

NEWSLETTER

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Autumn/Winter 2008

SOCIETY FOR CLAY PIPE RESEARCH

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Editorial

by Susie White

It is with great sadness that I have to begin yet another editorial with news of the passing of another member of the Society - Trevor Barton. Trevor was a man with a wide ranging interest in pipes and smoking paraphernalia from all over the world. He was always happy to share his enthusiasm and depth of knowledge with those who visited him. It was a real treat to travel the world through his pipes - one visit might be a tour of the Far East, whilst on another occasion you could find yourself amongst the native American Indians. He will be sadly missed by his many friends and colleagues in the pipe world. A tribute by Trevor's son appears on page 2 of this issue.

With that sad duty over, let me try and lighten the mood by presenting this issue of the Newsletter. At one point, not very long ago, I seriously doubted that we would have enough material to fill this issue. My thanks go to all those members who pulled out some very interesting papers at short notice to the extent that I now have enough material to start setting the next issue already.

Contributions to this issue come from some of our regular authors, but I am very pleased to include a paper from one of our newest members of the Society, Andy Kincaid from Virginia, USA.

Conference reports from the SCPR and AIP conferences that were held in Liverpool and Chester in September are presented in this issue. Both conferences were very well organised and attended. It was nice to have the opportunity to bring together members from both organisations so that they could share their common passion for the subject.

At the SCPR meeting, Committee members reported to delegates that member numbers are on the increase and that we are making slow, but steady, progress on the SCPR Monograph and the index of Newsletters, both of which we hope to have available for distribution to members in 2009. It was also announced that the 25th SCPR Conference in 2009 is to be held in Grantham, on the 19th and 20th September. Further details will be circulated in the next issue of the newsletter, but anyone wishing to offer a paper should contact Peter Hammond now (details inside front cover).

Finally, it is subscription time again, and with this issue of the newsletter we have included a renewal form for your 2009 subscriptions. Last year a number of you took the opportunity of subscribing for a block of five years, so if you have not been sent a reminder then it means that you not need to pay anything for a while. However, if you have got a form then your subscription is now due.

Finally, on behalf of the SCPR Committee I'd like to take this opportunity to thank you all for your continued support of the Society and wish you all a very Merry Christmas and a prosperous New Year. We hope to see as many of you as possible in 2009.

Trevor Barton – 1920-2008

by Trevor Barton Jr.



Trevor Barton
(Photograph by David Higgins)

Trevor Barton was born on 8th August 1920, the son of Joe and Grace Barton. He and his two sisters had a happy childhood, both in England and the United States, where his father had taken the whole family for work reasons. The 1920s and early 1930s were an exciting time to be a youngster in Chicago and Trevor used to tell many stories of the adventures he got up to there, going to baseball games, roller skating, and fishing with his father on the lakes of Northern Michigan.

At the outbreak of World War II in 1939 he wasted no time in signing up as a Territorial Army soldier. With his friends, he had joined the Royal Bucks Yeomanry, formed as the 99th Field Regiment, Royal Artillery. Over the following six years he served in France, including at Dunkirk, in India, and in Burma, where he took part in the battle of Kohima, one of the most significant battles of World War II.

After the war, Trevor had various jobs in advertising, marketing and export sales in the domestic appliance industry. He worked for Radiation International and Creda International for many years, and regularly did long business trips around the world, visiting his customers and contacts. In 1953 he married Dina Scholte, with whom he went on to have a long and happy marriage, which lasted for 42 years, until her death in 1995. Most of this time was spent in Jasmine Cottage, Letchmore Heath, where he assembled his outstanding pipe collection.

Trevor was an inveterate collector all his life, and began collecting antique smoking pipes and tobacco-related items in 1947. He used to leave the house before dawn on Friday mornings to go to Bermondsey street market, and then, on Saturdays, he was at Portobello Road market, where he was simply known by many as “*The Pipe Man*”. Holidays were frequently spent diving in and out of antique shops and it is no exaggeration to say that his collection is acknowledged as one of the finest in the world. Significantly also, it enabled him to build a circle of very good friends around the world, with whom he corresponded regularly and by whom he was widely liked and respected as an authority in his field.

24th Annual SCPR Conference Report: Liverpool 2008

by Susie White

The 24th annual conference of the Society for Clay Pipe Research took place in Liverpool on Saturday 20th of September and at Norton Priory Museum on the morning of Sunday 21st September 2008, and was organised by Peter Davey with help from Jenny Woodcock. This year's conference was slightly different in that it was timed to coincide with the meeting of the *Académie Internationale de la Pipe*, who were also due to be meeting in Liverpool this year. This arrangement not only meant that SCPR members had the opportunity to attend the final date of the Academy's meeting, on Friday 19th September, but it also gave Academy members an opportunity to join the SCPR meeting.

Through no fault of the organisers, the conference seemed to be plagued by gremlins this year and a number of technical difficulties with audio-visual equipment caused one or two headaches during the course of the two days. But despite this, the conference was very well organised and attended.

On the Friday morning the members of the Academy met at Liverpool's World Museum and were joined by a small number of SCPR members. Delegates were given a very interesting introduction to the Museum's World Cultures galleries, that contain a number of pipes from Africa, Asia and North America, by **Emma Martin**, **Lynne Stumpe** and **Zachary Kingdon**. This was followed by a handling sessions where there was an opportunity to look more closely at a selection of pipes from Africa, including examples from Nigeria, Egypt and the Cameroon's, as well as a very interesting group of smoking tubes from New Guinea (Figure 1).



Figure 1: Arne Åkerhagen looking at some New Guinea pipes at the World Museum, Liverpool.

From the World Museum the conference moved up to the Victoria Gallery and Museum at Liverpool University for lunch and an opportunity to view a temporary exhibition of the collections of the National Pipe Archive (see page 8 for more details). The afternoon then continued with a number of papers looking at pipes in their socio-economic context. Some very interesting papers were presented by members of the Academy on pipes from Argentina, Bavaria, Japan and North American.

Saturday saw the official start of the SCPR conference with a last minute change of the venue – the Maritime Museum, Liverpool. After the formal introductions and welcome by **Dr. Rob Philpot** of National Museums Liverpool, **Kris Courtney**, from Australia, finally had an opportunity to present her paper with the rather amusing sub-title ‘Coo'ey from Downunder: the "Squatters Own Budgereee"’. Due to a number of technical hitches the day before, Kris had been unable to present her paper as planned, so she was given the opportunity to present the first paper of the SCPR meeting. It was an interesting paper looking at pipes made specifically for the Australian market in the nineteenth century and included a possible explanation to the origins of pipes marked ‘Squatters Own Budgeree’.



Kris Courtney
(*Photograph by B. Suzuki*)

David Higgins then gave a paper looking at the clay tobacco pipes that have been recovered from recent excavations in Liverpool, mostly from the Old Dock and Manchester Dock, where it has been possible to date some of the early nineteenth century deposits to within a few years. The Rainford pipe industry was then discussed in the paper presented by **Ron Dagnall** which set the production centre within the context of the pipe industry of the north-west of England as a whole. The last formal paper of the morning was given by **Susie White** who talked about the recent acquisitions of the National Pipe Archive and gave a little bit of the background as to how the Archive came into existence and why it is based in Liverpool.

