

NEWSLETTER

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SOCIETY FOR CLAY PIPE RESEARCH

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Editorial

by Susie White

I always find it quite hard to write an editorial when there is sad news to pass on to the Membership. In this instance it is to inform you that the Society has lost yet another of its long-standing members - David Cooper. Our sincere condolences go out to David's widow, Paddy, and their five children. There is a tribute to David on page 2 of this issue. I have no doubt that David would not want us to dwell on bad news, but to press on, so with that in mind I'll move on to more positive news.

This issue of the newsletter relates almost exclusively to clay tobacco pipes and clay tobacco pipe makers, which is wonderful, but I am aware that we do have members with interests that extend to other types of pipes as well - meerschaums, briars, porcelains and metal. So, if you'd like to see more articles in the newsletters on pipes in those materials, or on pipes of different periods, or different topics, then it is time for you to put pen to paper, or fingers to keyboards. In the meantime, I would like to thank all those members who have contributed to this issue - keep the articles coming.

Included with this issue of the newsletter is a booking form for this year's SCPR Conference, which is to take place in Liverpool and at Norton Priory on Saturday 20th and Sunday 21st September respectively. The booking form includes a formal invitation from *L'Académie Internationale de la Pipe* to join them on the final day of their Liverpool meeting on Friday 19th September. This is an ideal opportunity to meet other pipe researchers from around the world and learn about different types of pipe, so do try to come a day early and make the most of this golden opportunity.

At this year's conference it was hoped to be able to launch another volume of the SCPR's occasional monograph series. Although production of this volume is moving along in the right direction setting, proof reading and publishing what is going to be a volume of approximately 250 pages is taking a little longer than I had anticipated. I would rather take a little longer and make sure that the volume is of the highest standard, than rush it and offer you something less than perfect! Being realistic the publication is unlikely to be ready in time for the Conference in Liverpool, but I hope to have a proof volume ready for members to look at and, I hope, entice them to place an order for a copy.

Finally, the Society was founded in 1983 and so will be 25 years old this year. It would be nice to mark the occasion in some way - perhaps with a birthday issue of the Newsletter looking back at highlights of the last quarter of a century. So, if you have never written an article for the newsletter before, or if it has been some years since you've contributed a short note or paper, now would be a good time to put that right. The deadline for the submission of articles for the next newsletter is 31st October.

I hope you enjoy this current issue of the Newsletter and very much look forward to seeing as many of you as possible at the conference in Liverpool in September - so don't forget to complete and return your booking form. Do it now!

David Cooper, 1929-2007

by David Higgins



David Cooper, one of our long standing members, sadly passed away on the 6th December 2007, aged 78. David was not only a valued member of the Society but also one of the last craftsmen who was still producing pipes using the traditional manufacturing techniques.

David Jackson Cooper was born in Hampshire on 3 February 1929, the descendant of an old West Sussex farming family. Following his National Service and time at Southampton University he graduated in forestry from the University of Wales in 1952. This was to become his main occupation for more than 30 years, during which time he worked as a district officer for the Forestry Commission in the South East of England and then as managing director of *Forest Thinnings*, a timber marketing company working throughout Great Britain and Northern Europe. He received the Queen's Award for Export and was involved with many professional forestry organisations. He later lectured on the subject at agricultural college as well as acting as a forestry advisor following the Great Storm of 1987.

As well as his career in forestry, David was a genuine countryman and natural history enthusiast. He lived for many years in Hampshire where he had a smallholding on which

he kept a variety of domestic and farm animals. He was a registered bat handler and worked with many wildlife organisations to record and protect rare plants and animals in his area, including orchids. He was keenly interested in badgers, natterjack toads, deer, butterflies and reptiles, as well as all types of plants and fungi. He hunted for truffles with his Gloucester Old Spot pigs, Sampson and Delilah, and loved all aspects of traditional rural life.

During his leisure time David was also a keen folk dancer and musician (he played the concertina, pipe and tabor). He took up Morris Dancing in about 1955 and participated in events all over the South East of England. He performed with Winchester Morris and The Martlets at Chichester, as well as founding Alton Morris. He was also South East England representative to The Morris Ring and Chairman of the Folk Camps Society. He was involved with The English Folk Dance and Song Society and various folk festivals.

Despite this myriad of other activities, it is his for his interest in clay pipes and their manufacture that he will be best known and remembered by members of this Society. It had become difficult to obtain churchwarden pipes, essential for the "Bacca Pipes Jig" in Morris Dancing, when he spotted an advert by Gordon Pollock in 1986 looking for individuals interested in learning how to make pipes so that they could set up their own workshops. A summary of David's establishment as a pipemaker was given in SCPR Newsletter 46 (Anon 1995, 25). This records that he was trained at the pipeworks of John Pollock & Co, Manchester, in 1987, where he purchased an original Victorian press and moulds with which to make pipes. He initially set up a workshop at his home in Hampshire before acquiring a workshop at Amberley Museum in West Sussex where, in 1995, he was said to be producing some 5,000 pipes per year, including "*royal pipes, an 'Arundel Castle', a 'General Gordon', miniatures including a small dragoon, and many others*".

In about 1995 Eric Ayto retired and David bought up the plaster moulds that Eric had made and used to slip-cast his pipes. In September of that year, David brought a wide selection of pipes to sell at the SCPR conference in Coalbrookdale, Shropshire. These included a few pipes made from old Pollock moulds, either borrowed or purchased from that works, and a lot of Eric Ayto's designs. David said at the time that he had brought up Eric's moulds and equipment but it was not clear if he was then slip casting Eric's designs himself or simply selling old stock that he had obtained from Eric. He was also selling one long-stemmed pattern of pipe and a range of small pipe clay animals that had been made in old moulds from the Pollock factory.

At the 1997 SCPR conference in Bath David demonstrated pipemaking and had a wide range of pipes for sale; most of the different designs being old Ayto patterns. His range did, however, include examples of the 'Lincoln Imp' pipe with a registration number on the stem, made from a mould that he had borrowed from Gordon Pollock. At that time David said that his clay came from Newton Abbot in Devon and that he was producing

some 7,000 pipes per year. Most of these were sold as souvenirs or bubble pipes to children visiting the Amberley museum, where he demonstrated pipemaking during the season. He said that he only sold small numbers when giving displays of pipemaking elsewhere and that he sold a few via mail order and to tobacconists. He considered that, as in the past, pipemaking was not necessarily viable as a full time occupation but could work if supplemented by some other form of employment.

In 2003 David sadly suffered a stroke, which left him with limited use of his left hand and impaired his ability to make pipes. Nevertheless, in 2006 he said that he was still demonstrating pipemaking at the Amberley Museum on Wednesdays, Thursdays, and at weekends during the summer season (March to end of October). He did, however, make pipes over the winter to build up stock, particularly of the long-stemmed churchwardens, which were a bit more fiddly to produce. As well as his own moulds, he currently had about 20 moulds on loan from Gordon Pollock, including a 13" and an 18" churchwarden and a socketed Robert Burns mould that had originally been used by White's of Glasgow, but which had come to him via the Pollock works. He had to make special arrangements to fire the churchwarden pipes, since they wouldn't fit in the circular saggars that he used in his kiln. He said at the time that he made around 10,000 pipes a year, most of which were sold to children as bubble pipes. He also sold some via email orders (although he did not have a web site), and he sold some to the Sealed Knot, a Civil War re-enactment group. These were Civil War style pipes produced from Eric Ayto's old moulds. He said he made a number of other reproduction pipes from Eric's moulds, including what he termed as the Henrietta wedding pipe, the Georgian pipe, the siege pipe, etc. He said there were some four or five different types of reproduction pipe that he made.

Although David had a small workshop set up at the Amberley Museum, this was used mainly for demonstrating and sales over the summer rather than actually producing pipes in any numbers. He had a larger churchwarden press set up in his garage at home, where he also had his kiln and made most of his stock. The summer of 2007 was a bit slack at the museum due to the poor weather, but David continued to demonstrate pipemaking so as to engage younger generations with this traditional craft. The number of practitioners still able to make pipes in this way is dwindling fast and so it will not be possible for the museum to replace him. David brought his enthusiasm and dedication to everything he did and shared his passion for pipes with the many thousands of people who visited his workshop at Amberley. But perhaps his greatest achievement is the fact that he not only learnt how to make pipes in the traditional manner but that he went on to use his own churchwardens to dance the "Bacca Pipe Jig" – a feat that is unlikely to be matched again.

Reference

Anon, (1995), 'David Cooper, Pipemaker', *Society for Clay Pipe Research Newsletter*, 46, 25.

Sam Torr on His Daddy Oh

by Rex Key and Susie White

Clay pipe designs know no bounds and the 'Back of Daddy Oh' pipe must qualify as one of the most unusual (Figure 1). This pipe was made by William Flanagan who was originally from Broseley, Shropshire, but who set up business as a pipemaker in Leicester in 1884 (Daniell 1965). The pipe depicts a celebrated Victorian Music Hall entertainer Sam Torr, a singing ventriloquist who commanded a huge following during the 1880s and 1890s in Leicestershire and Nottinghamshire.

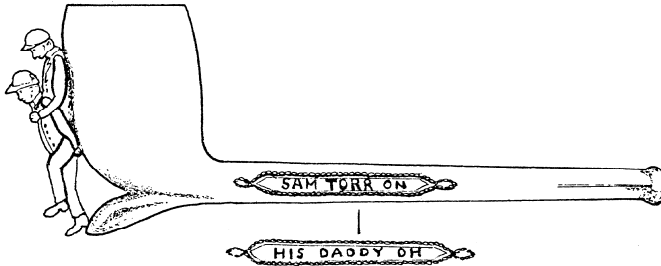


Figure 1: Drawing of the Sam Torr pipe by Peter Hammond.

Flanagan first made pipes at his house at 36 Frog Island but later moved to 17 Bath Lane where he worked until 1919, when the business closed. Flanagan died in 1921. The Sam Torr mould, along with two others, was presented to Leicester museum in 1959 by a descendant of William Flanagan, Mr T. H. Flanagan. A note from the museum states that the more 'common' clays sold wholesale at the time for between 8d and 1/- per gross, but the Sam Torr pipes sold for 6/6 per gross and were retailed at 2¹/₂d each.

Sam Torr (Figure 2) was born in Albion Street, Nottingham, in 1849. He had a fine voice and started singing in public when still a boy. At the age of 17 he gave his first performance away from home, in Leith just outside Edinburgh. It was not long before he was performing in towns and cities across the country, including London, where he was a particular favourite at the London Pavilion. His songs included 'Diddle diddle', 'They've all got a mate but me' and 'A Little Bit of All Right'. But perhaps one of his most famous was his rendition of 'On the Back of Daddy Oh' (See Figure 3 for the words and music) when he donned a costume with a dummy character, which gave the impression that he was riding on the dummy's back (Figure 2).



Figure 2: (left) Sam Torr c1885; (right) Sam Torr and 'his daddy o' (Photographs supplied by Noel Rudkin)

Verse 1

Here I am friends, how do you do,
They call me Sam the -silly-o.
This is my old Dad you see,
Happy, good old Billy-o

Chorus (in quick time whilst galloping
around stage)

Gee up, gee whoa, and away we go,
Mind yourself old laddie-o
Gee up, gee whoa, and away we go
On the back of Daddy-o

Verse 2

Now, he loves his darling little son,
And thinks I am a beauty,
And to take particular care of me,
He thinks it is his duty

Verse 3

I'm as happy as a little bird,
In the summertime a-singing-o

And Daddy never says a word,
As about, my legs keep swinging-o

Verse 4

My mother says I'm a naughty boy,
And 'ought to go a-courting,
Not occupy my Daddy's time,
On his back a-sporting

Verse 5

I think I'll find a nice young girl,
There's one that suits me rather,
Come here, my dear, and ride with me,
On the back of Father

Verse 6

If you think my story is not right
Either lass or laddie-o
If you will come some other night,
You shall have a ride on Daddy-o



Figure 3: Music for 'On the back of Daddy O', Transcription by H. Heatherley, 1977.

Upon retirement Sam Torr took over the *Green Man* in Leicester where he was a popular landlord. He later ran the *Gladstone Vaults*, which he converted into the *Gaiety Palace of Varieties*, a high class theatre and music hall. It had an area for the orchestra, the chairman's seats were reserved for about 50 people and there were about 200 seats in the body of the hall. Top-of-the-bill performers included Vesta Tilley.

