife handle 'with lathed turned holes and incised decoration'. It was only identified as part of an 'Ottoman' pipe during archiving and

immediate dispatch to the Museum of London. Therefore, not a lot more can be said about this item, except that if it is contemporary with the pottery and clay tobacco pipe, then it does indicate an early occurrence of this type of pipe in London. Documentary research on the site has been limited, but the excavation was probably in the area of a moated house, Beer House on Horsley Down, in the sixteenth century, while John Rocque's 1747 map shows the excavation area as being located on the west side of Freemans Lane. The site continued to lie adjacent to Freemans Lane until 1894, when the whole road was demolished for the completion of Tower Bridge and the road leading up to it. No public houses or coffee shops are marked on historical maps of Freemans Lane and an 1841 street directory only has a wharf listed as a trade of any note.

In conclusion, it is interesting that of the four 'Middle Eastern' pipes discussed here, one pipe is associated with an inn and two are possibly from a coffee house group, which indicates that this type of smoking paraphernalia is more likely to be found at public 'meeting places'. This association of Ottoman pipes with coffee houses has been further discussed by David Higgins (forthcoming).

Acknowledgements

Chris Jarrett would like to thank John Wood and David Higgins for the information and interest they showed in these Ottoman pipes and to Jo Taylor of PCA Ltd. who always brings interesting clay tobacco pipes she has excavated to his attention (the Beaumont Estate example here). The Ottoman pipes from Low Hall Farm, Walthamstow were displayed by Jacqui Pearce on the 17th January 2004 for a course 'Finds in the Archive: Clay Tobacco Pipes' at London Archaeological Archive and Resource Centre.

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The Use of Laurel Branches as Pipe Decoration in Saint-Quentin-la-Poterie, France

by André Leclair

(Translation by Alex Wilson and Simone David)

Written sources show that clay pipes have been produced at this village in the Gard region of France (about 70 miles NW of Marseille) since 1704. Archaeological research conducted on the waste tips from the pipe maker's workshops is now beginning to reveal concrete evidence about the diverse range of products that they produced. The remnants of this industry that have been gathered and analysed so far date from around the end of eighteenth century and the first half of nineteenth century.

The examples shown in this article all share the same decorative feature: two laurel branches, the symbol of peace following victory. The most recent of these examples show this key motif on both sides of the bowl. It would be lovely to think that not only are these various models contemporary but that they were also in all likelihood produced by the same maker. This would be too easy and certainly take the pleasure out of it for the researcher - and one must concede that we are a long way from this seductive hypothesis.

Before going into further detail it is important to clarify that all these patterns come from the Saint-Quentin deposits (many examples in the form of bowl fragments only). However, similar examples are also known from the repertoires of other French workshops. They are in white clay and are of a distinctive shape with a narrow bowl opening. In the earliest surviving trade catalogues, notably that of Blanc-Garin published in 1838, this shape was referred to as 'Belgian' – paying homage to the production style of that country.

Figure 1 depicts a Louis XVIII pipe bowl with a different design on each side (A. Leclair classification 'Fantasy No. 2' (F2): 12 fragments). On the left is a crowned oval shield containing the French Arms (three *fleurs de lys*). On the right there is a profile of Louis XVIII, King of France (1814-15, 1825-24), with his name written above and a *fleur de lys* below the bust. Note that one of the two laurel branches is in flower.

This style of pipe is found on the kiln tips of the Louis Vandenbosche pipe-makers, in operation between 1790(?) and 1817. It is important to note that many other models from this Arras (France) workshop feature in the deposits of the Saint-Quentin pipe-makers. Did the two pipe-makers exchange business? Was there a takeover of the Vandenbosche moulds at the time of its closure? Or, are they imitations of his products? At present it is not possible to decide

between any of these alternatives. The Vandenbosche examples date from 1814–1817 and a similar range is suggested for the possible Saint-Quentin examples.



Figure 1: Pipe bowl depicting the French arms and Louis XVIII.

Figure 2 depicts a bowl showing Napoleon and a column (F7: 14 fragments and a complete bowl). On the left is the Emperor Napoleon (1804-1815) standing with arms crossed. On the right, the Vendome column, erected in 1810 in Paris with the initial of Napoleon on its base. The initial A for the Abauzit family from Saint-Quentin appears on the heel and the stem has a band of decorative marking (Figure 3). This pipe was produced by Pierre I Abauzit, pipe-maker from 1773 to 1821. A complete bowl with a similar design from Saint-Quentin-la-Poterie is illustrated in Figure 4.

The creation of this model cannot be earlier than 1810, when the column was erected, and it still features in the catalogues of Blanc Garin (1838) and Fiolet (1846). However, in the Fiolet catalogue several differences of detail are visible in the design, for example, the right arm of Emperor is straight and there is no initial on the base of column (Figure 5).

The clay pipes illustrated in Figures 6 and 7 both have an eagle between the laurel branches (F3 and F4: three and two fragments respectively) with the design repeated on both sides of the bowl. The heraldic symbol depicts an eagle in the pose known as *éployé* (wings open and raised) with its head *dextre* (in profile and facing to the eagle's right). A crown sits atop this bird of prey. On the sides of the heel of the pipe in Figure 6 there are two flowers, each with five petals. The heel of the pipe in Figure 7 is marked with three laurel leaves. Neither pipe has a heel stamp.