There then followed a very short business meeting which gave committee members an opportunity to report back to the membership on various issues. **Peter Hammond**, as membership secretary and treasurer, reported that membership numbers were continuing to rise slowly, which is great news. **Susie White** then gave an update on the state of SCPR publications and reported that she hoped to have the next issue of the newsletter out by Christmas. She also reported that slow but steady progress was being made with the next issue of an occasional monograph for the Society, and that it was hoped that this would be available early in 2009.

The afternoon session was given over to the discussion of pipes from further a field. **Pete Rayner** gave the first paper of the afternoon with a short presentation on pipes from his collection marked SV. This was followed by a paper on Ottoman Pipes from Jordan by **St John Simpson**, which focussed on pipes from Turkish military garrisons in Jordan. **Allan Peacey** then gave a summary of this years work at Pipe Aston, his 13th season there (see also page 51 of this issue).

After tea break, and an opportunity to view the pipes that delegates had brought along

for people to look at, the afternoon continued with a paper from **Peter Hammond** on Charles Crop and Sons. The final paper of the day was given by **Dennis Gallagher** who looked at the appalling living conditions that were endured by some of the nineteenth-century pipe makers in Glasgow. The first day of the conference came to a close in the usual manner, with delegates retiring to a local hostelry and then on to the Everyman Bistro for the conference meal.

The second part of the meeting took place at Norton Priory Museum and Gardens just outside Runcorn. Not only did this give delegates an opportunity to hear about pipes from the local area, but also to look at the museum and its extensive archaeological remains. The curator of Norton Priory Museum and Gardens, **Lynn Smith**, welcomed everyone before handing over to **Peter Davey** who talked about a group of pipes from Halton Castle. This was followed by a double act from **Julie Edwards**, from Chester Archaeology, and **David Higgins** who talked about a Civil War pit group of pottery and pipes from Commonhall Street, Chester. The final paper of the day was given by **Allan Peacey** who presented a review of pipe kiln technology in the north-west. Norton Priory provided a very nice lunch for delegates who also had the opportunity to look at the pipe material that was on display. Lynn Smith then lead a short tour of the some of Norton's finer features and exhibits before letting the delegates loose to explore the priory at their own pace.

On behalf of the Society I would like to say a big thank you to both Peter Davey and Jenny Woodcock for organising such an enjoyable and successful conference. Particular thanks are also due to all those members of staff at National Museums Liverpool, the Victoria Gallery and Museum (University of Liverpool) and Norton Priory Museum and Gardens for all their help and hard work, and for being such wonderful hosts.

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SCPR Members Forum

In June of this year, Kieron Heard very kindly set up an on-line discussion forum for the SCPR in order to provide members with a means by which to seek advice or help with pipe queries and to encourage discussion between members. In particular, it provides a means for those members who are unable to attend the conferences to engage in dialogue or simply to post photographs, exchange news and information, etc.

Kieron manages the Forum but, in order to confine this to SCPR members only, those wishing to join need to log on to the following site - <http://groups.yahoo.com/group/scpr> - and apply to Kieron to join - a quick and easy process. Queries, comments and images can be posted on the forum providing a means by which some interesting discussion can be generated. Please take a moment to register and contribute to this site now, so that it becomes an active and vibrant site.

AIP Conference 2008

by Peter Davey

The 24th annual conference of *L'Académie Internationale de la Pipe* (AIP) took place in Liverpool and Chester between the 17th and 19th of September 2008.

The first full day was mainly spent in two study groups, one focussing on clay pipes and the other discussing how to develop research and interest in meerschaums, porcelain pipes and briars. Members also heard reports from SCPR, the National Pipe Archive and Knasterkopf and the day's business concluded with the Annual General Meeting, the first to be held since the Academy transferred its offices to England from France. The new constitution, internal rules and publication policy were discussed at some length and approved.

On the second day academicians were joined by members of SCPR who had been invited for the occasion. The morning was spent in the World Museum Liverpool with a visit to the main ethnology gallery where Emma Martin introduced the museum and took delegates on a tour of the gallery in which many pipes are displayed from differing societies around the world. Later she and her colleagues Lynne Heidi Stumpe and Zachary Kingdon from the World Museum provided an in depth handling session concentrating on pipes from Oceania and West Africa. This proved to be a very popular visit.



*AIP Delegates outside the World
Museum Liverpool
(Photograph by B. Suzuki)*

The conference then moved up to the University, to its newly opened Victoria Gallery and Museum. A symposium of papers followed on the theme 'The pipe in its socio-economic context'. There were presentations on pipes from Argentina by Daniel Schavelzon, Bavaria by Natascha Mehler, Japan by Barney Suzuki and the native tribes of north-west America by Sharkey Peckus. The final presentation, by Kris Courtney on nineteenth-century Australian pipes, was deferred until the following

morning because of a rather dramatic electrical failure in the Museum and, in the event, provided a witty opening to the SCPR conference in the Maritime Museum.

The afternoon in the Victoria Gallery and Museum concluded with a joint presentation by Leonie Sedman, Assistant Curator (Heritage) at the Museum and Susie White, curator of the National Pipe Archive, on a new pipe display in the museum's main gallery (see page 7).

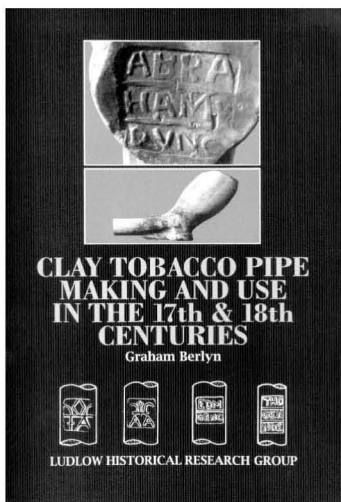
Delegates and friends then removed to the opulence of the Adelphi Hotel, newly redecorated, where new academy members were formally welcomed and the many people who assisted in the planning and running of the conference were gratefully thanked.

In the evening as the sun set over the river, 44 members, partners and SCPR members sat down for a sumptuous conference dinner at the Chung Ku City Rendezvous Restaurant on Liverpool's waterfront.

The next Academy Conference will be held in Budapest on the 8th and 9th of October 2009.

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New Publication



After a number of years of hard work Graham Berlyn has recently published a very useful account of pipe production in South Shropshire and North Herefordshire during the seventeenth and eighteenth centuries. This 48 page A5 publication, which has been published as part of the Ludlow Historical Research Group's research series, pulls together archaeological evidence as well as historical documents.

Copies are available for sale to SCPR members at the following prices:-

- £5.50 (UK)
- £6.00 (Other European countries)
- £7.00 (Rest of the world)

All prices include postage and packing.

Cheques should be made payable to SCPR and sent to Peter Hammond (address inside front cover). PayPal payments can also be arranged with Peter.

New Pipe Exhibition in Liverpool

by Susie White

In September 2008 the National Pipe Archive was given the opportunity to put on a temporary display at the newly opened Victoria Gallery and Museum at the University of Liverpool. Not only was this a wonderful opportunity for the Archive to exhibit some of the finer pieces in its collection, but it also meant that we could showcase the many years of pipe research that have been carried out at Liverpool University.