In 1885 he was tempted back to London where he resumed his popular stage show before eventually retiring for good in 1914. During the peak of Sam's popularity Joseph Merrick (the Elephant Man) wrote to Sam from Leicester Workhouse asking if he could get him out of incarceration for some sort of show exhibit. Sam went to see Merrick and promised to help if he could. He contacted various showmen who formed a group to promote Merrick at travelling shows and fairgrounds, which allowed "the

Elephant Man" to break free from the workhouse. Sam's last venture was *The Old Malt Cross* in Nottingham, which he ran until 1914. He passed away in 1923.

In 2005 Sam Torr's grandson Noel Rudkin, who was in his 70s, contacted Rex Key, a pipemaker in Broseley. Although he knew of the pipe showing Sam Torr wearing one of his stage costumes, Mr Rudkin did not have an example of his own and wondered if Rex might be able to help. The original mould was still in existence, having been placed on permanent loan with the Newark Houses Museum in Leicester in the 1950s. Following some lengthy negotiations, Rex was given permission to borrow the mould for a three-week period in order that he might use it to make some pipes, examples of which are now back in the possession of Sam Torr's descendants.

Reference

Daniell, J.A., (1965), 'The Making of Clay Pipes in Leicester', *Leicestershire Archaeological and Historical Society*, **XL**, 59-62.

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Celia George: A Woman of Character

by Roger Price & Marek Lewcun

Although details are known of thousands of pipemakers, it is not too often that one manages to get much of a sense of their personalities. An exception is the case of Celia George. As far as pipemaking is concerned she was not of any particular importance - she never established her own business and was always on the move, finding work wherever she could - but the consequences of her rather colourful character mean that quite a lot has been learned of her, and this paints a somewhat grim picture of life for the less successful pipemakers during the nineteenth century. This work has been abstracted from recent researches undertaken by both authors (Lewcun, forthcoming; Price, forthcoming).

Celia George was a member, by marriage, of the George III Family of Bristol. Her parents were Elizabeth and William Trebell (or Tribble) who lived in The Dings, an industrial and slum district to the south of Old Market, where the father worked as a labourer. Celia (also called Cecilia in some sources) was born around October 1811 in Anvil Square, where she grew up. She was baptized in June 1813 at St Philip's. On 9 November 1829 she married Thomas George at St George's. Thomas was the younger brother of the pipemaker David George and worked as a carpenter.

For a few years the couple lived in and around Anvil Square and had two children, but, for some reason, by about 1835 they had gone to live in Liverpool. It was later stated

in the 1851 census returns that around 1835 Celia had borne a daughter named Sarah in the Liverpool Parochial Cemetery. The background to the bizarre circumstances of the birth remains unknown: there is no evidence that her husband had been employed at the cemetery, where they could have been housed. Perhaps Celia was already living alone and she found some sort of sanctuary in the graveyard, where she gave birth under terrible conditions. No record of her husband has been found after they quit Bristol and whether he had died or they separated is not known. Nor has any reference been found to her two earlier children after their baptisms in the early 1830s. Perhaps they too had died; or maybe the family just split up. It could be that Celia's unreliable temper was already coming to the fore; or maybe her husband was a feckless character (or perhaps some of each) – but that is anyone's guess. By 1851 she claimed that she was a widow, and that may be the simple answer. The full truth may never be known.

By the spring of 1841, Celia had returned to Bristol with her only surviving daughter (the youngest of three born to her and Thomas) and they were living in New St. when the census was taken. By then, Celia had taken up working as a pipemaker in one of the workshops in the district that was then the centre of the industry in Bristol. How long she remained there is not known but, in 1851, she was said to be a widow living in Newtown, Gloucester, and still working as a pipemaker. She probably worked for her brother-in-law David George. She may have remained in Gloucester for a few years, where her daughter had married by 1859. In 1861, Celia was living in Bath and working as a pipemaker for the Sants family. She remained there for at least five years, and it is in the records of the Bath Quarter Sessions of 15 March 1866 that the first indication of her character comes to light, since she was charged with assault. An abbreviated account of the case against her reads:

‘THE QUEEN VERSUS CELIA GEORGE... Fanny Arnold ... saith ... “Last evening ... I was in a Pipe Factory in Milk Street where I and the Pris'r are employed. The Prisoner ... said to me ‘You have been talking about me.’ I said ‘Who told you so?’ she said ‘I shan't tell you’, and then she took up a piece of board which she was working upon and endeavoured to strike me. I prevented her and struggled with her to get the board off her. In the struggle the Prisoner fell down and pulled me down with her by holding me by the front of the dress. As the Prisoner was lying down on the ground she put her hand down to the side of her dress, and then pulled out the knife now produced by Police Constable Sealey, with which she stabbed me twice, once just above the elbow on the left Arm, and the second time just below the elbow of the same Arm. The stabs were quick and immediately after she fell. The knife produced is one which the Prisoner had occasion to use in her work ... Some of the other persons came to my assistance ... and I was released from her grasp ...” Cross examined by the Prisoner “I did not challenge you to fight twenty times”.

The Examination of (PC) Samuel Sealey ...“Last evening ... I received some information which induced me to go to Bath United Hospital, where I saw the Witness Fanny Arnold. She shewed me her Arm with a quantity of strapping on it and ... I

went back to the Factory ... where I apprehended the Prisoner. I said to her ‘You are charged with cutting and wounding Fanny Arnold with intent to do her grievous bodily harm’. She replied ‘I did not stab her, she done it herself in a scuffle, taking away a bar of iron, what she struck me across the face with’.”

Celia George saith ... “I was sitting at work when Mrs Arnold came into the Factory and challenged me to fight. I told her ‘No’ and with that she threatened her husband, that if he did not beat me, she would, and she turned round and called me “a Bloody old Whore”, and tore the cap off my head, and tore my hair out by hand fulls. I wanted to leave the place and the Daughter would not let me, and she slew round and then she cut herself on the Arm, and the second time I don't believe she was cut at all, and as soon as she left the place her husband beat me with the poker.”

The local newspapers reported that Celia was found guilty, but under great provocation on the part of Fanny Arnold. A witness gave her a good character reference and she was sentenced to 14 days imprisonment. What happened immediately on her release remains uncertain, but when the census was taken in the spring of 1871 she was once again in Gloucester, having obtained employment as a domestic servant and living with a middle-class family in Kingsholme. Perhaps she had gone back there to be with her daughter, who was still living in the city. But she did settle there for a while, despite being in her 60s by then. At some time which is not clear from the partial record, she was admitted to the Barton Regis Workhouse in Bristol and, at the beginning of 1881, she was residing there as an inmate when the census was taken. But as always, she could not bear to remain where she was, and it appears that she discharged herself not long afterwards. Yet again, she went back to Gloucester, probably staying for a time with her grandson. However, things got so bad that in September 1893 she was taken in as a pauper patient at the Gloucester Lunatic Asylum.

The report on her health when she was admitted states that: *‘... she is suffering from Mania:- says she threw some of her furniture out of window & has to go home to burn the rest; answers imaginary voices; truculent & inclined to be restless ... she is well nourished & strong & active for her age ...’*. She was described as: *‘An old woman with white hair and brown eyes – arcus senilis is well developed encircling the cornea completely. Skin loose & hanging in folds – tho' she is fairly well nourished has lost some fat. Tongue furrowed. Teeth – only 2 present ... lungs natural ... but she says she has a cough ... No bruises & no obvious marks ... Mentally – she is very excitable & rather anxious to fight & kick the attendants – fond of struggling with them – but she is very good-humoured over it & appears to consider it fine sport – She talks at a great rate laughing most of the time but at times crying instead. She stutters a little & it is hard to understand her. Tho' most of her talk is incoherent – rambling – she is very deaf – no apparent delusion. Eats well. Clean in her habits. Sleeps well. Not destructive & she is fairly well behaved.’*

Very soon, a rather darker picture began to emerge. Only a few days after her admission it was said that she was: *'Very lively & good humoured ... rather troublesome – Deluded she says that "her landlord" is under the floor & that he wants her rent. She hears voices & often talks in answer to them'*. Nevertheless, Celia remained fairly cheerful, given the circumstances, until the following spring of 1894, when it was reported that: *'Latterly she has got very noisy & is continually talking and shouting in very filthy language'*. By May 1894: *'She shouts all day to imaginary people using the most obscene language. She labours under some delusions of persecution'*. This continued for several years, gradually getting worse. In January 1898 it was said that: *'She hears voices badly and answers them back using most blasphemous & obscene language in doing so & in a very loud tone of voice, in fact her calling & screaming cause her to be a great annoyance to the rest of the patients'*.

The end came in 1901, after she had been in the asylum for eight years. In August that year the doctor reported: *'Has lately developed an enlargement in her neck. It is either an enlarged Thyroid or glands & causes the old woman a considerable amount of discomfort. She is much less noisy than she was'*. By October: *'The growth continues to grow rapidly and is probably malignant. Causes her much pain & is evidently pressing on her trachea. She cannot eat at all & brings back the greater part of food now'*. At lunchtime on Saturday 19 October 1901: *'Since last note she has failed rapidly and died today'*. She was said to be 83, whereas she was actually 90. A post-mortem examination showed the cause of death to be a malignant disease of the thyroid gland.

What to make of her? Taking account of all the circumstances, we should probably not judge her too harshly – in fact, the more one looks at the facts of her life, the more one begins to feel quite sorry for her. Of course, she was not fully typical of the majority of the poor, given her medical condition: but she undoubtedly had a tough life - and if her mental state and financial conditions made it impossible for her to settle in any one place for long, at least she kept working and did try to take reasonable care of herself as far as she was able.

We would be most grateful if anyone can provide us with any other details, particularly any ideas on the birth in Liverpool Cemetery.

References

Lewcun, M (forthcoming), *The clay tobacco pipe making industry of Somerset*.

Price, R (forthcoming), *Bristol pipemaking families of the 17th to 20th centuries*. Privately published. (NB: a CD containing a working draft of this text is available for consultation at the National Clay Tobacco Pipe Archive, which is currently held at the University of Liverpool).

Acknowledgements

The authors wish to thank the staff at Bristol Record Office and Bath Record Office for their kind assistance while this research was undertaken. We are greatly indebted to Alan Passey for passing on details from his research into his family history; especially for the previously unknown account of Celia George's last days in the Gloucester Lunatic Asylum, which is kept at the Gloucestershire Record Office.

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David Swallow: Pipe Manufacturer of Rainford, 1817 - 1885

by Ron Dagnall

In two previous articles concerning the "Squatters Budgerie" and other Australian type pipes found in Rainford (SCPR 50, p53 and SCPR 70, p46) I wrote that these pipes had been made by David Swallow, pipemaker at the Hill Top Pipeworks in Rainford. After researching the life of this man it seems unlikely that he ever actually made a clay pipe, being better described as a clay pipe manufacturer. There is no doubt that he was the proprietor of the Hill Top Pipeworks and that pipes were made there bearing his initials on the spur but, unlike most of the other employees locally, he did not descend from a family of pipemakers nor serve an apprenticeship in the trade.

David was baptised on 9 November 1817 at the parish church of East Ardsley, Wakefield, in West Yorkshire, the eldest child of Joseph and Sarah Swallow. Over the next eleven years they had two more sons, James and Joshua, and two daughters, Hannah and Elizabeth. Joseph was a coal miner and he was joined underground by each of his sons as they reached the age of about ten years. In the 1841 census the family was recorded at Nelsons Row in the village of Stanley-cum Wrenthorpe near Wakefield, with the ominous exception of mother Sarah. David appears to have improved his situation and escaped from the toil of the underground miner for in the 1851 census he is described as a 'Miners Agent'. Still unmarried, he had left home and was lodging with a widow and her family in Sydney Street, Great Bolton, in Lancashire. As a miners' agent he would be an early trade union leader, representing a combination or 'lodge' of local coal miners in disputes and negotiations over wages and working practices. By early 1852 he had moved to Windle, a neighbouring township to Rainford, where he continued his position as agent, now representing the miners of the St Helens coalfield. It was on the 7 March 1852 that David Swallow, agent, aged 35, was married at Farnworth Chapel in the Parish of Prescott, to Jane Smith, spinster of Rainford, aged 29.