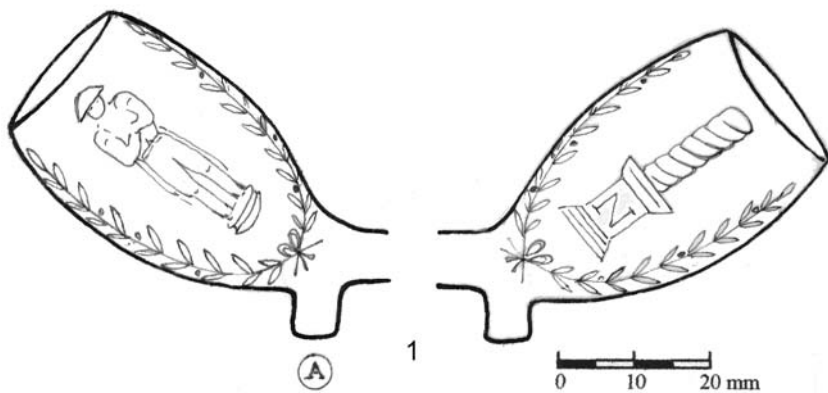


Figure 2: Pipe bowl depicting Napoleon and a column.

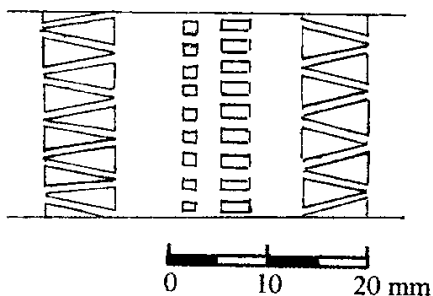


Figure 3: Stem decoration on the Napoleon bowl shown in Figure 2.



Figure 4: Napoleon bowl from Saint-Quentin-la-Poterie.

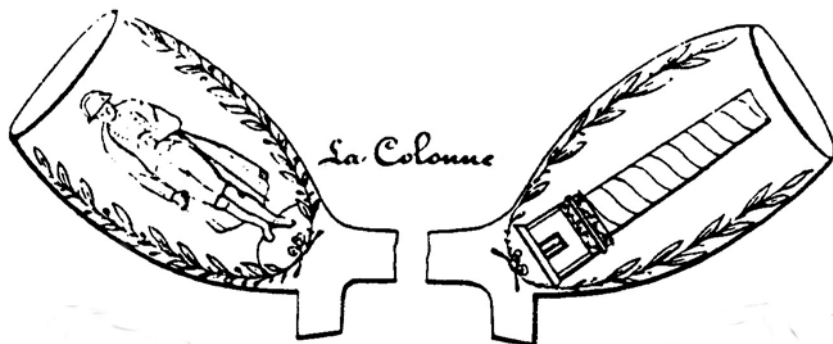
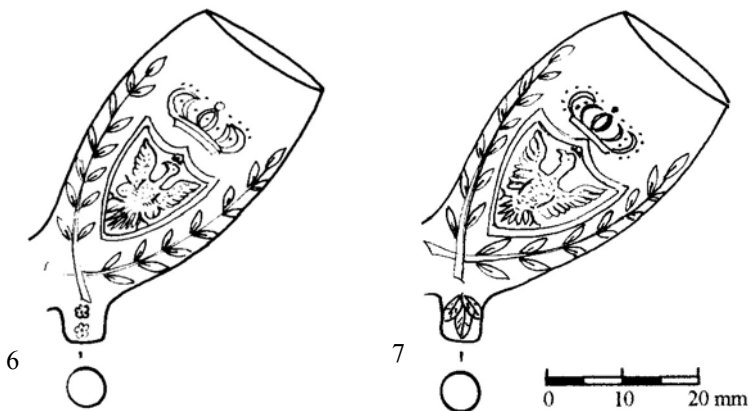


Figure 5: Napoleon bowl from the Fiolet Catalogue of 1846.



Figures 6 & 7: Clay tobacco pipes with a depiction of a heraldic eagle. No. 6 has two flower motifs moulded on the heel. No. 7 has three co-joined laurel leaves moulded on the heel.

This particular representation of the crowned eagle evokes the coat of arms of Victor Emmanuel I of Savoy, King of Sardinia (1802 - 1821) as seen on a coin issued c1826 (Figure 8). Under the old regime the Kingdom of Sardinia was made up of four parts: the island of Sardinia, Piedmont, Savoy and the county of Nice. Victor Emmanuel's brother, Charles Félix, King of Sardinia between 1821 and 1831, used this emblem when minting his coins (Figure 8).



Figure 8: Coin of Charles-Felix (1826).

After 1789 foreign coins circulated freely across the whole French territory. This phenomenon was compounded by the many military campaigns of Napoleon I. In taking the Italian crown in 1805 the Emperor annexed several of the Sardinian states, which were later restored to Victor Emmanuel I in 1815. These events explain the presence of the numerous Italian coins in circulation in France. It wasn't until 1879 that the Italian coins ceased to be legal tender.

The presence of the Sardinian Coat of Arms on these pipes may well have been a business decision by the French pipe-makers in order to corner the Italian market. The two different designs (Figures 6 and 7) moulded on the heel do not appear on the pipes made at St-Quentin-la-Poterie. These pipes might well have be the work of northern French makers (Fiolet?).

The pipe illustrated in Figure 9 depicts an eagle with opened wings and its head turned to the left. The motif is replicated on the other side of the bowl (F5: four fragments). Moulding lines are visible on both sides of the bowl. There is no manufacturers mark.