The exhibition includes sections on why clay tobacco pipes are so important to archaeologists as well as highlighting just some of the many aspects of pipe research that scholars based at Liverpool have been working on for the past 30 years.

There is also a wide range of objects from the Archive's collections, including pipes made from clay, metal and wood; tobacco jars; pipe moulds; pipe makers tools and advertising material. Since the exhibition opened on 17th September more than 15,000 visitors have passed through the museum's doors.

The exhibition is going to be running until March 2009, so if you have an opportunity to visit Liverpool over the coming months then don't forget to include this exhibition in your itinerary. The museum is open Tuesday to Saturday 10am to 4pm and entrance is free. They also have a very splendid coffee shop!



The pipe display at the Victoria Gallery and Museum, Liverpool (by the author).

**Fairfield Plantation,
Gloucester County, Virginia, USA
(Site 44GL24)**

by Andy Kincaid

Introduction

This report covers the clay pipe assemblage from the excavation of the original north front entryway of the Fairfield Plantation house, which Lewis Burwell II had built around 1694. Its T-shaped layout and combination of Jacobean and Georgian architecture made this a very unique colonial Virginia home. Lewis II inherited the land from his father Lewis Burwell, who patented the plantation of 2,350 acres in 1648. Given the length of time between the original patent date and the building of the brick manor, it is likely that the house under study is the second or third house built on the property.

An addition was built on the southern part of house, the bottom portion of the 'T', in the first quarter of the eighteenth century. In the late 1830's the west wing was taken down for reasons unknown, and the house and property were rented to tenants. During the early nineteenth century the main entry shifted to the door along the east façade, part of the early eighteenth-century addition. The six surviving photos, dating to the late nineteenth century, show the original north entryway not in use, the door sill remaining over six feet above ground with no steps. The house burned disastrously in 1897, and shortly after was robbed of much of its brickwork. Archaeological evidence suggests dismantling was completed in a rapid, almost commercial manner, rather than slowly picked apart over time.

The current excavation covers an area adjacent to the north facade, running its full length of 60 feet and extending 10 feet wide. The area includes twenty-four 5'x5' test units, divided into four blocks of six test units per block. There are generally three stratified contexts above the natural sandy clay subsoil. Layer C predates the fire and is the top soil layer contemporary with the occupation of the house. It is 4 to 6 inches deep and lies above subsoil and numerous cultural features. Layer B consists of brick rubble from the destruction of the house, varying from a thin scatter to a foot and a half thick. Layer A is new top soil, a dark loamy dirt and occasional trash deposited on top of the rubble throughout the last one hundred years.

Contexts were removed with trowels. Layers A and B were screened through 1/4" hardware mesh. In contrast, Layer C, being sealed by rubble, contained artefacts from over two hundred years of occupation and all excavated soil from this layer was wet screened through 1/16" mesh with the hopes of consistently recovering every artefact. An excavation report is underway as analysis continues on other artefacts and features.

The pipes in this assemblage are very fragmented with no intact bowls recovered. Fragments for the most part are very fresh and unabraded. The assemblage consists of 37 bowl fragments, two mouth pieces and 45 stem fragments, along with half of a white pipe clay hair curler. The entire assemblage is attributed to Layer C, with the exception of Bowl 8.

Bowls

Using rim fragments, a minimum pipe count was established at nine pipes. Fragments average about 2cm in length, except for Bowls 8 and 9.

Bowl 1 / Block 9

This is early American produced pipe with incuse geometric design, and a dark red fabric with fine sand inclusions. These are called Chesapeake, Colono or local/domestic pipes. While there is continued debate over who made them and who consumed them, scholars agree they were made in America predominantly in the seventeenth century (Figure 5 - shown at twice life size).

Bowls 2 & 3 / Block 10

Both fragments have a rust colour staining. This appears to have come from being buried, though no other pipe fragment in the assemblage has this attribute. Both are bulbous in form with milled rims, but the bowl rims are distinctly different. Bowl 2 dates from c1660-1680 and Bowl 3 dates from c1640-1660.

Bowl 4 / Block 11

Large bottered bulbous form, dating from c1660-1680. A very fresh example with fine fabric and crisp broken edges.

Bowl 5 / Block 9

Thin walled straight side, bottered rim, with outside edge rounded. Fine fabric with a reduced core from manufacture firing. Dates from c1680-1710.

Bowl 6 / Block10

A Type 25 (Atkinson and Oswald, 1969) dating from c1700-1770. Thin wall. Very faint incuse line on outside of rim. Example is from two joining fragments. Total dimensions 33mm x 15mm. Very fresh with a glossy surface.

Bowl 7 / Block 11

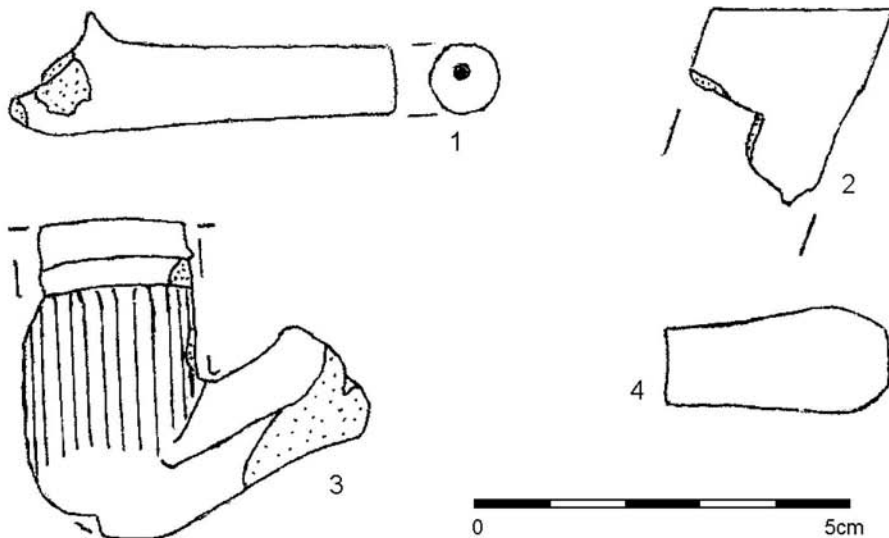
Type 25 dating from c1730-1770. Burnished, with very clean crisp breaks.

Bowl 8 / Blocks 11 & 12

Type 25 dating from c1730-1770. Four joined fragments making a 2/3 circumference of the rim and measuring 27mm high at its longest point. Three fragments are from Block 11 and one from Block 12. An additional very small non-joining rim fragment from Block 11 is almost certainly part of this pipe (Figure 2).

Bowl 9 / Blocks 10 & 11

American 'Pamplin' style brown glaze reed stem pipe. Four joining fragments make almost half of the bowl body, while two more fragments make up the stub stem. Pieces are missing that join the two sections together. These are the only pipe fragments not attributed to the sealed Layer C. Most were recovered from the top of the brick rubble (Layer B), along with one fragment that found its way through the voids in the rubble to the layer's base. Fragments were found in four joining test units, with five in Block 11 and one in Block 10. This pipe's deposition seems to have been caused by a workman in the process of robbing bricks throwing the pipe down or dropping it onto the brick rubble and shattering it. It is not known whether it had already been discarded at the site, or if the workman brought the pipe with him. This deposition would date the pipe *c*1900, but more research needs to be done on where it was made, and how it compares to other reed stem pipes recovered around the house (Figure 3).