Jane Smith was the daughter of the late William Smith (1781-1848), publican and pipe manufacturer, licensee of the *Bottle and Glass Inn* and proprietor of the Hill Top Pipeworks. William was one of the five pipe making sons of pipe manufacturer Isaac Smith. William, his wife Ellen, and their six children occupied the cottage and pipe works at Hill Top from at least 1824. Ten years later four of their daughters and their only son Isaac were now married so they moved into the adjacent public house with their unmarried daughter Jane. This left the cottage free for son Isaac, now foreman pipemaker, and his bride Elizabeth. In 1848 William died leaving his widow Ellen to run the pipeworks, with the help of her son Isaac and four pipe making grandsons, and also the public house aided by her daughter Jane. On 31 December 1851 Ellen died and within three months daughter Jane was married to David Swallow.

Whatever the circumstances were concerning the timing of this marriage it is evident that by 1861 Swallow had taken control of both the public house and the pipe works. In the census returns for that year he and Jane occupied the *Bottle and Glass Inn* and he was described as 'Tobacco pipe manufacturer'. Employed as servants and living at the inn were two of Swallow's nieces, Sarah and Hannah Swallow, aged 17 and 15, both born in Creggleston, Yorkshire, daughters of David's brother James who had also left the coal mines and was now employed on the railways in Goole. Also at the inn was Jane's nephew pipemaker John Smith now described as 'Foreman' but notable by their absence from Hill Top were Jane's brother Isaac who was previously running the pipeworks and her nephew, pipemaker James Fishwick. At some date after 1852 Isaac and Elizabeth Smith had left Hill Top and were living in Duke Street, St. Helens, where Isaac had become a labourer at the glass works. James Fishwick had married Maria Cross in June 1853 and by 1858 they also had removed to St. Helens where James was still described as 'Tobacco pipe maker'.

We can only surmise why this came about, particularly considering the terms of William Smith's will by which all his children were to share his estate after the death of his wife. Was there some dispute among the family? Was it a question of capital, or lack of it? Was the newcomer Swallow a man with sufficient means to buy out Jane's brother and sisters? He was obviously an astute businessman ready to make the most of every opportunity to improve his lot. Whatever the circumstances the businesses were now firmly in the hands of David Swallow and appear to have prospered. In 1867 Swallow erected a terrace of four cottages between the pipeworks and the inn which remain extant today (Figure 1) and, by 1868, he had added another occupation to his many activities by becoming Highways Surveyor for the Rainford Local Board, a fact preserved by the inscription on the bridge over Rainford Brook in Mill Lane (Figure 2). In the 1871 census he described himself as 'Surveyor of the highways and Assistant overseer' whilst still occupying the inn and employing six pipemakers and two apprentices. Foreman pipemaker nephew John Smith had left to become landlord of the *Nags Head* in the village but nephew James Fishwick and Maria had returned by 1864 and later occupied one of the new cottages. It was probably he who was now in charge of the pipeworks.

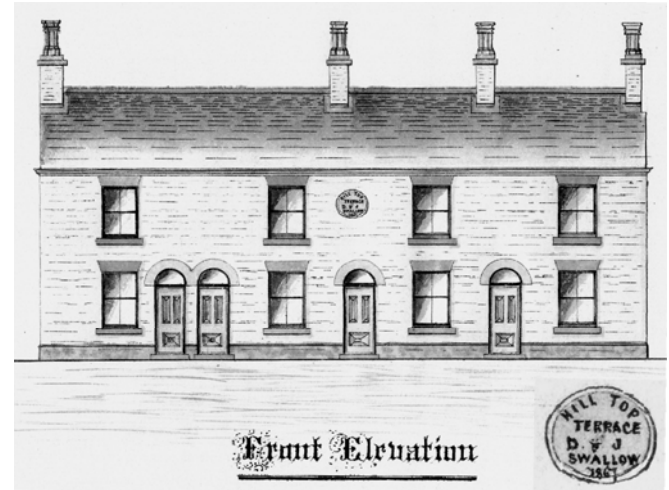


Figure 1: Architect's elevation of four cottages at Hill Top Terrace, 1867 (copied from original plans)

By 1876 David Swallow and his wife had left the public house, which was then occupied by Thomas Woods, yet another pipemaker who had given up the trade to become a publican. They had taken up residence in one of the four terraced cottages but soon afterwards, on 11 February 1877, his wife Jane died, aged 54, and was later buried in the parish church graveyard. However, on the 1 June 1879 at St Nicholas's, the Parish Church of Liverpool, David Swallow, aged 61, of Rainford, overseer, was married to widow Mary Ann Airey, aged 57, of Drury Lane, Liverpool. Mary Ann Airey, formerly Webley, was born in Wotton-under-Edge, Gloucestershire, the daughter of George Webley, a book keeper. Swallow and his new wife continued to occupy the same house at Hill Top Terrace

Another of Swallow's talents was revealed in July 1878 when a Grand Bazaar was held to raise funds for the building of the new parish church. One of the attractions was 'A Grand Art Gallery - admission four-pence - Consisting of Works of Art kindly lent by the neighbouring gentry'. One of the seventy-six pictures on view was entitled 'The Rainford Churchwardens by D. Swallow' and as this appeared under a heading of 'Portraits' I assume that this did not depict two clay pipes.

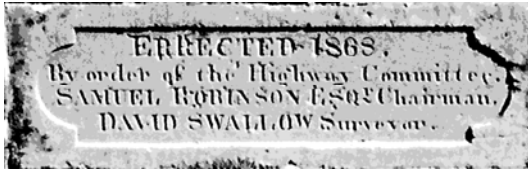


Figure 2: 1868 date stone on a bridge in Mill Lane, Rainford. (photograph by the author)

The census returns for 1881 tell us that Swallow was once again a 'Tobacco pipe manufacturer employing six men' and although the number employed had not changed since the previous census only James Fishwick remained. In a codicil added to his last will and testament on the 8 November 1884 he had become 'late of Rainford but now of 39a Royal Street, Walton Lane, Liverpool, Pipe Manufacturer'. It would appear that he had retired from active concern in the pipe works which was then being run on his behalf by James Fishwick. On the 9 November 1885 David Swallow died at his Liverpool home without issue from either of his marriages. His burial place has not been discovered. In his will he directed that, "the trade of Tobacco Pipe Manufacturer as at present carried on by me at Rainford aforesaid to be carried on at my decease. My Trustees & Executors are not to carry on the said business but may let the same with the stock in trade and tools from year to year or otherwise and on such terms and conditions as my said Trustees & Executors shall think reasonable and proper or they may sell the same by public auction or private contract and invest the proceeds of such letting or sale in such manner and upon the same trusts as are hereinafter declared". All the rent, profits etc. were to be paid to his wife Mary Ann and after her death the property was to be sold and the estate divided between several named persons. Amongst these beneficiaries were his sister Hannah Horbury of Glasshoughton, Yorkshire and James Fishwick, pipemaker.

His personal estate included a number of shares in a Corn Mill at Houghton; in the North Wales narrow gauge Railway; in the Levis and Frenborough Railway in Canada; in a Sanitary Tube Works at Darmell near Blackburn; in an Omnium Share Trust Society in the City of London; and in the New Sharlston Colliery Company at Wakefield. Subsequent events show that James & Maria Fishwick, aided by their son Thomas, continued the pipe making business after the death of Swallow. Early in 1897 David Swallow's widow, Mary Ann, died so the property was sold and by October 1898 the estate of David Swallow, amounting to £843, had been realised and the monies distributed amongst the beneficiaries named in his will.

The pipemaking business remained with the Fishwick family eventually becoming that of wholesale tobacconists, the last pipes being made in 1956 and the business, still trading as D. Swallow & Co, was finally sold in 1975.

Clay Pipes from Excavations at Bolsover Parish Church, Derbyshire (SK473706) in 1991 to 1992.

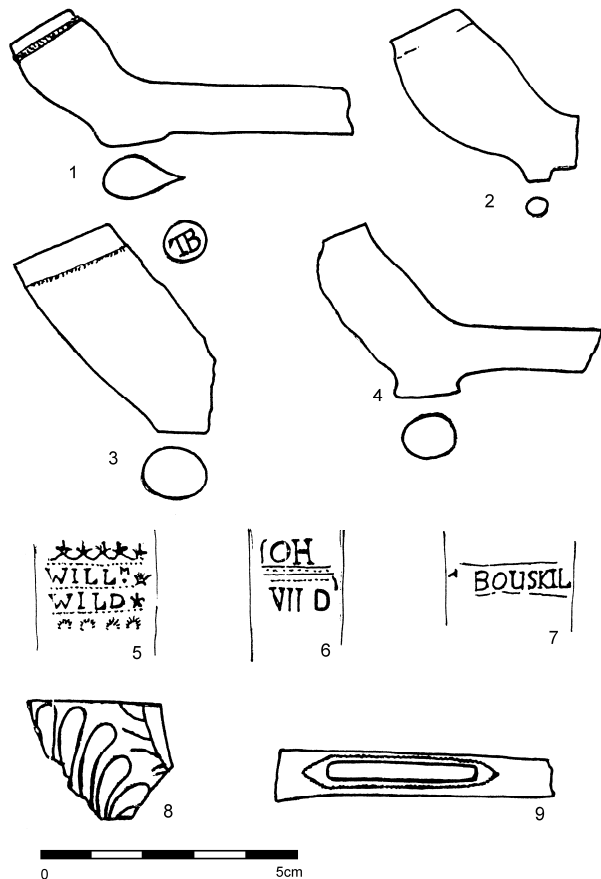
by Peter Davey

The excavations at Bolsover Parish Church were carried out in advance of an attempt to solve problems of instability in the area of the tower caused by an underlying geological fault (Foster 1992). Thirty-nine fragments of clay tobacco pipe were recovered from nine contexts, all of which were described by the excavator as being of a disturbed nature and relatively modern in date. They consisted of nineteenth-century deposits such as the backfill of a trench (Foster 1992, Context 150), graves (Context 32), scaffolding pits (Contexts 84, 98), a storm-water pit (Context 48) and groups simply described as 'disturbed' (Contexts 116, 211). A single context, the backfill of another scaffold pit (Context 125) is thought to be of eighteenth-century date, while another is referred to a 'late structure' (Context 117).

Given the types of context identified and the fragmentary nature of the pipe evidence - the largest has only 11 pieces - the pipes can add little to the stratigraphic interpretation of the site. The pipes in themselves, however, do provide an insight to local production and use in an area with very few excavated sequences.

Four bowls chart progress of pipe making from the first half of the seventeenth-century (Figure 1), though the middle (Figure 2) and later (Figure 3) parts of the century. The fourth example is probably of late seventeenth- to early eighteenth-century date (Figure 4). The third example (Figure 3) has a relief mark TB stamped on the bowl facing the smoker which, given the similarity of the mark and its positioning to that of Staffordshire makers, may well be the mark of Thomas Baddeley of Newcastle-under-Lyme (Barker 1985, 246). David Higgins has kindly recorded this and the following stamps for the National Clay Pipe Stamp Catalogue held at the University of Liverpool (Cast Reference 466.01). If this is the case the pipe would date from the end of his known production period (1667-1690). A fifth, fluted bowl fragment (Figure 8) probably dates from the late eighteenth- or early nineteenth century.

Three maker-marked stems are of particular interest. Two belong to members of the Wild family of Rotherham: John who was working 1722-1750, Figure 5 (White 2004, 115-117, 183; Cast Reference: 466.03) and William who is known to have been active 1764-1774, Figure 6 (White 2004, 115-7, 185; Cast Reference: 466.04). The third stamped stem is marked BOUSKIL and is probably the product of Christopher Bowskill of Chesterfield, c1700-1756, Figure 7 (Oswald 1975, 165; Cast Reference 466.02). A final nineteenth-century stem has the moulded frame design to take a maker's name, but no actual lettering within it (Figure 9).



Figures 1-9: Clay Tobacco Pipes from Bolsover (Drawn by the author).

Despite the known existence of pipe-makers in Bolsover throughout the eighteenth century and into the nineteenth century (Oswald 1985, 165-6), this small group gives no hint of pipe-making in the town itself, rather of a small market centre reliant on products from elsewhere. Whilst Chesterfield is only 10km to the west, Rotherham is 22km to the north and Newcastle-under-Lyme 67km to the south-west. It would seem that the sample of only 39 fragments in all is too small to represent the full range of pipe-making and use in the town.

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Tubal Scriven of Bristol & London

by Roger Price

This account was inspired by the recent publication of Philip Woollard's notes on the pipemakers of St Giles Cripplegate (Woollard 2003a & 2003b). In his article, Woollard referred several times to a pipemaker with the unusual name Tubal Scriven, or Scrinon. Continuing research into the pipemakers of Bristol shows that he was almost certainly born in Bristol before moving to London. The link is not actually proven, but the name is distinctive and Scriven disappears from the Bristol records only a few years before he pops up again in London (Price, forthcoming).