The eagle's attitude evokes the imperial symbol adopted by Napoleon I between 1804 and 1815. The coins further support our suggestion that they were an inspiration available to all, notably to the pipe mould makers (Figure 10). In the First Empire only coins destined for certain French possessions were ornamented with the eagle. Some decades later the imperial emblem reappeared on the majority of coins minted under Napoleon III.

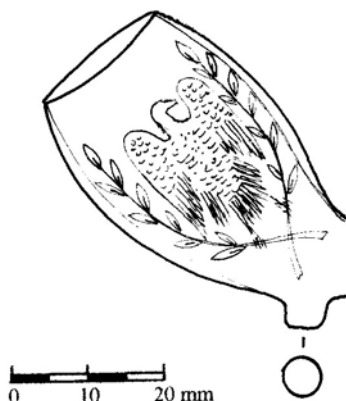


Figure 9: Pipe bowl depicting an eagle. This design probably dates from c1810-1820.



Figure 10: An 1863 coin of Napoleon III with the Imperial Eagle.

In contrast to the previous two examples, this pipe possesses particular morphological characteristics of Saint-Quentin production. These include:

- The sides of the bowl show a large number of designs
- The wall of bowl is thick
- Coarse or crude design – contrasting with the fine finish of products from the north of France

The Uzège region, in which Saint-Quentin-la-Poterie is situated, has seen numerous clashes between its Protestant and Catholic communities. In addition, the events surrounding the ‘White Terror’ in 1815 added a political dimension to the situation. The Protestant population of Saint-Quentin were in a minority and opposed the re-establishment of the monarchy. Pipes showing the effigy of Louis XVIII came out of the village workshops but no doubt the

‘Bonapartist’ pipe-makers (for example, Simon Pasquier) opposed this initiative. As in the rest of France, the eagle opposed the Bourbon lily.

While the Saint-Quentin origin of this model is certain, the lack of markings on the fragments discovered prevents identification of the specific manufacturer. It is most likely that production of this design was during the second decade of the nineteenth century (1810-1820).

Finally an isolated bowl fragment completes this eagle-themed series (F6). Figure 11 illustrates a bowl fragment decorated with a spread eagle. The shape of the pipe cannot be identified but the bird’s attitude evokes the emblem featured on ‘Napoleonesque’ military standards. The modest dimensions of this fragment do not permit any hypothesis as to the exact nature of the decoration which adorned the rest of the pipe bowl. We hope that future research will uncover a complete example in order to place it chronologically amongst other French products.

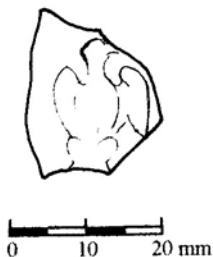


Figure 11: *Fragment of a bowl depicting a spread eagle.*

The archaeological material from the various deposits at Saint-Quentin-la-Poterie presented in this paper provide three main points for thought:

- The majority of pipe production in the village consists of simple shapes although certain models have more refined ornamentation. This fact is confirmed by the creation, at the end of eighteenth century, of pipes with relief moulded decoration on their bowls.
- The presence of northern French examples remains a mystery and may indicate either the purchase of original moulds or their copying by local makers.
- The examples shown here represent styles in contemporary production. For ‘Napoleon and the column’ (Figure 2) the popularity of the historic personality represented prolonged the production period and meant that the design was adopted by other pipe makers. In this particular case it is difficult to determine the precise origin of the design or the identity of the creator.

These designs show the social role that the pipe played by depicting political events worthy of being openly proclaimed by the user of the pipe. Over and above their aesthetic and symbolic qualities these clay pipes bring us closer to understanding the pipe-makers of Saint-Quentin. This is only a preliminary study but it paves the way for future research.

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The Bristol Project

by Roger Price

Some of you will know that Reg Jackson and I started researching the Bristol pipemaking trade back in the early '70s. Since then, Reg has gone on to other things; but in the last few years I have taken up the project again. It now extends to several thousand pages of text and the current version replaces anything that has been written before. A CD of the most recent edition has been sent to the National Clay Tobacco Pipe Archive (NCTPA) in Liverpool, where it can be accessed by all (contact Susie White). It will be updated at appropriate intervals.

What has proved particularly fruitful is collaboration with other researchers. I know that some of us in SCPR have exchanged information in the past, and I would very much like to follow up where we left off. So, if anyone is interested in comparing notes, particularly with regard to Bristol pipemakers or pipemaking families, please do get in touch with me at the following address: 23 Trelawney Road, Cotham, Bristol, BS6 6DX.

Further Details about *Kvanne* and *Kvannrot* Pipes

(Original letter from G. F. Heiberg)

Translated by Hakon Kierulf

[Editors Note: Following the translation of the article on *Kvanne* and *Kvannrot* pipes by G. F. Heiberg in SCPR 64, Hakon Kierulf has provided this translation of a letter written by Heiberg in 1932 which sheds further light on these pipes and the smoking of *kvanne*. Contrary to what was believed at the time these pipes are, of course, Post-Medieval in date and not earlier.]

29th June 1932

Mr. Museum Director Fr. Petersen.
Trondhjem.

Thank you for your letter of the 27th of this month. The small pipe find from the Viking period was very interesting. The last decade's study of the culture of our ancient farmers has certainly added much to our knowledge about historical times.