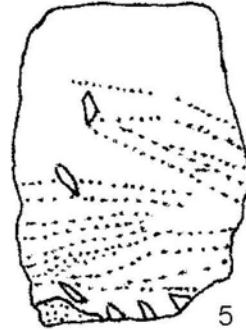
Figures 1-4: Nos. 1 and 2 white clay pipe fragments; No. 3. 'Pamplin' style pipe; No. 4. hair curler fragment.

Bowl Bases

Excavations recovered two bowl/stem junctions of the export type without spur or heel. One is from Block 11 and dates from *c*1730-1760, with a 4/64" stem bore and many dark sand inclusions.

The second bowl/stem junction is from Block 12 and it joins another stem fragment. This pipe dates from c1680-1740 and has a 6/64" stem bore. Its total surviving length is 5cm and shows slight abrasions and several brown inclusions (Figure 1).

Two heeled bases were found, both identified as Type 25. One from Block 11 has no marks and dates from c1700-1770. The other, from Block 12, has a relief moulded maker's mark on the sides of the heel: W and M with crowns above each letter. The crowns appear to be identical, sharing the same alignment above the letters. The right side of each crown is a little higher than the left side. These pipes are attributed to London maker William Manby II, with a date range between first quarter and middle of the eighteenth century.



The remaining bowl fragments consist of two early American pieces, and eleven European fragments, eight of which are plain and three of which have relief-moulded decoration. An average size of only 1cm makes conclusions about these fragments difficult.



Figure 5: 'Chesapeake' pipe fragment (twice life size).

Stems

All stems are plain. There is a fairly even deposition of stem fragments throughout the excavation blocks. A concentration of cylindrical stems with 5/64" bores were found in Block 12 and in the two adjacent test units in Block 11. The possibility exists that they may be related to the two Type 25 heel fragments and rim section.

The stem bore size and fragment count is: 3/64"=3, 4/64"=10, 5/64"=16, 6/64"=12, 7/64"=2, and 8/64"=2.

One stem stands out in this assemblage. It has tan fabric with a slightly reduced core around the 5/64" bore. The clay is very fine but has random red, black and brown inclusions. These range in size from very small specks to some large enough to see with the naked eye. It appears the mould was out of alignment slightly, and the seam is finely trimmed. The fabric is hard and has sharp breaks, and there are very light impressions that are odd and look accidentally made prior to firing. This unique 23mm long stem fragment's mould and fabric will be further researched. It may be an early American example.

Mouthpieces

Two mouthpiece fragments were recovered, both of which have simple cut ends. One example has a stem bore of 5/64" and is 11mm long while the other has a stem bore of 6/64" and is 23mm long.

Hair Curler

Probably dating from c1750-1800, the hair curler was recovered from Block 11 and is a nicely made fresh example with very small dark inclusions. The curler is broken in half and the recovered section's tip appears to have been cut, giving the end a glossy appearance (Figure 4).

Conclusion

The early eighteenth-century addition to the back of the house substantially increased the amount of living space, but was not intended to change the main entryway. The clay pipe assemblage from the front of the house ranges in date from the late seventeenth century into the early nineteenth century, suggesting pipes were casually discarded around the entryway throughout this period. With the exception of the reed stem pipe recovered within the rubble layer, no pipes in this assemblage date after the early nineteenth century. This coincides with the west wing's destruction and the movement of the main entryway to the east side of the house, implying that the original front door was abandoned around the same time. A more detailed chronology will hopefully be known after studying the features found during the excavation. If pipe smoking and discarding habits were consistent over time, it will be interesting to see if pipes recovered from the future excavation of the east entryway reflect the photographic change in use and increased activity around this part of the building.

Acknowledgements

Many thanks to Thane Harpole and Dave Brown, directors of the Fairfield Foundation, for their editing and for allowing me to undertake this excavation in a priceless area of this once grand colonial manor house. I am also very grateful to Dr. David Higgins for his tutoring and edits.

References

- Atkinson, D. R., and Oswald, A., (1969) 'London clay tobacco pipes', *Journal of the British Archaeological Association*, **32**, The Museum of London reprint, 67pp.
- Oswald, A., (1975) *Clay Pipes for the Archaeologist*, British Archaeological Reports, (British Series 14), Oxford, 207pp.

A Tobacco Wrapper from Reigate, Surrey

by David Higgins

An unusual find has recently been reported to the Portable Antiquities Scheme – a paper tobacco wrapper that was found under the floorboards of a house in the Hartsfield area of Reigate in Surrey (Figure 1). The wrapper is for the “Finest York River Tobacco”, which had been specially packaged for sale by Miller Brothers of the High Street in Reigate.

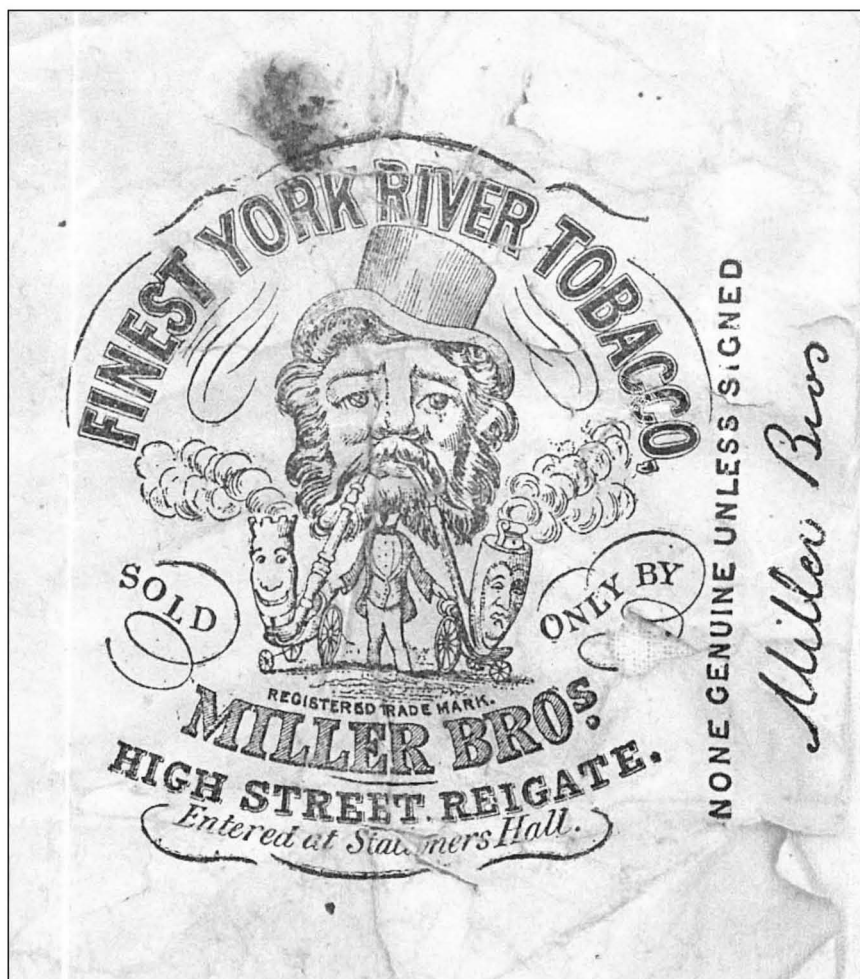


Figure 1: Greyscale scan of the “Finest York River Tobacco” paper.