The Scriven family had lived in Bristol from at least the 1580s, and perhaps even earlier than that. The surname was rendered both as Scriven and as Scrivener, with the variant spellings usual at the time. John Scriven (Tubal's grandfather) had been a smith, but no record has been found that he served an apprenticeship or took his freedom. John Scriven and his wife (name unknown) had at least one child, named

Anthony, who was probably born c1585-7 if he were the usual age on being apprenticed. John Scriven had died by the time that Anthony was apprenticed as a gunmaker to a Richard Addis on 27 May 1601. Anthony Scriven was made free as a gunmaker on 12 November 1608. He had married by 1610, but no record of the marriage has been found. The wedding probably took place at St Michael's Church, but the register for the period before 1653 was lost in the seventeenth century, so it is most unlikely that any details will be found. However, by chance a single bishop's transcript for the year 1610 survives, and it records the baptism of Tubal, son of Anthony Scrivener, on 19 March 1610/11 (Price, forthcoming).

This Tubal was the future pipemaker. According to the Bible, Tubal-cain was 'an instructor of every artificer in brass and iron' (Genesis 4:22) – and the future pipemaker was presumably given the unusual name in recognition of his grandfather's and father's trades. There is no evidence that Anthony Scriven ever ran his own smithy, for he never took any apprentices. Some time before the beginning of 1628 he died and Tubal was apprenticed as a smith on 31 January 1627/8 (Price, forthcoming).

Tubal's master was Samuel Lewis. Samuel Lewis himself had come from a family of blacksmiths, and was made free in that trade in 1604. He and his wife Elizabeth had established their own business by 1605, when they took on their first apprentice. Lewis ran his smithy at the foot of what is now Christmas Steps, in St Michael's parish. At the time, this was a steep lane leading north from Frome Bridge out of the city, so it lay at a prominent location. What is particularly interesting is that although the Lewises took on another apprentice smith in 1611, after a gap of somewhat more than 12 years they took on three apprentices in quick succession during the period 1624-6 – but the boys were to be trained as pipemakers rather than as smiths. How Lewis got into the pipemaking trade is not known, but he probably saw a niche in what was still a young but flourishing industry. The first Bristol pipemaker Miles Casey had run his workshop and distillery just along the road in Lewins Mead until his death in 1617; and the first person to take an apprentice pipemaker in Bristol (Richard Berryman) had established his manufactory in the same street by 1619. Samuel Lewis would probably have had ample opportunity to observe the essential skills of pipemaking when visiting his neighbours, and he was accustomed to working with fire. The Lewis Family was to become of importance in the pipemaking industry of Bristol: Samuel and Elizabeth's descendants worked in the business until the early nineteenth century. Nevertheless, it seems that pipemaking was only ever a sideline for Samuel and Elizabeth Lewis because, at the same time as they took on the three apprentice pipemakers, they also took on more boys to be taught as smiths. Of the eight apprentice smiths that they took on between 1625 and 1646, Tubal Scriven was the fourth (Price, forthcoming).

Tubal Scriven never took his freedom, either as a smith or a pipemaker, and as far as is known he never managed to establish his own business. It is thought that he stayed on to work with the Lewises after completing his term of service – but he worked as a

pipemaker rather than as a smith (or perhaps he worked in both trades as the need arose). On 2 August 1637, the minutes of the Bristol Quarter Sessions note that Tubal Scrivener, tobaccopipe maker, was on bail of £10 for his appearance at the next Sessions. A smith named William Okely and a pipemaker named Henry Smith each stood bail of £20 for his appearance. The charge against Scriven(er) is not clearly stated, but an obscure note under the bail record notes '*for waitinge in St Mich.'s Church*'. This has not been satisfactorily explained, but it would appear that he was accused of some irregularity when he attended St Michael's Church – or perhaps he failed to attend at all. On the same day Bartholomew Lewis, son of Tubal's former master Samuel Lewis, also appeared at court; and the layout of the manuscript suggests that he was charged with the same offence. This points to a continuing link between Scriven and the Lewis family. No record of the outcome of the charge has been found (Price, forthcoming; Bristol Record Office, JQS/M/3, fo84v).

No record of Tubal Scriven has been found after 1637 in any of the Bristol records examined so far. It seems that by the spring of 1642 he had married and was living in St Giles Cripplegate, London. As far as is known, he was the first pipemaker to quit Bristol to find work in the capital. It is not known when he left Bristol, or why he chose to do so. There was ample scope for work in his native city either as a smith or as a pipemaker. Perhaps there were personal reasons: or maybe he was motivated by the threat of plague or the events leading up to the Civil War – but none of those wider issues seems to have driven away other pipemakers, and London would not seem the obvious place to get away from the stirring events of the time. Nor is it known whether Tubal had married his wife Margery (or Margaret) in Bristol or in London. No record of the wedding has been found in any of the obvious Bristol parish registers; but for the reason given above, if he had married at St Michael's that will never be known. Woollard does not make it clear whether he included in his lists people who were not stated in the St Giles registers to be pipemakers; but further research would ascertain that.

What is known of Tubal's subsequent life, taken from Woollard's notes, need only be summarized here. He and Margery settled in St Giles Cripplegate, where he found work as a pipemaker. They had at least four children (three daughters and a son who was also named Tubal) between 1642 and 1654. Margery died in November 1654 and Tubal Scriven married Jane Robinson at St Giles in the summer of 1655. They had at least two children. Tubal Scriven died, apparently of 'dropsy', in March 1663 at the age of 53 (Woollard 2003 a & 2003b).

If any SCPR member has any further information concerning Tubal Scriven I would be delighted to receive it.

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Acknowledgements

I am most grateful to the City Archivist John Williams and his staff at the Bristol Record Office for their unflinching kindness and patience during the years that the Bristol research project has been going on. I would also like to express my thanks to Susie White for passing on details from Philip Woollard's notes held in the NCTPA.

Smoking Competitions

by Ron Dagnall

On reading the article about the Bruges Smoking Club and their pipe smoking competition (SCPR 64, pp23-33), I was reminded of a cutting from a local newspaper which I had collected many years ago.

Taken from the Ormskirk Advertiser,
Thursday, December 19th, 1963.

Mrs. Corby is Britain's pipe-smoking champion

FOR over an hour, Mrs. M. Corby, of Maghull, puffed at a clay pipe on Saturday night, to become the women's pipe-smoking champion of Britain.

In a competition at Maghull British Legion, she out-smoked dozens of men and beat the women's previous record by one minute 15 seconds.

The pipe-smoking competition was organised at the Legion as part of a publicity campaign for Murray's Ltd. After playing a few hands of Bingo, over 90 people, 25 of them women, entered the competition.

We do not take things quite so seriously here in Lancashire!

Oliver Stonehouse

by Pete Rayner

The following photograph is of the clay tobacco pipe maker Oliver Stonehouse, who was working with John Stonehouse, as Stonehouse Bros., in Marlborough Terrace, Hull, from 1925-1929. After this date they were listed as 'shopkeepers' (Watkins 1979, 115).

The photograph was given to me by one of Oliver's great grandchildren. It struck me that we do not see many photographs of clay pipemakers at their work benches. This is a particularly nice photograph because of the detail that it shows - at least two presses, the bunches of rolls in dozens on the bench waiting to be moulded and a drying board with pipes waiting to be trimmed.



A copy of the photograph has been deposited with the National Clay Tobacco Pipe Archive.

Reference

Watkins, G., (1979), 'Hull Pipes - a Typology' in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe, I*, British Archaeological Reports (British Series 63), Oxford, 85-121.

A Not So Wild Goose Chase

by Allan Peacey

Working on tobacco pipe assemblages from the city of Worcester has inspired me to investigate a little further the available documentary sources. It is an on going project worthy of the occasional note for the newsletter. What makes the study of clay tobacco pipes so engaging for me is the way in which it opens Pandora's Box crammed full of social history.

Let us begin with a look at William Turner of Netherton, Worcestershire, tobacco pipe maker, 1725, brought to my attention by Paul Cannon (1988 24) in his interesting article on the internet as a research tool. At the time I looked up Netherton on the map, finding one such place in Worcestershire, on Bredon Hill just to the south west of Evesham.

More recently I logged on to this source and found it to be a transcript of examinations from the Quarter Sessions Roll, relating to the alleged theft of three geese and one gander.

Quarter Sessions Rolls

item: Epiphany 1725/1726: Examination of Henry Grove of Ludley re 4 geese found at his home which were stolen from William Raybold of Netherton, scythesmith & William Turner of Netherton, tobacco pipe maker: says 4 geese were found at his dwelling by William Turner & William Raybold - his son said he had the geese from Richard Hancox of Netherton for his brother Henry Grove of Stourbridge.

item: Epiphany 1725/1726: Examination of William Turner of Netherton, tobacco pipe maker: he was asked by William Raybold to go with him to search for 3 stolen geese - they went to Henry Gove of Ludley & found the geese on his pond - Gove said that Richard Hancox of Netherton had brought them. Examination of William Raybold Jr. of Netherton, scythesmith: he was asked by his father, William sr. to search for 3 geese & went with Turner to Henry Grove & found their geese & Turner's gander on Grove's pond - Henry Grove said that Richard Hancox of Netherton helped his son to them & was to bring 2 more - ref. 1/1/276/36 [n.d.]

Something didn't add up. A scythesmith on Bredon Hill? Henry Grove of Stourbridge, not impossible, but perhaps a little too far.

I have also been looking at records of apprentices for the county and have found a cluster of pipemakers around Lye, Old Swinford and Kingswinford; also many scythesmiths in this area. This is in the north of the county in the immediate vicinity of Stourbridge. I have looked for Ludley on the map in vain; perhaps it is a misreading of

Dudley. Dudley is now in the West Midlands but before boundaries were redrawn it was an outlying part of Worcestershire completely surrounded by Staffordshire and included in this outlier is the village of Netherton. Netherton, Kingswinford and Old Swinford form a triangle, each being about 7-8 miles distant from the others.

Pulling together recent work with the following the published sources, Oswald (1975), Cannon (1988 and 2002), Atkin (1994), we now have the following references to pipemakers in this locality:-

Old Swinford

1707	William Farmer	Cannon	SCPR59
1784	William Bellamy	app roll	BA9150/24
1790	Henry Bellamy	app roll	BA9150/24
1820	Henry Bellamy	Oswald	Dir

Kingswinford

1776	Isaac Bellamy	app roll	BA9150/24
1777	Isaac Bellamy	app roll	BA9150/24

Stourbridge

1800	James Nind	Cannon	SCPR 20
1713	Chitwinde	Cannon	SCPR 20
1819	William Bartlett	Oswald	Dir
1819-36	John Roden	Oswald	Dir
1824	Noah Roden	Oswald	Dir

Kidderminster

1694	Francis Rea	app roll	BA4766/23
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Lye

1835-50	Noah Cartwright	Oswald	Dir
1835	Elizabeth Millward	Oswald	Dir

Netherton

1725	William Turner	Cannon	SCPR 59
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and the following apprentices:-

1776	Elizabeth Foster	Old Swinford	BA9150/24
1777	Mary Gibson	Old Swinford	BA9150/24
1784	Phoebe Burton	Old Swinford	BA9150/24
1790	Charlotte Jones	Old Swinford	BA9150/24
1694	Edward Daniell	Kidderminster	BA4766/23

See also plan of Henry Bellamy's pipe works at Lye in the Parish of Old Swinford (SCPR 51, 34-35).

References

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Cannon, P., (2002), 'Clay Pipe Research on the Internet', *Society for Clay Pipe Research Newsletter*, **59**, 16-21 .

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Archaeological Investigations at an Industrial Site: Ohlssons Breweries, Newlands, Cape Town, South Africa

by Otto H.T. Graf

In the recent past, very few excavations have been carried out on industrial sites. The Glencairn glass factory was excavated a number of years ago (Saitowitz *et al.* 1985) and the Ohlsson brewery offered a further occasion to look at the workings of an industrial complex. In 1995, I led and directed the Phase 2 archaeological excavation undertaken at the South African Breweries, Newlands, Cape Town. The Phase 2 excavation was a continuation of the Phase 1 report on the archival and historical background of the site by Sharma Saitowitz and Charles Fenton (1994).