My knowledge of 'kvann' (*angelica archangelica*) and 'kvannrot' pipes are partly in my head, and partly written down in my museum catalogues. I have never published anything on this, as I am not a 'writing person' and also because most cases do not warrant publication. My first experience of these things goes back almost 20 years. I was hunting for a book of magic on a mountain farm in Sogndalen and one evening was invited into the living room of the man who, rumour had it, was the owner of this book. It was a hot summer's evening but the old man was in bed, fully clothed and covered with the bedspreads, smoking a small iron pipe. The room was full of a sickeningly, stuffy fragrance. He informed that he smoked 'kvann' every evening as a soporific remedy, and that the iron pipe was of the kind which had been used since time immemorial for smoking this herb. The mouthpiece was a homemade stem of rose presumably [wood?].

The herb is a biennial and in the first year most of the stalks are cut off, leaving just a few to keep the root alive. The stalks themselves are considered a delicacy and during the summer, when the weather is good, youths make trips up into the mountains to eat 'kvann'-stalks. In the second year all of the stalks are cut off and the root is pulled out of the earth, split up and dried. The dried root is then partly shredded and smoked and partly used as chewing tobacco. People who did unpleasant jobs, such as slaughtering, transporting dung, or visiting houses infected with sickness, cut a plug for chewing believing it would prevent illness. In its wild state in the mountain areas of Inner Sogn the

herb grows in abundance, but I have not heard of it being cultivated here. It is however well known that it has for some time, and still is, cultivated in Voss and Vossestranden ('kvann'-farms) We even know of 'kvann'-cultivating from the older 'Gulatings law', and the old sagas Snorre and Heimskringla, and it is highly probable that it also played a role in prehistoric times. Last year I obtained 'kvann'-seeds from Voss and this spring sowed them in a small bed by the old stone in the museum area.

After obtaining the first 'kvann' root pipe I asked my contacts in Inner Sogn for details of others, and have now obtained seven all together. It is possible that 'kvann' root pipes exist or have been used in all the mountain valleys of Norway where 'kvann' occurs, but my investigations relating to the use of iron pipes do not extend outside of Sogn. I can remember seeing one 'kvann' root pipe in the museum of a local community, but I do not remember where. In my younger days either in Jostedal or in Laerdal, I was served a nip of 'kvann'-brandy as a remedy against coldness. 'Kvann' brandy alone or pericum brandy was often kept as a medicine on the farms (i.e. a piece of root of *angelica archangelica* or flowers of *hypericum quader* (pericum) was added to the 'kvann' brandy).

I am sending you a piece of 'kvann' root if you feel like chewing a plug, as well as some shredded root if you suffer from sleepless nights and want to try.

If you are interested to see my 'kvann' root pipes and to use them as comparable material to the ones from your Viking period, I am sending you my seven examples. If some of them are similar to any of yours you are free to make drawings or take photos of them. I only ask you to return them in a registered parcel as soon as you have finished with them.

Here are the extracts from the museum catalogue:

- nr. 281 from Hafslid, found in a field. May well be medieval.
- nr. 282 from Eide, Kaupanger, has been used as 'kvann' root pipe within the memory of man.
- nr. 2860 from Eri, Laerdal, used as tobacco pipe in the latter times.
- nr. 9673 from Eri, Syndall found cast away outside an old house. The donor who was than 80 years old remembered from his boyhood that his grandfather used it for smoking 'kvann' root. Could be medieval.
- nr. 8394 from Amble, Sogndal. Found in a field, hardly medieval.
- nr. 13100 from Midthun, Oevre Aardal, finding from an old house site, probably medieval.
- nr. 13136 from Oeygarm, Kaupanger, Sogndal. Found in a field, not old, note the missing lid's hinge.

I am sending you the last issue of our periodical. I do not remember if I have sent you the earlier ones. If you are missing any of them it will be my pleasure to make the set complete for you.

With the friendliest greetings,
Your affectionate

G. F. Heiberg



Recent Acquisitions: The National Clay Tobacco Pipe Archive

by Susie White

In 2006 the National Clay Tobacco Pipe Archive, which is currently housed within the Department of Archaeology at the University of Liverpool, made 55 new accessions. A very brief summary of these is given below in accession number order so as to give SCPR members an idea of the range and quantity of material that is continually being added to the Archive. All of the Archive's collections of books, offprints, research notes, pipes and other smoking related objects are available for viewing or study by prior appointment. Anyone interested in using the collection should contact the Curator, Susie White, on 0151 637 2289 or by email on sdw1@liv.ac.uk.

Accession No.	Date	Brief Description
2006.01.01-03	15-Feb-06	Three offprints from the Annals of the South African Museum, Vol. 24
2006.02.01	15-Feb-06	Extract from 'Tribal Crafts of Uganda' re. clay tobacco pipes
2006.03.01	15-Feb-06	Extract from Turkish Journal of Collectable Art re. clay tobacco pipes
2006.04.01	15-Feb-06	Copy of pipe catalogue for S Wilsons of Leeds
2006.05-01-02	15-Feb-06	Copy of clay pipes from Norton Priory and clay tobacco pipes from Chester (BAR)
2006.06.01-66	15-Feb-06	Group of 65 clay tobacco pipe fragments and 1 hair curler from Lincolnshire
2006.07.01-02	01-Mar-06	Copy of NWAT Halton Castle report and BAR XII: Chesapeake Bay
2006.08.01-32	01-Mar-06	Group of clay tobacco pipes and a pot sherd from Brookhill, Buckley, North Wales
2006.09.01	15-Mar-06	Short note on possible 17th pipe kiln at Buckley, Clwyd