A quick search of some local trade directories failed to find any tobacconists named Miller in the 1855 P.O. Home Counties directory but a Mrs Mary Miller, High Street, Reigate, was listed as a tobacconist in 1878 (P.O. Directory of Surrey, p 2801). The 1881 Census returns for Reigate High Street list the family as follows (RG 11 0799/112): -

Mary MILLER	Head	W	Female	56	Leigh, Surrey, England	Tobacconist
Martin J. MILLER	Son	U	Male	21	Reigate, Surrey, England	Carpenter
Joseph R. MILLER	Son	U	Male	19	Reigate, Surrey, England	Tobacconists Assistant
Fanny M. MILLER	Daur	U	Female	16	Reigate, Surrey, England	Tobacconists Assistant
Jessie M. MILLER	Daur	U	Female	13	Reigate, Surrey, England	Scholar
Alice Ann HILL	Niece	U	Female	22	Clapham, Surrey, England	Tobacconist Assistant

This shows that Mary Miller was born in about 1825 at Leigh, a small village a few miles south of Reigate. Her maiden name may have been Hill, as that is the surname of her niece, and she was already a widow by 1881 (and probably as early as 1878, given that the Directory entry of that year is in her name alone). In 1881 she was living with four of her children, two of whom were sons and two of whom were helping in her tobacconists shop.

In 1891 “Miller, Mrs M. (executors of)” are listed as tobacconists in Reigate High Street (Kelly’s 1891 Directory of Kent, Surrey and Sussex, p 1892). This suggests that Mary had recently died and that the estate was still being settled. The next available directory at the time of this search was Kelly’s Surrey Directory of 1913. In this Directory (p 864) Joseph Richard Miller is described as a tobacconist at 24 High Street, which shows that the family business continued to flourish for many years after Mary’s death. Only one of her sons, however, was running the business in 1913. It seems most likely that, following her death, both of her sons worked together to run the business during the 1890s, and perhaps even into the 1900s. This provides the context for the tobacco wrapper, which was produced for “Miller Bros”. From this brief survey of the family history and the style of the printing, it seems most likely that this wrapper can be dated to the 1890s. It provides a rare survival of this colourful type of packaging as well as a testimony to a family of tobacconists who served the Reigate area for some 40 years or more. I am most grateful to David Williams, the Surrey Finds Liaison Officer for the Portable Antiquities Scheme, for bringing this wrapper to my attention.

The Case of Richard Field: Pipe Maker and Murderer

by Susie White

Back in 2005 Members may recall a paper on references to clay tobacco pipe makers in the records of the Old Bailey (White 2005). Since publishing that paper another fascinating case from the Old Bailey has come to the author's attention, that of Richard Field, pipe maker and murderer (Ref. t17141209-28). Not only do the details of the case itself survive, but we also have a transcription of Field's confession and final words uttered immediately prior to his execution at Tyburn, as recorded by Paul Lorrain (18th Century Collections online). Both records give an astonishing account of his life as a pipe maker prior to his conviction and execution.

In his own words Richard Field tells us that he was born in Conyhatch [*sic*] in Middlesex *c*1687. He first went to school in Coney Hatch and then went on to study in Finchly, Totteridge, and East-Barnet where it is noted that "a good and pious Gentlewoman" took care of his education.

When he was about 12 years old, *c*1699, Field went to America where he was bound Apprentice to Michael Harding, a tobacco pipe maker in Boston. What is so interesting about this account is that it provides an extremely rare reference to a seventeenth-century pipe maker in New England. The account goes on to say that after he had served is full seven years apprenticeship, he then worked for three more years as a journeyman. His Master, Harding, was by all accounts a good "Christian" man which gave Field the outward appearance of being "religious and careful to discharge [his] Christian Duties". However things were clearly not what they seemed and Field said that "he had a wicked heart, and would often wrong even his good Master secretly; stealing money and other things from him".

Field finally returned to England in *c*1709 where he continued to make pipes. The account is interesting in that it tells us that from this work he was only able to earn "5s. or 6s. a week, and no more". This was clearly not enough for Field to live on and he was persuaded by his friends to try alternative employment and he appears to have tried his hand at watch making, learning the art of punching and gilding. Unfortunately for Field, he was unable to achieve what he described as the "ability and perfection" in this new found trade to make a living and therefore fell back in to his old means of earning money, "his old trade of pipe-making", but he chose to supplement his income and began once again to "pilfer and steal wherever he could".

By 1714 Richard Field was living in the parish of Hillendon with his wife Mary, and was working as a journeyman for the pipe maker Gabriel Randal at Uxbridge in Middlesex. On the 20th October 1714 Field was accused not only of stealing 25 guineas from Randal, but also of murdering Randal's wife, Mary.

On the day in question Randal had left home to delivery some pipes, leaving Field in

the house with Mrs Randal. When Randal returned, some two hours later, he went upstairs to find his wife “lying a-cross the bed, with her hands and legs tied” and “a clout [*sic*] thrust down her Throat, and another tied round her Head before her Mouth”. He immediately called for help from his neighbours and on looking round the house found that a chest had been broken open with a hammer, which was later found on the workshop floor, and money stolen. Randal also found Fields bloodied work apron. By this time Field had left the scene and had managed to get on board a ship bound for Virginia but thankfully was captured before the ship could depart. Not only did the authorities recover the money but they also found a purse in Field’s possession, which had belonged to Mary Randal. When questioned, Field could not explain how the purse had come into his possession but tried to claim that the robbery had been carried out by a man called John Gardner; he denied any knowledge of the murder.

The Jury found him guilty of murder and felony but acquitted his wife, who had been accused of being an accessory. Field was sentenced to death and was to be hanged at Tyburn on Wednesday 22nd December, 1714. Between the time of sentencing and the actual execution Field, and the other condemned prisoners in Newgate prison, were visited by Paul Lorrain who “pray’d with them, and expounded the word of God to them in the Chapel of Newgate, to which they were brought up twice every day, to the end that being instructed in that Holy word, they might (as in a glass) see the deformity and heinousness of their sins”. Field confessed to Lorrain that “the Devil prompted him to, he did not know how” but that he “now express’d great sorrow, and earnestly ask’d God’s pardon and his Master’s; wishing a thousand times that he had not brought this double guilt of blood and robbery upon his soul”.

Lorrain’s account goes on to describe how two carts were used to carry the condemned men from Newgate prison to Tyburn. He asked the by-standers to pray for the men and asked that “all (particularly Young People) to take warning by them”. As the cart drew away from the scaffold “they were turned off; every one of them with his last Breath mightily calling all the while upon God to have mercy on their departing Souls”.