Following the recommendations of the Phase 1 report, the Archaeology Contracts Office (A.C.O.) of the University of Cape Town was commissioned by Gabriel Fagan Architects to investigate the area to the north of the proposed Environmental Centre. With the centenary of the South African Breweries in May 1995, coinciding with the 1995 Rugby World Cup, an ambitious project was undertaken to restore the Old Letterstedt Brewery, the Malthouse and connecting kiln. Part of this project involved building a walkway or tunnel which would lead visitors from the Malthouse and Kiln to the Old Letterstedt Brewery. The proposed plan would cut through an 'archaeological sensitive' area, adjacent to one of the older structures. Our brief was therefore to investigate this area more fully and determine the exact nature of the underlying deposit and features (Figure 1).

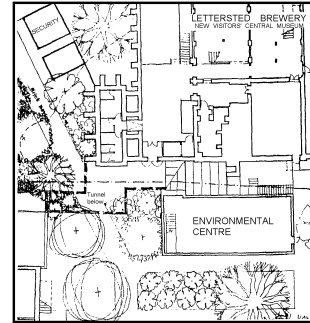
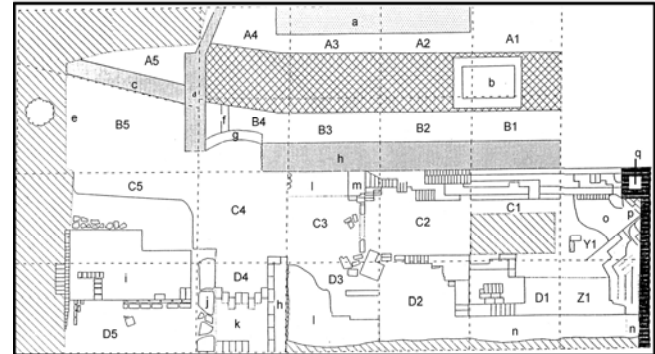


Figure 1: Site plan of Ohlssons Brewery, Newlands, Cape Town. The tunnel below area in Figure 1a (opposite) indicates the area where excavation was undertaken, while Figure 1b (below) is a site plan of the excavated area from the tunnel below area.



KEY	
a	= Old Letterstedt Brewery
b	= Tunnel
c	= Oblique Brick Wall
d	= Transverse Brick Wall
e	= Charcoal/Cinder Floor
f	= Ceramic Pipe
g	= Semi-circular Wall/Well Excavation
h	= Dressed Stone/Brick Wall
i	= Brick Floor Feature
j	= Old Stone Wall
k	= 'Cavern' Excavation
l	= Cement Floor
m	= Burnt Lower Brick Wall
n	= Flue and associated Canal
o	= Loose bricks where the Scottish pipe was found
p	= Flue with associated Furrow
q	= Proposed Environmental Centre

Prior to a discussion of the artefacts and clay pipe material found, a brief overview of the site is required. The first Dutch occupation of the Liesbeeck river valley was by free burghers who were granted tracts of land to grow grain, fruit, tobacco, vegetables and cultivate vineyards for the VOC. Interestingly, the Liesbeeck River was then known as the 'Amstel' (Saitowitz and Fenton 1994) - one of the many brands of beer locally available today.

As the water from the Liesbeeck was of primary importance, it is not surprising that when the first farms were granted to the free burghers, they were built close to the river bank. Historical records show that water used for making beer at Ohlsson's was supplied from the Newlands spring. In fact the actual site of Ohlsson's Cape Brewery in Newlands has been associated with beer brewing since about 1826 (and possibly even earlier), with Jacob Letterstedt listed as a brewer in the 1826 Cape Almanac (Saitowitz and Fenton 1994). An 1863 plan by Willem de Smidt Jr. of the estate on which the brewery is found, noted not only the various structures (malthouse, distillery, brewery and stores), but also the various sluices/pipes/aqueducts that brought water from the Newlands Spring to the brewery. The Ohlsson's Cape Breweries Ltd., Newlands was only registered in 1889. Previously Anders Ohlsson had operated it as A. Ohlsson & Co. (Saitowitz and Fenton 1994).

The Artefacts

Although a wide ranging selection of cultural material was recovered, the small samples of material allow few inferences into the site. The small quantities of cultural material, except for the hundreds of bottles, can be expected at an industrial site. Similarly the numerous metal and iron artefacts that were found, including a large collection of barrel hoops of various sizes, can be expected as they did relate directly to the commercial activity practised on site. In contrast a very small variety of faunal material was recovered. This can be expected as the site did not fulfil a residential function or a leisure activity like a tavern. The clay pipe material may too have been dropped there by chance.

Only four fragments of tobacco pipes were found. A British/Scottish stylised pipe stem fragment, roughly dated to between 1830 and 1880 was found in light brown soil in B2. Other than a decoration on the pipe stem, the only letter visible is an 'S' (Figure 2). Another stylised pipe stem fragment was found as well. The stylised section is identical to the drawing in Taylor *et al.* (1979, 285, fig. 2, no. 14), which is described as a plain Gladstone (Figure 3). A mouthpiece fragment of a British/Scottish pipe was found in B5 (not illustrated). However, the most complete tobacco pipe was found in the loose rubble in front of the flue area in Y1. The pipe has the following letters running on both sides of the stem: 616 TW & S (Figure 4). '616' refers either to the mould number or to the catalogue number.

In the last quarter of the nineteenth century catalogues became more readily available to both individuals and firms, and was not limited to tobacconists. Individual orders could therefore be placed (Sudbury 1983). 'TW & S' most probably refers to Thomas Whyte & Son. Although no pipe stems with these letters have been found, a pipe stem with T. WHITE & Co./EDINBURGH was excavated from the Harrington Street site (Graf 1992), a site with occupation post-dating 1839, however the artefact collection dates to nearer c1860. The Edinburgh firm of T. Whyte and Company was in business between 1832 and 1864 (Oswald 1975) Thereafter no evidence of its presence is known.

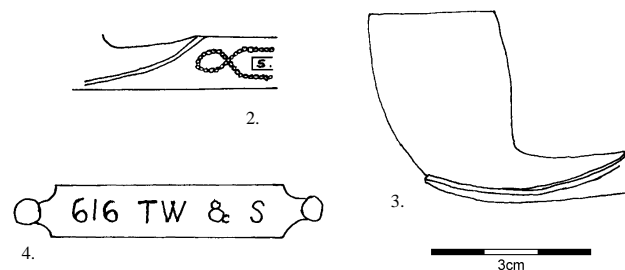


Figure 2: British/Scottish? Stylised pipe stem with only one letter visible

Figure 3: A Gladstone plain pipe.

Figure 4: Pipe stem with the letters "616 TW & S" on it.

The nineteenth-century date for the collection of clay pipe material is confirmed by the ceramics and glass bottles. Although a few ceramic pieces - one or two fragments of export ware porcelain, transfer-printed ware and a fragment of shell edged ware - and a small round stoneware jar were excavated, all were of nineteenth-century manufacture (Klose *et al.* 1993). As can be expected various bottles in brown and green glass, with the letters Ohlsson's or Cape Breweries or a combination of both were frequently found throughout the site. Bottles of the same style were also found in different sizes. These glass bottles had ceramic stoppers with different patents taken out on them. The majority of the excavated bottles probably date to when The Ohlsson's Cape Breweries Ltd., Newlands was officially registered in 1889.

Since the excavation, an additional pipe has been given to me (Figure 5). The shape of the bowl is identical to the one listed above and described as a plain Gladstone (see Taylor *et al.* 1979, 285, fig. 2, no. 14), but has no stylistic pattern on the bowl at all. On the bowl, facing away from the smoker, are the words GLADSTONE PIPE. This is probably a commemorative pipe of Prime Minister William Ewart Gladstone's term in office. However, Gladstone held four terms of office, dating respectively to 1868-1874, 1880-1885, 1896, and 1892-1894 (Magnusson 1980, 81). Furthermore a pipe stem with the letters W.WHITE/GLASGOW was also given to me, suggesting the manufacturer to be William White of Glasgow, who was in business between 1806 and 1845;



Figure 5: A pipe with the lettering GLADSTONE PIPE on the bowl facing away from the smoker.

although the Company of William White and Sons was in use for a longer range, between 1805 and 1955 (Oswald 1975, 206).

Conclusion.

The Ohlssons site produced a number of British clay pipe fragments that have added to our collection of British material. The clay pipe material is consistent with the date for the industrial site. If other authors have additional information of the clay pipe fragments found here, I would appreciate any correspondence.

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The SV and WV Marks – a Mystery Solved?

by Richard Le Cheminant

With the exception of TD, the SV mark has probably been the subject of more speculation as to origin than any other on an English clay tobacco pipe. The most recent appraisal of which I am aware is Adrian Oswald's summary of well over twenty years ago (Oswald 1984). Oswald wrote that the SV stem mark was widespread in London from c1610 and occurs throughout virtually the entire seventeenth century. During this period the mark was also commonly used at other pipemaking centres across the country, in particular, Lincolnshire (over 100 examples, three extending into the early eighteenth century (Wells 1979)), and Yorkshire (25 examples). Additionally, Oswald recorded a scattering of SVs from the West Country, other Midlands sites and East Anglia although, Lincolnshire apart, the substantial majority probably originated in London; almost certainly, a further six from Colonial American excavations did so. There are also some SVs in the deposits of the Museum of London Archaeology Service (MoLAS). While incuse stem impressions are not uncommon in the early seventeenth century, to my knowledge, none (apart from WV – see below) is in a vertical format with one letter inside the other.

As Adrian Oswald noted, the SV mark considerably exceeds those of all other seventeenth century pipemakers, both in its quantity and distribution, with the pipes generally well finished and, frequently, polished. Virtually every impression is at the top of the stem near the junction with the bowl, although a few are on the back or base of the bowl, with the letters stamped separately; they are found occasionally also on pipes that carry a conventional maker's mark. Oswald suggested as early as the 1960s that SV stood for 'Smoke Virginia', but was baffled by later finds from the River Thames London foreshore of five early seventeenth-century bowls bearing an incuse WV stamp in the typical SV style. All in all, he concluded that the two marks suggested a pipemaking family of at least three generations, beginning in London in c1610 and moving out to other parts of the country over the remainder of the century, while retaining its base in the capital. And there the mystery has remained.

Last year I visited an important and fascinating exhibition, *The New World 1607-2007*, curated by Hazel Forsyth of The Museum of London, at London's Museum in Docklands. The exhibition marked the 400th anniversary of the first permanent English settlement in America, at Jamestown, Virginia. In one of the display cabinets adjacent to an early seventeenth-century pewter platter, bearing the arms of The Tobacco Pipemakers' Company, was a descriptive caption:

Many tobacconists advertised the Virginian Weed with carved and painted [American] Indian figures for their shop signs, and issued tokens with an Indian holding a pipe or tobacco leaf.

In *The Shorter Oxford Dictionary*, which dates from 1606, the colloquial 'weed' is given as the meaning of tobacco, on the assumption that, to the discoverers of the New World, the tobacco plant resembled a weed more than a flower. 'Virginia Weed' therefore or, perhaps, 'Virginian Weed' could fit quite convincingly as the origin of the WV mark on seventeenth-century clay pipes (Figure 1), a companion or alternative to 'Smoke Virginia' for the SV mark (Figures 2-5), as Oswald had originally surmised. The very few recorded examples of the evidently early and short-lived WV may be accounted for by smokers' rapid perception of its derogatory implication – a flower by any other name, and over three hundred and fifty years before Bill and Ben at that..... However, if the theory holds up,

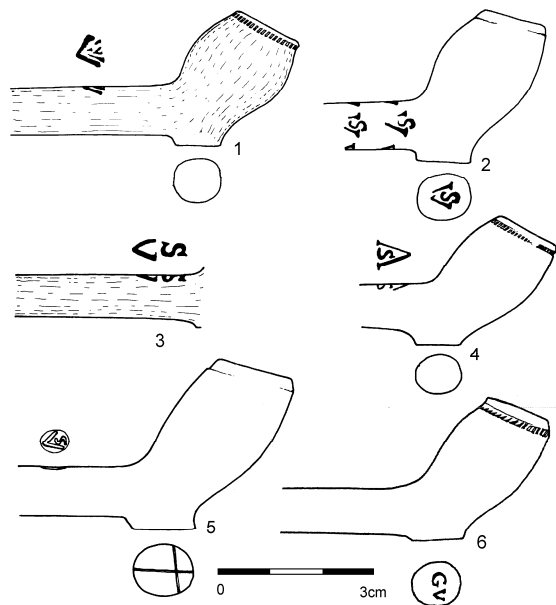


Figure 1-6: 1 & 2 from London (Elkins Collection); 3 to 5 from Beverley (Rayner Collection); 6 from Guildford (Guildford Museum). Drawn by David Higgins.

why not VW, rather than the reverse – perhaps because W fits inside V in the same way that S does, so standing for 'Weed from Virginia'. Insufficiently catchy for a successful slogan? And would the humble pipemaker have promoted New World tobacco in such a derogatory manner, given its widespread popularity? Possibly not. Or would he have dared to advertise the product in the face of King James I's celebrated 1604 'Counterblaste to Tobacco', which described the herb as the 'noxious weed'? Evidently yes, given the parallel SV mark; perhaps the absence of the pipemaker's initials in all but a few instances was to provide anonymity in the face of royal wrath. The monarch publicised the dangers of smoking well ahead of his time, and in a manner that would surely win the whole-hearted approval of contemporary medical opinion :

'A custome lothsome to the eye, hatefull to the Nose, harmefull to the braine, dangerous to the Lungs, and in the blacke stinking fume thereof, nearest resembling the horrible Stigian smoke of the pit that is bottomelesse.'