2006.10.01	15-Mar-06	Offprint - African smoking and pipes, J. African History, Vol 24
2006.11.01	15-Mar-06	BA dissertation on clay tobacco pipes from Timbuktu
2006.12.01-06	15-Mar-06	Six nineteenth century clay tobacco pipes from Bootle, Merseyside
2006.13.01-150	22-Mar-06	Two groups of excavated clay tobacco pipes from Skelton, Yorkshire
2006.14.01-87	24-Mar-06	Collection of clay tobacco pipes from field walking, Wood Hall Farm, Melling
2006.15.01-22	29-Mar-06	Group of pipe-clay objects and a glass bottle seal
2006.16.01-12	29-Mar-06	Group of pipe-clay objects - 'non-descriptors'
2006.17.01	05-May-06	Wooden tray inlaid with marquetry design of an Arab smoking a water pipe
2006.18.01-13	12-May-06	Group of 14 clay tobacco pipe fragments
2006.19.01-19	12-May-06	Group of 19 clay tobacco pipes from Molise, Italy
2006.20.01-51	26-May-06	Group of clay tobacco pipes from Ingol, Preston
2006.21.01	14-Jun-06	Livery newsletter of the Worshipful Co. of Tobacco Pipe Makers and Tobacco Blenders, London, Issue 14
2006.22.01-03	14-Jun-06	Group of 3 marked pipe stems
2006.23.01	14-Jun-06	Decorated bowl lettered MARKET RASEN
2006.24.01	21-Jun-06	Spur pipe found at Stirling Castle, Scotland
2006.25.01	21-Jun-06	Copy of Issue 18 of the International Academy of the Pipe Annals (2005)
2006.26.01	21-Jun-06	Offprint from 'The Reliquary' on tinder boxes
2006.27.01	21-Jun-06	Offprint from AIA on 'Perceiving the Pipe'
2006.28.01	21-Jun-06	Offprint from 'Country Life' on the Rise and Fall of the Clay Pipe
2006.29.01	21-Jun-06	Offprint from Trans. Hist. Soc. Lancs. and Cheshire on clay tobacco pipes
2006.30.01-129	28-Jun-06	Slides, notes and publication relating to clay tobacco pipe thin section analysis
2006.31.01	28-Jun-06	Offprint from 'Homes and Garden' on pipes
2006.32.01-02	13-Sep-06	Transcribed manuscripts - clay tobacco pipes St. Giles, Cripplegate and Freedom Admissions 1734-1915
2006.33.01-03	27-Sep-06	Ruhla Pipe Museum leaflet; pipe tamper and cuff links
2006.34.01-07	27-Sep-06	Collection of seven conference papers and unpublished manuscripts

2006.35.01-03	11-Oct-06	Three papers on Ottoman style pipes
2006.36.01	11-Oct-06	Guide to identification of Dutch pipes found in England
2006.38.01	11-Oct-06	Offprint - J Norton, clay tobacco pipes from Galway
2006.38.01	17-Oct-06	Offprint - Smoking symbols, gender and tobacco use
2006.39.01-	27-Oct-06	Markell Bequest - Large collection of books, offprints, notes and related objects
2006.40.01	01-Nov-06	Collection of pipe related correspondence (British Isles) A-M
2006.41.01	01-Nov-06	Collection of pipe related correspondence (British Isles) N-Z
2006.42.01	01-Nov-06	Collection of pipe related correspondence (International) A-G
2006.43.01	01-Nov-06	Collection of pipe related correspondence (International) H-O
2006.44.01	01-Nov-06	Collection of pipe related correspondence (International) P-Z
2006.45-01-78	27-Nov-06	Correspondence and offprints
2006.46.01	29-Nov-06	Offprint on clay tobacco pipes from Monk Street, Bristol
2006.47.01	29-Nov-06	Offprint on clay tobacco pipes from Southampton
2006.48.01	29-Nov-06	Offprint on clay tobacco pipes from Hungary dating from the 17th and 18th C
2006.49.01	29-Nov-06	Offprint on reworked pipe stems from Fort Orange, New York
2006.50.01	29-Nov-06	Image of pipe clay object with pipe stems from web
2006.51.01	29-Nov-06	Image of a 7.75m coiled pipe from Holland from web
2006.52.01-	29-Nov-06	File relating to pipes from New York, U.S.A.
2006.53.01-236	06-Dec-06	Collection of clay tobacco pipes from Bridge Street, Warrington
2006.54.01-31	06-Dec-06	Collection of clay tobacco pipes from Northgate Street, Chester
2006.55.01	06-Dec-06	clay tobacco pipes, kiln waste, Med and Post-Med pot from Kings Lynn, Norfolk

Newly-identified Lincolnshire Pipe Makers, and Extensions to Dates of Known Makers

by Gary Taylor

On-going research into clay pipe production and use in Lincolnshire has identified the following pipe makers. These pipe makers either do not appear in the standard lists for Lincolnshire (Oswald 1975; Wells 1979), or they are recorded for briefer periods that has been extended by this new evidence. Each of these makers is itemised under the town they were working in.