Although this is quite a chilling and gruesome tale of a man sent to the gallows, what makes it interesting is the level of detail about his life prior to his conviction. If we are lucky we can often trace the names of individual pipe makers through the parish records to discover who they married and how many children they had. But rarely do we get the opportunity to discover so much detail about an individual – when they were born; where they went to school and, perhaps most fascinating of all in this particular case the fact, that he was apprenticed not to a pipe maker in England, but to one in America.

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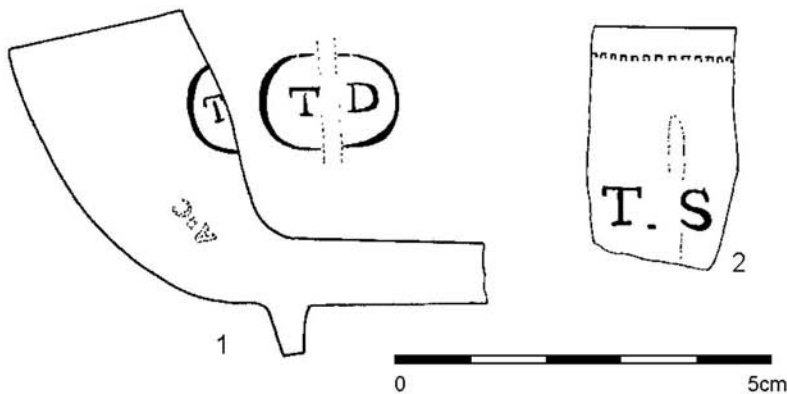
Pipes from Antigua

by Nigel Melton

Two late eighteenth-century pipe bowls were recovered by V. Wastling from an eroding midden at Fort Cayler, Antigua (Figures 1 and 2).

Figure No. 1 is a complete bowl with an impressed TD mark on the bowl facing the smoker and the maker's initials A.C in relief on the side of the bowl.

Figure No. 2 is a rouletted bowl fragment with an impressed TS mark facing the smoker.



Robert Whitehead of Kings Lynn

by Peter Davey

In Hugh Oak Rhind's makers' list for Norfolk (Oswald 1975, 187-189) he cites a Robert Whitehead of Kings Lynn as being made free in 1672 and taking an apprentice (Edward Whitehead) in 1708.

The recent publication of the 1689 Poll Tax for the town adds some further information (Sipher 2005, 86-97). Robert is recorded in Chequer Ward living with a wife and two children and an apprentice. He is described as 'Free as Pipe maker' in 1672-3, by virtue of apprenticeship.

Thus, it is now clear that he lived in the south-west of the town, and that he had had an apprentice as early as 1689 in addition to the one recorded on 1708. Already the

earliest recorded maker in Lynn, this entry suggests that he had served an apprenticeship in the town with an earlier one, so far not identified.

Oswald A., (1975), *Clay Pipes for the Archaeologist*, British Archaeological Reports (British Series 14), Oxford, 207pp.

Sipher P., (2005), *Kings Lynn: The Poll Tax and Aid of 1689, annotated and indexed*, Kings Lynn Museum, Kings Lynn.

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The Clay Tobacco Pipes from Frenchmen’s Island, Newfoundland

by Barry Gaulton

In the early 1980s, archaeologists working at Frenchmen’s Island in Trinity Bay, Newfoundland, uncovered evidence for several thousand years of cultural occupation. Of particular interest to historical archaeologists was a stratum that contained a mix of native and European material. The artefacts of European provenance included clay tobacco pipes, coarse earthenware, glass, lead and iron. The clay pipes represent the largest artefact type within this assemblage, consisting of just over 900 pipe stems, 22 bowl/heel fragments, and one very large and unusual pipe stem and heel. This last pipe fragment, measuring 12.3cm long and 2.8cm in diameter, is adorned with moulded decorations reminiscent of the Renaissance and Baroque periods. Through consultation with Dr. David Higgins it was identified as one of a small group of giant-sized pipes produced in England and the Netherlands roughly between the period 1660 and 1730 (*Pers comm* 2008). This article provides historical and contextual information on the finds and a brief discussion of their provenance, date and decorative elements.

Historical and Archaeological Context

Frenchmen’s, or McKay, Island is a small piece of land jutting out into the south side of Sunnyside Harbour at the bottom of Bull Arm in Trinity Bay, Newfoundland, Canada (Figure 1). It is approximately 1.5 ha. in size and is not a true island in the sense that it is connected to the mainland by a narrow tom bolo beach (Evans 1980, 88). The first documented reference to the island was in 1612 when John Guy, the governor of the Cuper’s Cove colony, and a small group of settlers sailed to Trinity Bay and initiated trade with the native Beothuk. Soon afterward, Guy’s small party started to build “..a house to shelter us when we should come hither hereafter, upon a small island of about five acres of ground, which is joined to the maine with a small beach...” (Howley 1915, 17-18). Beside this early mention, there is no other historical evidence that the area was frequented by migratory fishers or inhabited by Europeans

in the seventeenth century. The only exception is 1697, when Bull Arm was used as a military base for several months by a large French force taking part in a campaign to destroy the growing number of British settlements in Newfoundland (Williams 1987, 81). Owing to its isolated location and lone access point, Frenchmen's Island was reportedly used as a prison to house the captured residents (Williams 1987).

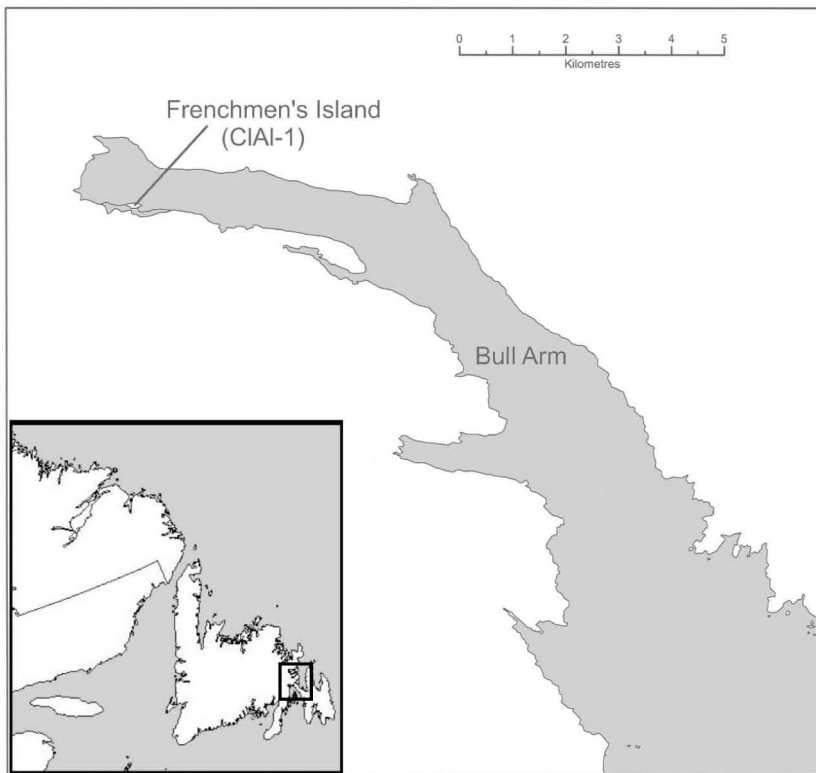


Figure 1: Location of Frenchmen's Island (CIAI-1) at the bottom of Bull Arm, Trinity Bay, Newfoundland.