A bowl with the incuse base stamp GV (Figure 6) of c1640-60 has been noted from Guildford, Surrey (Higgins 1981). I have considered a possible link with the SV and WV marks but, although the surname initial V is uncommon, do not think there is a connection, particularly in the light of my overall conclusions.

I am grateful to Ivor Noel Hume for his comments on this theory; equally, it would be good to know society members' reactions in the next newsletter. And if anybody feels so inclined, there may be scope for further research about these perceived slogans in the records of The Society of Apothecaries, The Grocers' Company, the Port Books for London on tobacco consignments, The William and Mary Quarterly (Virginia) and The Virginia Department of Agriculture. The Roxborough Ballads and Sir Ambrose Heal's records of seventeenth century trade tokens in the British Museum are other possible avenues. Thanks to Hazel Forsyth for this information. (The records of The Tobacco Pipemakers' Company were mainly destroyed by enemy action in World War II).

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**The J R Bruce Collection of Clay Tobacco Pipes
in the Manx Museum**

by Peter Davey

J R Bruce (1894-1986) was a biologist stationed at the marine biological laboratory at Port Erin, Isle of Man, having been brought up on Merseyside. Although a specialist in the physiology of marine organisms he was a keen amateur archaeologist and took part in survey and excavation work throughout his life. On his death a collection of 16 clay tobacco pipes found their way to the Manx Museum where they were never formally accessioned.

Fifteen of the pipes are described on a card in the Museum as 'from the collection of Dr Thursfield, Much Wenlock; purchased, 1907, by Mr W Moulton at Much Wenlock Town Hall'. There is also a letter from Moulton to Bruce, dated October 18th 1919 in which he quotes extensively from *The Victoria County History of Shropshire* on the subject of pipe-making in Broseley, the names of the makers represented in the collection being underlined. It seems likely that Bruce acquired the Shropshire material in 1919 while he was still doing research at Liverpool University and before his move to the Isle of Man in 1921. David Higgins in his PhD thesis (1987) has demonstrated both the complexity of the Thursfield Collections and also their importance. This small group adds a further dimension to that picture.

It also seems probable that Bruce found the 16th pipe 'at or near Dove Point, Meols' while he was still resident in Wirral.

Nine of the Broseley-style pipes have tripartite, square relief stamps on Atkinson Type 5A bowls; a further two have bi-partite stamps as follows (details in square brackets follow Atkinson 1975, Appendix A and B, 45-8):

Tripartite

OLI/VER/PRICE

IOHN/ROB/ERTS 1684-1694] [

WILL/WILK/ISEN 1637-1683] [

IOHN/HARTS/HORN died 1733] [

THO/OVER/LEY [Many seventeenth and early eighteenth century individuals; this type 1720-40]

		[
	1732; recorded by Oswald & James but not seen by Atkinson]	
RICH/ARD/LEGG		[
	1651-1714]	
RICH/ARD/UPTON		[
	1674-1690]	
MOR/RIS/DECON		[
	1683-1698]	
WILL/.AT/..ES		[
	not identified]	
<i>Bipartite</i>		
ION/JONES	[1650-1700] (several individuals)	
WILL/BRION	[1673-1740; pipes scarce c1690-1700]	

In addition three of the pipes are Atkinson Type 2 in form and have relief stamps on the bowl facing the smoker. One, in a circular frame reads Sam Decon [c1650-80], another in a circular frame has the letters MD, probably the stamp of Morris Deacon (*cf* above) and the third has the letters IL in a more complex squarish, scalloped frame and is probably the product of John Legg [1655-1699]. A final bowl in Atkinson Type 1B is unmarked.

The bowl from Dove Point is a spurred form of mid-seventeenth century type with a distinctive Rainford-style stamp containing the letters HH on the bowl facing the smoker. This stamp occurs widely throughout the Mersey region and also within the northern Irish Sea area – for example in the Shop Street, Drogheda group (Norton 1984, 202-3). It has recently been published as part of extensive collection of artefacts from the Meols area of Wirral (Higgins 2007, 267-8; pl. 70, 3565).

Given that this collection of pipes did not have Isle of Man provenance the Manx Museum were persuaded to transfer ownership of the Dove Point pipe to Liverpool Museum in 1992 and the Thursfield pipes to Ironbridge Gorge Museum in 1993.

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In Praise of Pipes

by Ron Dagnall

I discovered the following verses in an article entitled 'The Story of the Tobacco Pipe' by T. P. Cooper in *The Reliquary and Illustrated Archaeologist*, (New Series, Vol. XII., London, 1907).

"From the great number of 'clays' picked up bearing the initials T. D., the modern clays used in America are vernacularly known as T. D.'s. A Yankee enthusiast writes in praise of his familiar 'T. D' in the following manner :-

You may take the meerscham with amber bit,
And the briar too – for not one whit
Will I miss them after a day or two:
But without the other I could not do,
For some bond holds us, don't you see ? –
I never could part with my old 'T.D'
A bond of friendship that seems to grow
With the years that come, and the years that go :
A something mingling our lives in one –
Old tasks performed, new works begun,
And sometimes musing I sit and think,
What binds us fast to this friendly link ?
While then, in answer it seems to say –
'Old pal, we both have been formed from clay.'
Then I understand how it comes to me,
This love I bear for my old 'T.D'."

Help Wanted in the Identification of Makers Names on Pipestems

by Otto H.T. Graf

During research into Dutch clay pipes, I noted the maker's names on the band on thousands of pipe stems. The list below has been edited from the original list in Graf (1992) so as to include only those of Dutch origin and those with more than three letters legible on the stems themselves. Only a few of these names have been identified, e.g. Leendert Buijs (?), Jac de Vos, V. Houte, Jacob Nobel, Barend van Berkel, and Jan Woerle. Despite this, the list below includes a number of others that should be identifiable. Any references or information on any of these would be appreciated.

A.BRAHM	A.BREMMER	A.V.K/IN GOU
A.VEN	A:D:V_/IN GO_	A:KALF_
A:_KEULEN	ABRAHAM VAN.D.BERG	ABRAHAM/BERIND:BE
ADAM	ADOB:B	AIREL
ASOUFREU_/ASOUFREU·	A·VERM_	B.ELING
B.HGENAR_	BARENT/V.BERKEL	C.V.LEEWEN/IN GOUDA
D.D.ROS_	D:DIRK/IN GOUD	D:DIRKA/GOUDA
DANENS	DE VOGEL	DE·IONG/LEENDER
DE·IONGH	DIRCK	DIRK
DIRK BUYS	DYK	DYKMAN/IN GOUDDA
D·BRON_	D·D·RONDE/IN GOUDA	D·STRA_
E·VENZYL/IN GOU	E:FON_D/ON	EI·V·WI_/GOUDA
ELOET_·IOOST/IN GOUDA	END:BOS_·/IIN·G·JOUA	ENDAIVE/N GOUDA
ENDERT	F·VERZYL·/IN GOUDA	FENIVAN/·DE VELDE
FRANS VAN DE VELDE	G·IONKE	G·V·SCHUF
G·MARBLIN	GILLES·EONKER	GIRREBON
GROENDA_S/IN GOUDA·	H·M·HOOF/IN GOUDA	H·DE·IONG
HEND:	HILLI_	HOEN

I.MONK/IN GOUD	I.NOBEL	I.NOBYL
I.UYT	I.V.KEEWEN	I.V.KEULEN
I.V.LEEW[EN][N]-GOU	I.VERZYL/IN GO	I.W.ME
I:DE:VOGEL/IN GOUDA	I:KLARIS	I:N:BOOM:
I:V:D:B	I:W:DERI/OUDA	IACOB:BO
IAC-DE VOS	IAN BOM	IAN PUYT-/N GOUDA-
IAN V.BECK/IN GOUDA-	IAN.V.BEE	IERS/ESON
IN:DWANI-	IOCAB:BE/[IN]:GOUDA	IOGOUDS
IONK/IN GOUD	IONR_	IOOSTELOGT/IN GOUDA
IORB	IURI-WES-/TERHOF**	IWOERLE/IN GOUDA
KAC__V_D_K	KEYGER	KOEE
KOF	KRYGE_/IN GOUDA	KUYLEYK/IN:GOUDA
KVERB	L.BUIS/IN GOUDA	L.NOBEL
LEENDE[R]	LERIE	LIEVEP
LING-D	LUCKA	LUYTER-
L_ND_BO	L-V-PYL/IN GOUDA	M.MAN_
M.MONK/IN GOUDA	M.MONT/GOUDA	M.V.WYMEN
M:BREM_	M:MONN_	MAERLING/IN GOUDA-
MELCHIO_/HI::IGE	M-VERZYL	N.V.YSEN
NIVELD	NLEU	NOOT
NUJ[LAND]	OON-A	ORNELK
OUTNAM::	O_LAN-	P.SCHENK
PE_I:VAN	PPFENB_/PPFENBERG	PPFRS W.IUHT
PRINCE/IN GOUDA	PYPE/KRUIS	P.LEK/IN GOU
R:VERD_/N:GOUDA	RAHM/N.D.BE	RAHM-AR
RANSO	RET/GOUDA	RKA-/IN GOUDA-
RON/GOUDA	RUYNEL-	RYG/IN GOU

RZYL__V	S.REVET_	SCHIPPER-/IN GOUD
SCHOLTEG	SPE[_]NAA	SPIRNAY:/GOUDA-
STCHOL	SUELLER-/IN.GOUDA-	SWAB_
SWYM_/IN GOUD	T.DE.VINK-	TEUNIS
THO_/GOUD	V.BEEK	V.D.R_G/IN GO
V.DWW/IN GOUD	V.HOUTE_	V.WYMEN
V.ZYL	VAN D.BE	VAN DE VELDE
VAN DYK/IN GOUDA	VAN ION/VAN IOU/IN	VAN-AN-
VERBLAU_/GOUD	VERBY-R-	VERGEER
VERW_ES[S]	VISSER/MARGIE	V_ADDY
W.DER[L]	W.LEEWE	W.SCHIPPERS
W.V.GERK/GOUD	W:DE:/IN:GOU	WEN/IN GOUDA
W__VEE	YMEN	ZYL/OVL
V.KE/IN GO	__LAN_	__AN.V.BEE_
EENDE	_ERF/_UD	_EVEP/IN GOUDA
_E-ION	_GENAR-	_HEND:DOS
_HGERAR-	_IEGO[U]	_IMON_/IN GOUD
_IRREBO/GOUD	_LABR_	_M:VELDER
_MONA	_NOLAND-	_R.V.D/IN GOUDA
_RHOF	_ULAND/_UDA-	_UME
_V.D.WER[P]/IN GOUDA	_V:NOO_/N GOUDA	_V.WWYMEN
_YGE_RYG	__AHAN/AND_	__E:LENS/GOUDA-
__ON[AU]	__BLINGK	

NB: The use of the character "_" indicates that there is a letter present, but that it is too faint, to be distinguished.