BOSTON

Mrs M Squire..... 1803
John Winn..... 1803

In 1803 Mrs Squire transferred her pipe-making business to John Winn (Stamford Mercury 1803). Based in West Street, Boston, John Winn is recorded by Wells, though only for the period 1806-8 (Wells 1979, 132).

Jan. 25, 1803.

M. SQUIRE, PIPE-MAKER, BOSTON.
begs Leave humbly to return Thanks to the Trade of Boston and it's Vicinity for the many Favors she has received in the PIPE-MAKING Buſineſs; and to inform them that she has DECLINED the ſame in Favor of Mr. JOHN WINN

JOHN WINN, PIPE-MAKER, WEST-STREET, BOSTON, begs leave to inform the Trade of Boston and it's Vicinity that he has taken the Stock in Trade of Mrs. SQUIRE, the having declined Buſineſs in his Favor.—Thoſe who pleaſe to honor him with their Commands, may depend upon every Attention being paid, and all Favors gratefully acknowledged. 25 Jan 1803

GAINSBOROUGH

William Henry Burkitt, Silver Street..... 1841
William Henry Coates, Beast Market..... 1841
John Eccleshall, Bridge Street..... 1841

These three pipe makers seem to be recorded once only (Pigot 1841, 35), and none appear in local trade directories for 1834 or 1844 (Pigot 1834; White 1844).

HORNCASTLE

Joseph Almond, Spilsby Road.....1856 (White 1856, 766)

This reference extends the working period for Joseph Almond, whom Oswald records being as active in the period 1848-1851 (Oswald 1975, 181). Another Horncastle pipe maker, John Almond, is recorded by Oswald for the period 1849-1857 (Oswald 1975, 181). Wells has suggested the possibility that John and Joseph were the same person, though both were recorded in 1849, at which time their addresses were different (Wells 1979, 145).

LOUTH

John Thompson, Quarry Hill.....1826, 1830

This pipe maker appears in the lists by Oswald (1975) and Wells (1979) for the period 1834-1856. However, he is also recorded in trade directories as early as 1826 (White 1826, 160; Pigot 1830, 109).

SPALDING

Mary Ann Langstaff (*sic*, Longstaff), Bourn Road..... 1856 (White 1856, 849)

Recorded by Oswald for the period 1876-92 (Oswald 1975, 182). Wells has noted some confusion over various female Longstaffs, and identifies three pipe makers included Ann, Mrs J. and Mary Ann (Wells 1979, 159).

References

Oswald, A., (1975) *Clay Pipes for the Archaeologist*, British Archaeological Reports, British Series 14, Oxford.

Pigot, J., (1830) *National Commercial Directory*.

Pigot, J., (1834) *National Commercial Directory*.

Pigot, J., (1841) *National Commercial Directory*.

Stamford Mercury, (1803) *The Lincoln, Rutland, and Stamford Mercury* Vol **LXXII**, No 3749, 28th January 1803.

Wells, P. K., (1979) 'The Pipemakers of Lincolnshire', in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe, I*, British Archaeological Reports (British Series 63), Oxford, 123-169.

White, W., (1826) *The History and Directory of the Towns and Principal Villages in the County of Lincoln*.

White, W., (1844) *Directory of Nottinghamshire and Part of Gainsborough*.

White, W., (1856) *History, Gazetteer, and Directory of Lincolnshire* (David and Charles reprint, 1969).



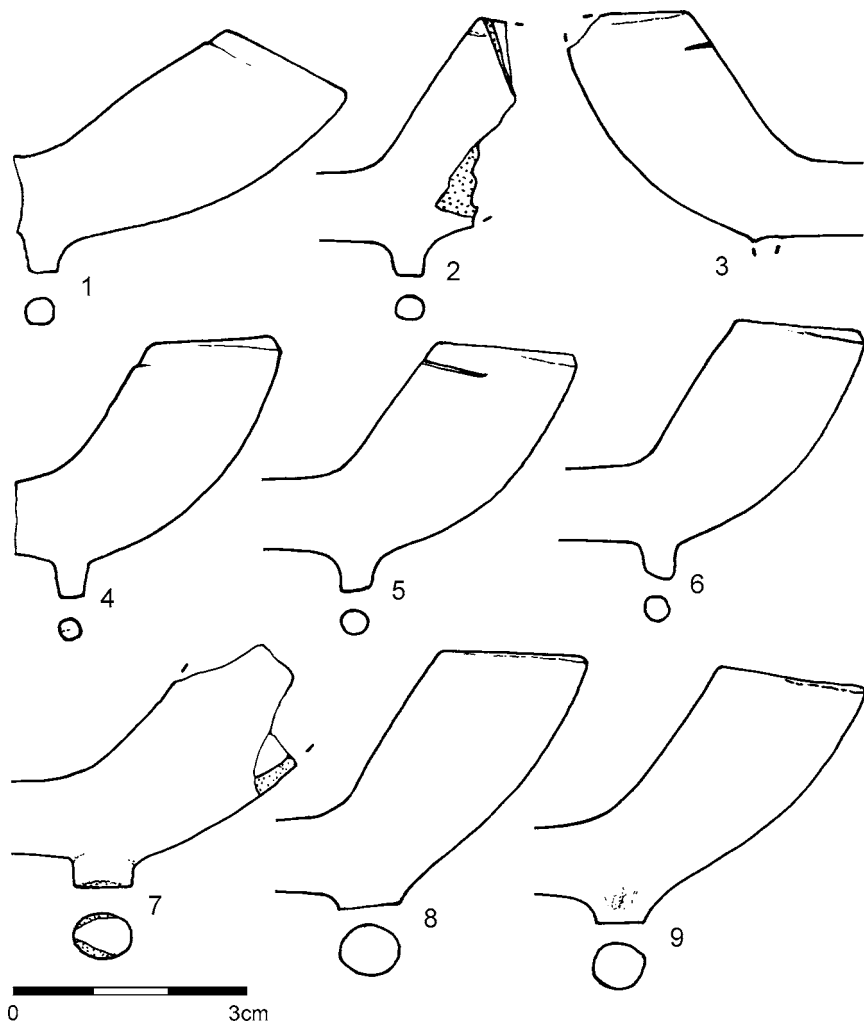
Clay Tobacco Pipes from Brook House, Leigh, Surrey