Frenchmen's Island (Borden number: CIAI-1) was first identified as a site of potential importance in 1978 but subsurface investigation did not begin until 1980 (Penney 1978; Evans 1980). Over the course of two summers, archaeologists and students from Memorial University's field school excavated approximately 50 square metres and recorded evidence for Maritime Archaic, Dorset Eskimo, Beothuk and European occupations. At the western end of the excavation, an oblong arrangement of fire-cracked rocks and black humus-like material contained a mix of both Beothuk and seventeenth-century European artefacts (Evans 1980, 1981). Interestingly, half of the pipe stems associated with this layer appear to have been found in a cache and Evans (1980, 89-90) noted its peculiarity in light of the small number of bowls recovered.

Based on stem bore analysis and a John Hunt maker's mark found on one heel, the European occupation was dated to the mid seventeenth century (Evans 1981, 216). Several visible features on the island were also recorded as possibly being European in origin although they have yet to be tested. They consisted of "...four mysterious pits and trenches on the northeast corner of the Island overlooking the harbour" (Evans 1980, 92).

For a site as culturally diverse and potentially enlightening as Frenchmen's Island, it is unfortunate that it has not been further studied. This is largely due to multiple acts of vandalism and disturbance which occurred between the 1980-81 field seasons and also, brazenly, when excavations were active in 1981. Such wanton destruction was enough to discourage any further attempts at reopening the site until such time that these acts could be prevented.

The Clay Tobacco Pipes

Based on my preliminary analysis of the Frenchmen's Island collection in 2008, the minimum number of pipes represented by bowls and heels is 15; whereas, finished mouthpieces and decorated stems comprise the remains of at least 97 pipes. As most readers already know, it is usually the other way around - the bowl and heel tends to survive in archaeological contexts better than the finished mouthpiece. The reason for such a discrepancy clearly has to do with the large cache of pipe stems recorded in 1980. Why these pipe stems were buried together continues to be mystery. The stem fragments are of various lengths and none appear to be modified. My initial thought was that the stems found in the buried cache were used by Native people for a yet unknown purpose. However, the carbon dates associated with the Beothuk occupation of Frenchmen's Island pre-dates European contact and thus are not contemporaneous.

The bowl forms from Frenchmen's Island all appear to be British in origin. The majority are difficult to source based on their general attributes but several look to be manufactured in the English West Country. Six of the fragmentary bowls date from the period 1640-1660, one was made in 1680-1710, while the remainder fall within the period 1660-1680 (Figure 2 Nos. 1-6). The IOH/N×HV/NT heel mark, mentioned above, fits well with the mid seventeenth-century bowl forms. Hunt, a Bristol pipe maker, flourished c1651-53 and parallels to this mark can be found in Walker (1977, 1449). The range of dates provided by bowl forms and a single maker's mark are discordant with the historic record. It seems that almost all the pipes come from a period when there is no known European occupation in the Bull Arm area. Hypothetically, the most recent pipe bowl could be associated with the French use of the island as a prison in 1697. On the other hand, the majority of the other bowls demonstrate an unrecorded and hitherto unknown occupation of Frenchmen's Island during the second half of the seventeenth century. It is uncertain whether this represents seasonal occupation by migratory fishermen or a more permanent, year-round habitation but, owing to the scant remains of other European artefacts (totalling

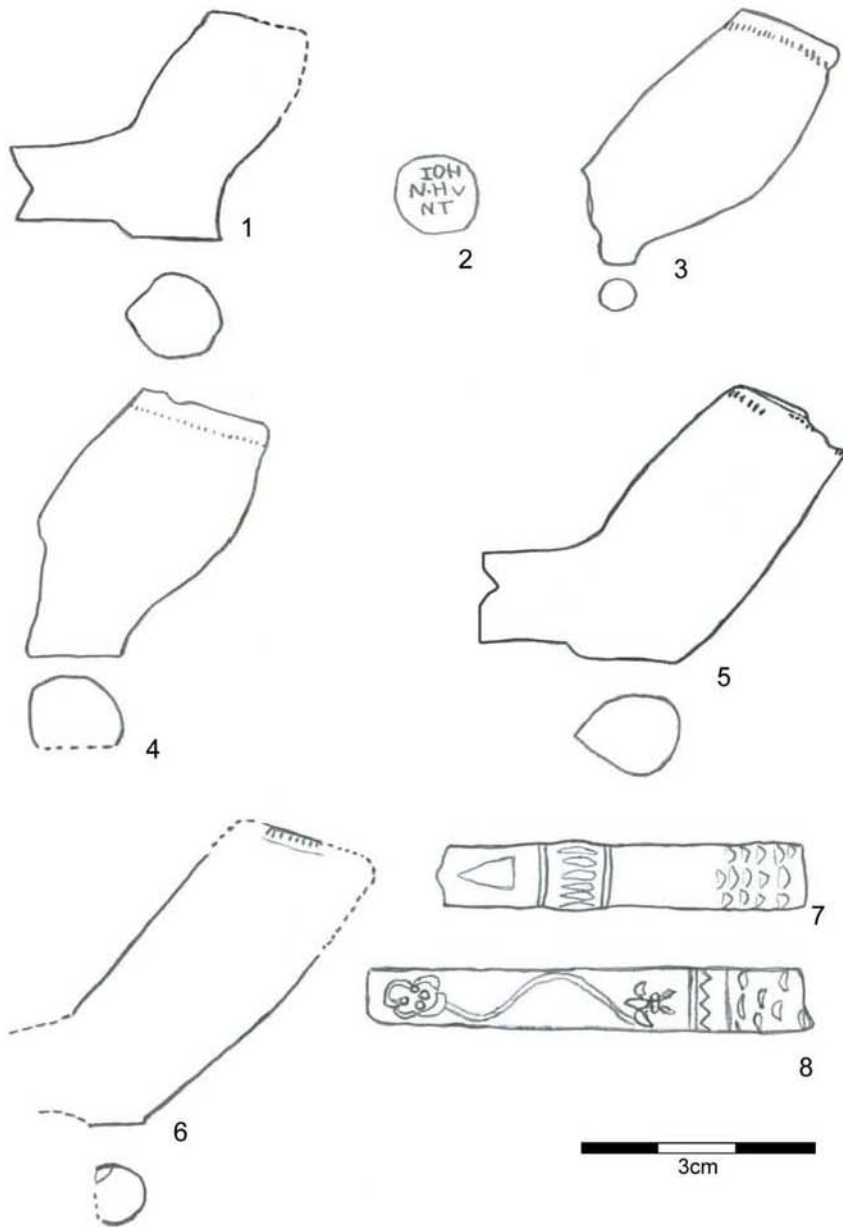


Figure 2: No. 1.1640-1660 bowl form; No. 2. IOHN.HVNT heel mark; Nos. 3 to 5 1660-1690 bowl form; No. 6. 1680-1710 bowl form; Nos.7 & 8 relief-decorated pipe stems

less than 110 fragments) and no evidence for a hearth or fireplace, the former seems likely.