Reference

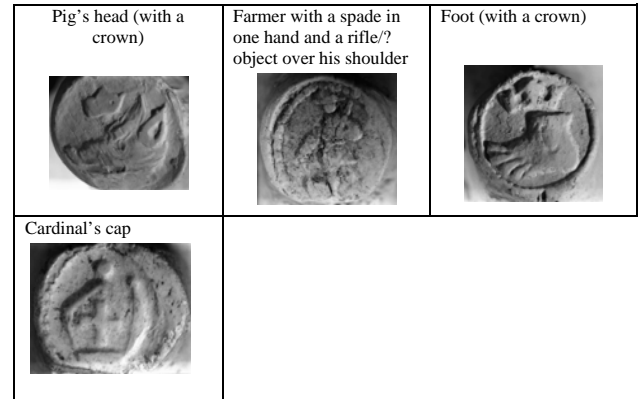
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Help Wanted in the Identification of Unlisted Heel Marks

by *Otto H.T. Graf*

As in the case of the maker's names on the pipe stems from various sites in Cape Town and from certain rural sites as well (Graf 1992), a number of heel marks could not be cross-referenced with those found in Duco (1982) or in other reference works. This could either mean that they are not of Gouda manufacture or alternatively that they are plagiarised forms of known makers.

33 (without a crown)	AOS	AW (with a crown)
B (without a crown)	BH (with a crown)	CDM
CP (with a crown)	CT monogram	DVF
DVR (without a crown)	EC	FH (with a crown)
GMI	HC (without a crown)	HDS
IE (with a crown)	IVA	IVT
KB (without a crown)	K[K] (with a crown)	LDR
LE (with a crown)	LR (with a crown)	LW (with a crown)
MK with a star	O (with a crown)	PA (with a crown)
PD (with a crown)	PE	PKF
PM monogram (without a crown)	SW	TP (with a crown)
UVE	VB (without a crown)	VI (with a crown)
VT (with a crown)	W (without a crown)	WSV
Bass (fish?) (without a crown)	Buck (with a crown)	ladder with the initials ?S
Pot (with a crown)	Teapot (different type of teapot from that referenced by Duco (1982))	Arrowhead (with a crown)



Any information on these unlisted heel marks would be particularly useful or if anyone can indicate where one can find a more comprehensive reference source, either in English/French/German or Dutch, it would be appreciated.

References

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West Country Pipe marked Giles Langdon with Circular Mould Scars

by *Heather Coleman*

A number of West Country pipes have come into my possession recently and I thought I would write briefly about one of these, which might be of interest (Figure 1). This pipe bowl was found in the area of Dorchester, although I was not able to trace the

exact location, and is stamped on the base of the heel with the name of Giles Langdon



Figure 1: Giles Langdon pipe (photograph by the author).

The form is typical of those produced by West Country pipe makers at the beginning of the eighteenth century that were sometimes referred to as 'country pipes' with very wide, truncated looking rims. Of similar character are those marked by the Webb family of Chard, Will Pitcher and another marked Giles Langdon. A number of these are detailed in a paper by D.R. Atkinson (1986)

What caught my attention with this particular example, was that on the bowl away from the smoker, close to the rim, appear two large circular mould scars, which are almost certainly the result of some sort of damage or repair to the mould. It is not unreasonable to say that this rather squat form may be an altered mould that has been reduced slightly in height. Another possibility might be that this was an old mould that has been adapted to reflect the latest style or trend in bowl form.

As a pipe maker myself it is quite common for me to 'evolve' some of my earlier moulds while I prepare other newer ones simply because people are asking for pipes and I have no other moulds available at the time. So I can see how the same processes might be discovered on early pipes.

If anyone has any thoughts on mould adaptation or reuse, the author would be pleased to hear from you.

Reference

Atkinson, D.R., (1986), 'English West Country Pipes ca. 1680-1720' in Byron Sudbury (ed.) *Historic Clay Pipe Studies*, 3, 111-123.

Clay Tobacco Pipes from Excavations at Eyre Street, Sheffield

by Susie White

Introduction

The clay tobacco pipes discussed in this report were recovered from Eyre Street, Sheffield, by a team of archaeologists from the Archaeological Research and Consultancy at the University of Sheffield (ARCUS). The site code used for this work was 982e.

The excavations produced a total of 78 clay tobacco pipe fragments, consisting of 18 bowls, 59 stems and 1 mouthpiece from a total of nine different pipe-bearing contexts and one unstratified deposit.

The Context Groups

The pipes from this site are first considered in their context groups, before a more general discussion of the pipe evidence from the site as a whole. Details of the pipes from each context are provided as a context summary in Table 1 below.

Tr	Cxt	B	S	M	Tot	Date Range	Comments
1	110		2		2	1800-1900	Two plain stems C19th type.
1	118	8	13		21	1800-1910	Two of the bowl fragments in this group join (fresh break). Six of the bowls are plain spur types with a thin upright bowl. Three different moulds are represented by these plain bowls and all of the bowls appear to be spur types. All of the bowls are likely to date c1830-1860. All of the stems are plain but appear to be from long-stemmed pipes. One has traces of green glaze.
2	214	1	1		2	1800-1900	Single plain stem and a small bowl fragment, both appear to be C19th types.
2	221	2	10		12	1790-1880	There are only two bowl fragments in this group, both with moulded decoration. The bowl with the leaf decorated seams is a very squat bowl of c1840-1880. The other bowl has flutes on the lower half and swags above, most likely c1810-1860. The stems are all plain and appear to be of late C18th or C19th types.

2	222		2		2	1790-1900	Two small plain stem fragments most likely to be late C18th or C19th types.
2	226	6	14	1	21	1790-1910	Group of very small and scrappy fragments. Five of the six bowls are plain. Two are spur forms but the other three are represented only by small rim fragments. The sixth bowl is also represented by a rim fragment but clearly has leaf decorated seams. All of the bowls appear to be of C19th types. The stem fragments are also very small and all are plain. Two of the stems fragments and the single mouthpiece have green glaze and so probably date from somewhere between 1790 and 1910.
2	228	1	8		9	1790-1900	All the stems in this group are plain. The bowl is only represented by a small rim fragment but would appear to be a C19th type.
2	229		2		2	1800-1900	Two plain stems C19th type.
3	300		4		4	1800-1900	Four plain stems one of which has been heavily burnt.
	u/s		3		3	1790-1900	Small plain stem fragments of late C18th or C19th types.
	Totals:	18	59	1	78		

Table 1: Context summary giving the total number of bowls (B), stems (S) and mouthpiece (M) fragments from each context together with the number of marked or decorated (Dec) fragments. The overall date range for the pipes from the context is then given followed by the most likely date of deposition, based on just the pipe evidence. Finally, any general comments about each context are given.

Only three of the nine groups of pipes contained ten or more pipe fragments. In the following description of these three contexts, the total number of pipe fragments recovered is given, where the first three figures represent the numbers of bowl, stem and mouthpiece fragments respectively, followed by the total number of fragments recovered as a whole. For example, for (1/2/3 = 6) would represent 1 bowl, 2 stems, 3 mouthpieces giving a total of 6 fragments. It should be noted that all three of the larger context groups from this site are deposits of 'made ground'.

Trench 1, Context 118 (8/13/0=21) Context 118 is a deposit of made ground in Trench 1 and produced a total of 21 clay tobacco pipe fragments comprising eight bowls and 13 plain stems. Two of the bowl fragments in this group join and come

from a single fluted bowl that is most likely to date from c1830-60 (Figure 4). The remaining bowls, also of c1830-1860, are all plain spur types with just three different moulds represented (Figures 1-3). All of the stems are plain but appear to be from long-stemmed pipes and one has traces of green glaze. The most likely date of deposition for this particular group is c1830-1860.

Trench 2, Context 221 (2/10/0=12) Context 221 is another deposit of made ground, this time from Trench 2, and produced 12 clay pipe fragments comprising two bowls and 10 plain stems. Both bowl fragments have moulded decoration. The first of these dates from, c1840-1880 (not illustrated), and is a very squat bowl with leaf decorated seams. The second, dating from c1810-1860, has flutes on the lower half of the bowl with swags above (Figure 5). All of the stems in this group are plain but would appear to be contemporary with the bowl fragments. The most likely deposition date for this particular group is therefore, c1840-1880.

Trench 2, Context 226 (6/14/1=21) Context 226 is yet another deposit of made ground, this time for a yard surface in Trench 2. A total of 21 clay tobacco pipe fragments were recovered comprising six bowls, 14 plain stems and a single mouthpiece. Although this is one of the larger groups to have been recovered from the site, it is essentially made up of very small and scrappy fragments. Five of the six bowls recovered appear to be plain. Two of these are spur forms but the remaining three are represented only by small rim fragments. The sixth bowl is also represented by a rim fragment but clearly has leaf decorated seams. All of the bowls are nineteenth-century types. The stem fragments are also very small and all are plain. Two of these stem fragments and the single mouthpiece have green glaze and could therefore be as late as c1910. The most likely date of deposition for the group as a whole, however, is c1830-1860.

The Pipes Themselves

The pipe assemblage recovered from the excavations is not very large. For the most part the fragments recovered are rather small, scrappy pieces that appear to be associated with made ground from under floor and yard surfaces. There is one group, however, from Context 118 that produced some interesting bowl forms and these are discussed in more detail below.

At least three different mould types are represented by the plain bowls from Context 118 (Figures 1-3). All three bowl forms are very similar in that they have a very funnel-like form that has been neatly produced and finished. These three forms can be defined as follows: -

Mould A (Figure 1) is represented by three different bowls, A, B and C. This mould type is characterised by two small dots on the right-hand side of the seam facing the

smoker. In all three cases an internal bowl cross is clearly visible inside the bowl cavity.

Mould B (Figure 2) is represented by two different bowls, D and E. This mould type is characterised by a small lump on the left-hand side of the seam facing the smoker. Again an internal bowl cross is clearly visible inside the bowl cavity.

Mould C (Figure 3) is represented by just one bowl, F. This mould type is characterised by a small lump on the right-hand side of the seam facing the smoker. This particular example also has a production flaw on the seam away from the smoker but has no internal bowl cross.

Context 118 also produced a single mould-decorated bowl with traces of an internal bowl cross (Figure 4). The design is the same on both sides and comprises six-flutes with leaf-decoration on both seams. There appears to be traces of flutes and swags around the rim, but this part of the decorative scheme has been severely truncated suggesting that either the top of the rim is badly worn, or that the bowl height within the mould itself has been reduced.

This group is of interest in that it has provided a small group of mid-nineteenth century bowl forms that may well represent a contemporary group. The majority of the bowls are plain and, although they share a very similar overall form, at least three different mould types are represented. This shows that the form was sufficiently popular for a number of different moulds to be required to meet the demand. The fluted bowl has a similar underlying form to the plain examples and several of the pipes have an internal bowl cross, which appears to have been a regular characteristic of the locally produced pipes at this period.

Conclusions

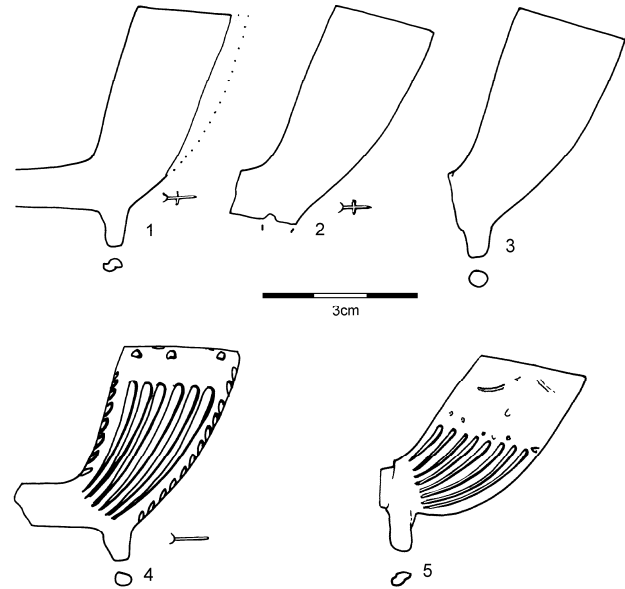
The Eyre Street assemblage is relatively small and, for the most part, does not contain anything particularly remarkable for Sheffield. Context 118, however, produced an interesting little group of plain, but quite distinctive bowl forms, from three different identifiable moulds. These date from the mid-nineteenth century and presumably reflect the styles that were being produced in Sheffield at this period.

Reference

Higgins, D.A., and Davey, P.J., (1984), *Draft Guidelines for Using the Clay Tobacco Pipe Record Sheets*, unpublished manuscript held by the National Clay Tobacco Pipe Archive, University of Liverpool.

Illustrations

All illustrations are at 1:1 and are by the author.