by David Higgins

Brian and Vivienne Boustred have a small collection of clay pipe fragments that they have collected over the years from their garden at Brook House, Smallshill Road at Leigh in Surrey (NGR: TQ 226 466). The oldest surviving part of the house probably dates from the seventeenth century and the building has a date stone inscribed KC II 1677, which has recently been replaced. This stone, however, is set over a window opening, which is unlikely to be an original position for it, and it is more likely to have either been moved from elsewhere or added at a later date to add rustic charm to the cottage.

The pipe collection comprises nine bowl fragments and one piece of stem. All of the bowls are either complete or substantially complete and the stem is quite a large piece, which survives to a length of just under 9cm. Although these pieces are understood to have been stray finds collected at different times, the most striking feature of this group is the narrow date range represented. All of the bowl forms date from around 1680-1710 and the stem fragment is also from a pipe of this date. Given that the property has been continuously occupied for well over 300 years it is very unusual to have such a restricted range of pipes represented. If the date stone really does relate to the original construction of the cottage then it is tempting to see these pipes as in some way connected with that activity, although it is perhaps more likely that the first occupants of the house were simply avid smokers.

The pipe bowls themselves provide a valuable addition to the relatively small number of pipes previously known from Leigh (Higgins 1981, 212-3 & Fig 18), as well as a useful group for comparing the contemporary characteristics of these pipes. The first point to note is that these pipes generally have a similar fabric and feel to them. The clay from which they are made is very fine and hard fired so that it has a smooth glossy surface and it gives a clean fairly smooth fracture. All of the pipes have a bottered rim, that is, one that has been shaped and smoothed by twisting a button-like tool in the bowl opening after the pipe had been moulded. None of the pipes have milled rims although two of them have a plain impressed groove around a quarter of the rim, facing the smoker (Figures 3 & 5). In one instance this is set unusually low on the bowl (Figure 3). The heels are all trimmed and the spurs are usually flattened underneath to smooth them. All but



Figures 1-9: A group of nine bowls collected by the owners from the garden of Brook House, Smallhills Road, Leigh (TQ 226 466). All of these examples date from c1680-1710. All of the surviving rims are bottered but none of them are milled, although there is a plain groove around one quarter of the rim in figures 3 & 5. None have an internal bowl cross. The heel bowls all have trimmed heels and all of the spur ends have been smoothed or flattened, with the exception of figure 4, which has probably not been finished in any way. All have stem bores of 6/64" with the exception of two of the heel bowls, figures 8 & 9, which have bores of 5/64".

two of the fragments, including the stem, have stem bores of 6/64", while two of the heel bowls (Figures 8 & 9) have stem bores of 5/64".

In terms of bowl forms, the group is dominated by spur types (Figures 1-6), many of which have fairly small and insubstantially modelled spurs. One of the spur bowls is of quite a forward-leaning type (Figure 1) but the others are fairly upright 'transitional' forms, i.e., forms that are developing from the forward leaning and rather barrel-shaped seventeenth century forms into the more upright eighteenth century styles. The same range is evident amongst the heel forms, with one forward leaning type (Figure 7) and two more upright transitional forms (Figures 8-9). One of the heel forms has a slight mould flaw on the right hand side of the heel (Figure 9) but none of them have makers' marks on them. It is interesting to note the complete absence of the upright heel form with a tubular bowl that was introduced around 1700 and which went on to dominate later assemblages in the south-east for the next 70 or 80 years.

Most pipes were only traded a few miles from their point of manufacture. Unfortunately, very few of the late seventeenth century pipemakers in Surrey or Sussex marked their wares, and it is not even certain exactly where pipes were being manufactured at this period. Although many pipemakers worked in towns, examples from other parts of the country show that there were often rural workshops as well during the seventeenth and early eighteenth centuries. This being the case, it may well be that there were also some makers who were working in small villages across the Weald. Reigate is the nearest market centre and it seems probable that pipes were being produced there, although even this remains to be proven. The late seventeenth century pipes excavated from Reigate (Higgins 1981) are very similar to the Brook House group but there is perhaps a slightly different stylistic feel to them and milled rims appear to be more common at Reigate during this period. This could mean that the Leigh types were being obtained from a different source, perhaps even from as far away as Horsham, although the material from there has not yet been studied in any detail. The differences between the pipes produced at neighbouring production centres at this period were very slight and a larger sample is clearly needed to reveal the broader picture. This group not only provides an important reference point for other finds from the area but also raises interesting questions as to why so many pipes were being deposited on this particular site over such a short period during the late seventeenth- and early eighteenth centuries.

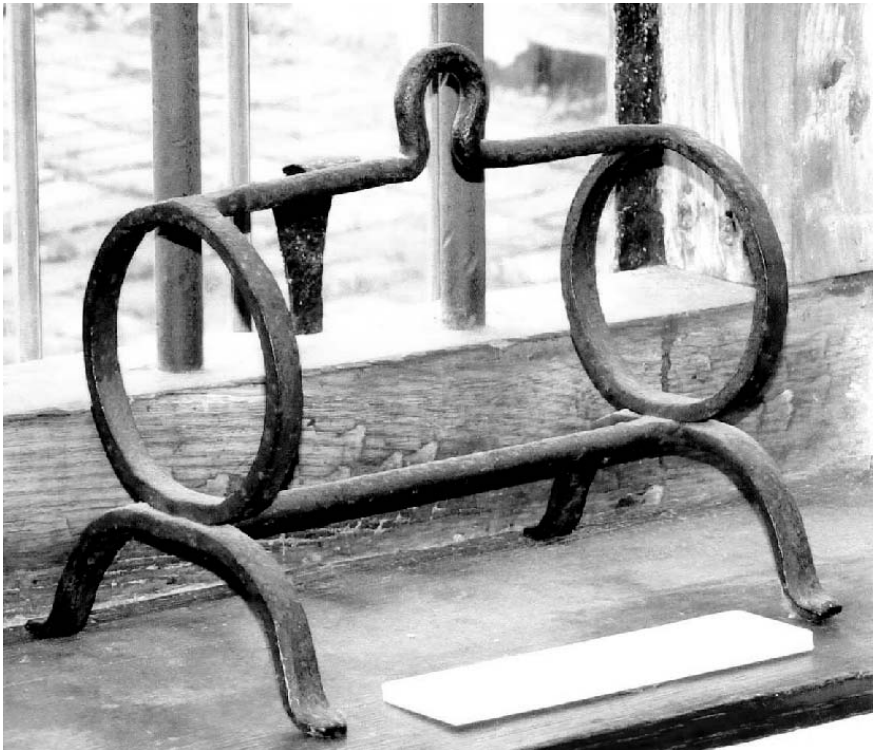
Reference

Higgins, D. A., (1981), 'Surrey Clay Tobacco Pipes' in P. Davey (ed.) *The Archaeology of the Clay Tobacco Pipe*, VI, British Archaeological Reports, (British Series 97), Oxford, 189-293.

A Pipe 'Kiln' from the Anne of Cleves House, Lewes

by Pat Morris

The pipe 'kiln' pictured here was spotted by Pat Morris whilst visiting the Anne of Cleves House in Lewes, East Sussex, in the Autumn of 2006, where this photo was taken for her by Alan Rich. It is reproduced here for the interest of the membership. 'Pipe kilns' like this one would have once been quite common in places like pubs, where the used pipes could have been recycled at the end of each day by putting them in one of these iron frames in the glowing embers of the fire. A hot bed of ashes was required in order to produce sufficient heat to burn off the old tobacco, but not a smoky one so that the pipes came out 'sooted'!



Two Pipe Clay Objects from Cambridge

by Craig Cessford

Recent excavations by the Cambridge Archaeological Unit at the Grand Arcade site in Cambridge produced parts of two objects made of pipe clay. There was a hollow mouthpiece shaped object from the fill of a brick lined soak away [31521] F.6427, which is 29mm+ long with a maximum width of 16mm. (shown on the left hand side of the photograph below) This feature also produced two Type 6 pipe bowls (c1660-80) and a small amount of late eighteenth- or early nineteenth-century pottery, suggesting that the assemblage is of mixed origin.

The second object was a hollow cone shaped object with a ball on top, which came from a fill of a brick lined cellar [32651] F.3492 (shown on the right hand side of the photograph below). It is 58mm+ long with a maximum width of 27mm. This feature produced a Type 12 pipe bowl (c1730-80) and the pottery suggests a date of 1760 to 1780 for the infilling of the cellar. The function of this object is unclear; it may be a finial of some kind.

I would be grateful for any information on parallels for either of these objects. I can be contacted at the following address: 15 Grunhild Way, Cambridge, CB1 4QZ (Email: cc250@cam.ac.uk).



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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,
- as emails, but please ensure that any object drawings/photographs are sent as separate files, i.e. not embedded in the text, and that they have a scale with them to ensure they are sized correctly for publication. If your drawings/photographs do not have a scale with them, please send originals or hard copies as well by post.
- with Harvard referencing, i.e., no footnotes.

Illustrations and tables

- illustrations must be in ink, not pencil, or provided as digital scans of at least 600dpi resolution.
- 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 a .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 (but please enclose an SAE for postal correspondence):

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

Email: rondag@blueyonder.co.uk (pipes and pipemakers in the north of England)

Peter Hammond, 17 Lady Bay Road, West Bridgeford, Nottingham, NG2 5BJ.

Email: claypipepeter@aol.com (nineteenth-century pipes and pipemakers)

Susie White, 3 Clarendon Road, Wallasey, Merseyside CH44 8EH.

Email: susie@3clarendon.freeserve.co.uk (Yorkshire pipes and pipemakers and enquiries relating to the National Clay Tobacco Pipe Archive (NCTPA))

National Clay Tobacco Pipe Archive: The National Clay Tobacco Pipe Archive is currently housed at the University of Liverpool and is available to researchers by prior appointment with the Curator, Susie White, details above.

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