1. Spur bowl of c1830-1860 (Mould Type A). No burnish; internal bowl cross; rim cut; stem bore 4/64". From the same mould as bowls A and C in this group. (Context 118; Bowl B)
2. Spur bowl of c1830-1860 (Mould Type B). No burnish; internal bowl cross; rim cut; stem bore 4/64". From the same mould as bowl E in this group. (Context 118; Bowl D)
3. Spur bowl of c1830-1860 (Mould Type C). No burnish, no internal bowl cross; rim cut; stem bore un-measurable. (Context 118; Bowl F)

4. Spur bowl of c1830-1860. No burnish; internal bowl cross; rim cut; stem bore 4/64". The pipe is decorated with six flutes on each side of the bowl and leaves on both seams. Traces of possible flutes and swags towards to top of the rim appear to have been truncated. This may indicate that the mould is badly worn, or that it has been shortened. (Context 118; Bowl G)
5. Spur bowl of c1810-1860. No burnish; no internal bowl cross; rim cut; stem bore 4/64". The pipe is decorated with narrow flutes on the lower half of the bowl and with flutes and swags on the upper half. (Context 221; Bowl A)

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A Pipe from Windsor Castle

by Heather Coleman

The pipe below came to me recently with a note saying that came it was found in rubble between the floorboards in the Cannon's Cloisters at Windsor Castle during renovation work in 1967. It looks like a c1780-1810 form, but with no makers mark on the spur.

There appear to be a number of dark spots all over the left side of the bowl. Although it appears to be smoked I wonder if the cause of these spots might have something to do with a secondary use of the pipe for lighting the wick of a firearm or a cannon salute, or maybe for extinguishing a candle flame?

Has anyone come across marks like these before on pipes?



A Group of Clay Tobacco Pipes from Hemstal, Luxembourg

by David Higgins and Ruud Stam

A small group of tobacco pipe fragments has been collected by Glenys Plant during gardening activity at her house in Hemstal, Luxembourg. The house is an old building at 3 Op Der Jaich (renumbered 11 Op Der Jaich at the end of 2007), which is situated on the outskirts of this small hamlet. The pipe fragments themselves are very fragmentary but they do provide a first glimpse of the styles that were being used at this settlement in the east of Luxembourg.

A total of 12 fragments were available for study at the end of 2007, comprising one bowl fragment, 10 stems fragments and a mouthpiece. The bowl fragment is neatly made with a rounded body, a milled rim and a good burnish (Figure 1). This piece probably dates from the late eighteenth century or, more likely, the nineteenth century. The mouthpiece has a stem bore of 5/64" and a simple cut end to form the mouthpiece itself. This piece has been freshly broken during gardening, so that it joins one small stem fragment. All of the other stem fragments either have stem bores of 5/64" (5 examples) or 6/64" (4 examples), so that the pieces in this group all appear to be fairly similar in terms of their morphology.

What is particularly striking about the other nine stems is that five of them have impressed decoration on them. In one instance there is just a small surviving portion of the decoration, which could either have been a band of milling or the edge of a broader impressed border (Figure 2). In four cases, however, it is clear that the stem was decorated with a broad border of impressed squares or rectangles (Figures 3-6). In some instances, for example, Figures 3 and 4, it can also be seen that this border had a toothed edge with the main portion being made up of neatly cut indentations on a regular grid. This type of stem border was very common on pipes produced in Germany (especially in the Westerwald) and it was clearly also very common on the pipes being used in this part of Luxembourg. This style of stem decoration was used in Germany during the nineteenth century and first half of the twentieth century, and this provides the likely date for the Hemstal finds.

The most interesting stem fragment, however, has raised ribs on the seams running up to the bowl and an inverted maker's mark on one side of the stem (Figure 5). This fragment has been crisply moulded using a clay that gives a very glossy finish, so that it looks as if it has been burnished, even though it has not. There are just some possible indications of burnishing on the bowl itself, but not on the stem. The mark has been stamped after the pipe was moulded and has relief lettering that reads STAR... / SPEICHER. The end of the maker's name is not clear but it could have been STARC or STARK. This mark can be attributed to one of the Starck family of pipemakers who were working just across the border in the Trier area of Germany.

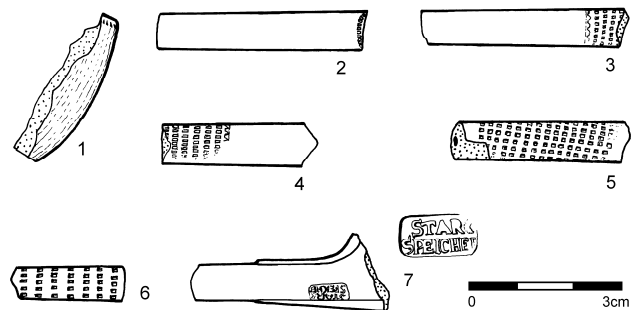
Clay pipe manufacturing has been taking place in south-west Eifel, near Trier, since at least the early eighteenth century, although exactly when it started is not known. The first record of pipemaking in the area was at Zemmer in 1764 (Duuren 1990, 221-4). Zemmer was, at that time, part of the Southern Low Countries under Austrian rule. The accounts of the financial council in 1764 mention three or four pipe factories and specifically state that that they had already existed for many generations. These factories produced about 4000 gross of pipes a year, some of which were exported to Luxembourg and France. By the end of the eighteenth century there were also pipe makers in the neighbouring village of Speicher. In 1800 Lorenz Starck started pipe making in the village of Orenhofen and, during the nineteenth century, pipe making was concentrated in the villages of Orenhofen, Zemmer, Speicher and Bruch (Kerkhoff-Hader 1980, 250 & 251). After 1813 The Eifel became part of Rheinprovinz of Prusia.

In 1853 Peter Starck, who came from Apach in the neighbourhood of Sierck in Lotharingen (and who was not related to Lorenz Starck from Orenhofen), started a new workshop in Speicher. After his death his son Anthon Starck took over and Peter's grandsons Peter, Mathias and Jakob were also pipemakers in Speicher. The last of them working was Jakob Starck, who fired his kiln for the final time in 1955/56.

The pipes made in the Eifel were generally of a medium quality but the pipes of Peter Starck were of such a good quality that it was said that they could compete with the famous French pipes (Kerkhoff-Hader 1980, 250 & 251). It is also likely that Starck exported to Luxembourg (Kerkhoff-Hader 1980, 259).

The stem found at Hemstal must have been made by a member of the Starck family from Speicher and so it can be dated to after 1853, when the family established a workshop there. The fragment itself is very well moulded and made of a glossy fabric giving a very good finish. Furthermore, the mark itself closely resembles a style of a mark used by the French firm of Dumeril at St-Omer. Both the style of the mark and the quality of this piece fit very well with nature of the pipes known to have been made by Peter Starck, mentioned above. Since the later products of his son and grandsons are likely to have been less good as the industry declined, it seems most likely that this piece can be attributed to Peter Starck and dated to the second half of the nineteenth century.

Although only a small group of fragments, this assemblage suggests that the nineteenth century residents of Hemstal were using generally well made pipes, many of which had decorated stems. These typically had stem bores of 5/64" or 6/64" and were not burnished on the stem, although the bowls themselves may well have been. Some, if not all, of these pipes were being obtained from the south-west Eifel region and at least one product of the Starck family from Speicher has been identified. This confirms that the Starck family were producing well made pipes, comparable in style and quality with the best of the French manufacturers.



Figures 1-7: Hemstal Pipes, drawn by David Higgins.

1. Bowl fragment of late eighteenth or nineteenth century date with a milled rim and good quality burnish.
2. Stem fragment with a bore of 6/64" and a small section of impressed decoration – either a band of milling or the edge of an impressed stem border. Probably late eighteenth or nineteenth century.
3. Stem fragment with a bore of 6/64" and an impressed stem border with toothed edge. Probably nineteenth century or later.
4. Stem fragment with a bore of 5/64" and an impressed stem border with toothed edge. Probably nineteenth century or later.
5. Stem fragment with a bore of 6/64" and an impressed stem border. Probably nineteenth century or later.
6. Stem fragment with a bore of 5/64" and an impressed stem border. Probably nineteenth century or later.
7. Stem fragment with a stem bore of 6/64" and raised ridges on the mould seams running up to the bowl. These are badly chipped but have been shown restored in the drawing for clarity. The surviving sections are crisply moulded and the fabric is very glossy giving a high quality finish. The stem is not burnished but there are slight indications that the bowl may have been. There is an inverted stem stamp reading STAR.../SPEICHER, which identifies this piece as a product of the Starck family from Speicher in present day Germany. This example was

probably made during the second half of the nineteenth century by Peter Starck, who established his factory in 1853.

References

Duuren, L. van, (1990), 'Pijpenfabricage in Zemmer', *Pijpelogische Kring Nederland* 13(49), 221-224.

Kerckhoff-Hader, B., (1980), *Lebens- und Arbeitsformen der Töpfer in der Südwesteifel*, Bonn. 352 pp.

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And Finally...

For those of you who are partial to a midnight snack, be aware of the danger of eating cold potatoes late at night. Poor John Goodaicke, tobacco pipemaker from London, clearly had no idea of the mortal danger he was in when he was struck with such a craving in 1845. (Times Digital Archive; Aug 15, 1845, Pg 6, Issue 19003, Col. C).

SINGULAR ACCIDENT.—Mr. Wakley held an inquest on Wednesday, at the Royal Free Hospital, Gray's-inn-road, on the body of John Goodaicke, tobacco-pipe-maker, aged 38, whose death occurred in the following manner :—On last Friday night, and shortly after deceased retired to bed, he expressed a great desire for a cold potato, and got up to look for one. As he left his room to search for the potato in the yard, the nail of his shoe caught in the mat on the landing outside his room door, when he lost his balance, and was pitched head-foremost down the flight of stairs. When assistance reached him he could speak, and had his senses, but could not move a limb. The following morning he was conveyed to the hospital, a paralysis of his extremities having set in, from the injury inflicted on the lower part of the neck by the fall. Although otherwise powerless from his throat downwards, his brain was in a healthy and active condition. At length the muscles of respiration became paralysed, and he died last Monday. Mr. Cook, the house surgeon, upon a *post mortem* examination, found the posterior ligaments of the spine ruptured, and a slight dislocation of the fifth cervical vertebra, the bone of which pressed on the spinal marrow a quarter of an inch, and caused deceased's death. Verdict, "Accidental death."—*Globe*.

New Members

Since the publication of our Membership list in 2007, a number of new members have joined the Society. Their details are given below

Mr. Joachim Acker, Lerchenstr, 11, 71384 Weinstadt, Germany .

Mr. J. M. Boulton, 25 Lawrence Avenue, , New Malden, Surrey, KT3 5LX.
(Interested in archaeology.)

Ms. K. Courtney, 28 Ivan Street, North Fitzroy, Victoria 3068, AUSTRALIA.

Mr. I. Cunningham, 24 Rowan Avenue, High Wycombe, Bucks, HP13 6JA.
Email: lesley.parrott@hotmail.co.uk
(A descendent of the Cunningham pipe makers of Dublin and elsewhere).

Mr. M. Harvey, British Museum, Great Russell Street, London, WC1B 3DG.

Mr. A. Kincaid, 2241 Vantage Pt-201, Virginia Beach, Virginia 23455, USA.

Mr. M. Lattimer, 37 Norfolk Farm Road, Woking, Surrey, GU22 8LF.
Email: mike.lattimer@btopenworld.com

Mrs. A. O'Mara, Stockport.

Miss. E. Raemen, 48 Vale Road, Seaford, East Sussex, BN25 3EZ.

Mrs. M. Wilde, 37 Jackson Road, Matlock, Derbyshire, DE4 3JO.

On behalf of the Society I would like to extend a warm welcome to these new members and look forward to meeting them at future conferences.

Whilst on the subject of conferences don't forget this year's conference.....



SCRSP 2008 - Liverpool (20th-21st September)

Make sure that you return your booking form (enclosed with this mailing) as soon as possible. Liverpool is the European Capital of Culture for 2008 and as a result the city will see many thousands of visitors this year, so be sure to book your accommodation as soon as possible to avoid disappointment.

Contributions to the Newsletter

Articles and other items for inclusion can be accepted either

- on an IBM compatible floppy disk or CD - preferably in Word.
- as handwritten text, which must be clearly written - please print names.
- as an email/email attachment, but please either ensure that 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 or endnotes.

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 pipe makers (please enclose an SAE for written correspondence):

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

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

Susie White, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH.
Email: susie_white@talktalk.net (pipes and pipe makers from Yorkshire and enquires relating to the National Clay Tobacco Pipe Archive).

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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