There are also six relief-moulded ‘Baroque’ pipe stems from the collection, representing three different decorative styles. The decorations are only slightly raised and in some cases very shallow or faded, indicating that the moulds from which they were made were well worn. The stems were long enough to show that each fragment represents a separate pipe and two of the three decorative forms exhibit a series of ‘scales’ reminiscent of the so called Jonah or Raleigh type (Figure 2 Nos. 7 & 8). Parallels to these pipes could not be found; however, owing to the crudity of the moulded decoration, they probably date from the second half of the seventeenth century (Duco 1981, 383-84).

The final pipe in this discussion is the giant-sized specimen mentioned above. The surviving portion measures 12.3cm long, 2.8cm in diameter at the stem end and 1.9cm in diameter at the heel base (Figure 3). The pipe shows evidence of burnishing in places but has the overall appearance of being poorly finished because the two-piece mould did not fit together perfectly and thus, the left side is higher than the right.

The main decorative elements on this pipe consist of:

1. a bowl in the form of a creature with a broad nose, gaping mouth and pointed teeth facing down and engulfing the heel;
2. a portion of the stem decorated like a Corinthian column with a flourish of acanthus leaves above a fluted shaft;
3. a second creature on the stem with two eyes, a broad nose, ears on the sides of the head, two other projections at the top of the head (possibly horns) and large pointed teeth. This second creature is likely mythical in origin and is reminiscent of a gargoye or grotesque rather than a whale or crocodile.

The provenance of this pipe is uncertain but considering that relief-moulded, decorated pipes were typically manufactured in the Netherlands during the seventeenth century, this seems a likely source. The presence of six other relief-moulded pipes of Dutch origin in the Frenchmen’s Island collection further supports this idea, as does the fact that decorative elements including stylized human faces and ferocious looking whales/reptiles were not uncommon motifs employed by pipe makers in that country. Several examples of giant-sized pipes have also been found in the Netherlands, all dating from c1660-1730 (David Higgins, *pers. comm.* 2008). This fits with the dates provided by the majority of other datable tobacco pipes at the site.

Another unusual feature of this pipe is its clay composition. Visual inspection revealed noticeable differences compared to all the other pipes in the collection. Not only was it much softer and porous (indicating a lower firing temperature) but there were also scattered bits of mica and occasional red hematite inclusions present in the clay. These

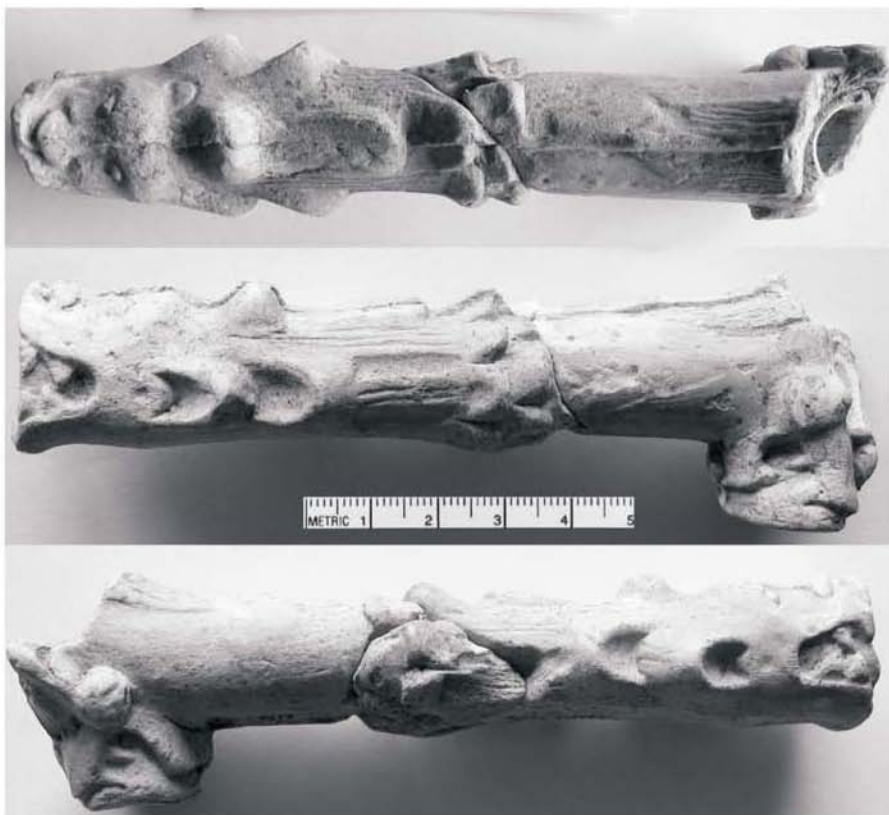


Figure 3: Giant pipe (photograph by the author).

kinds of impurities are not typically seen in ball or pipe clays in Britain or Continental Europe. This peculiarity may hint at another potential origin for this pipe. While researching a small collection of Virginia-made pipes found in a mid-seventeenth-century context at Ferryland, Newfoundland, I noticed that all were manufactured using micaceous clay containing scattered hematite inclusions. Is it possible that this crudely-made pipe decorated with 'grotesque' motifs is a product of a Colonial American pipe maker?

Conclusion

The Frenchmen's Island pipe collection furthers our understanding of European visitation and occupation in Trinity Bay, Newfoundland, during the seventeenth century. It also provides a well dated context for one of the few giant-sized pipes recovered from an archaeological site. However, these pipes leave us with more questions than answers. Why are there so many finished mouthpieces in this

collection; why were half of the pipe stems found buried in a cache and where was the huge relief-moulded pipe actually made? Any thoughts or suggestions from the readership on these anomalous finds would be greatly appreciated.

Acknowledgements

Many thanks to David Higgins for providing some background on these giant-sized pipes, encouraging me to write up a summary for the SCPR newsletter and finally, for reading my first draft. Thank you also to Elaine Anton and Kevin McAleese at *The Rooms Provincial Museum* for allowing me access to the Frenchmen's Island pipes. I am likewise grateful to William Gilbert for confirming my suspicion that British settlers had not occupied the Bull Arm area in the seventeenth century and to Dave Mercer and Joanne Costello in the QE II Library (Map Room) at Memorial University of Newfoundland for providing me with base maps of Newfoundland, Trinity Bay and Bull Arm.

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A Group of Clay Tobacco Pipes from Farnham, Surrey

by David Higgins

Introduction

The pipes described in this note were collected by Mr Paul Woodyer from allotments at Farnham in Surrey (SU 851 479) and made available for recording through the Portable Antiquities Scheme in October 2008. The fragments were kindly washed and sorted into basic groups for counting and recording by Beryl Higgins before being studied by the author. In total, there were found to be 1,302 fragments in this collection, comprising 76 bowl fragments, 1,205 stem fragments and 21 mouthpieces. Although the fragments are generally very broken and battered from frequent cultivation of the allotments, they still provide a useful sample of pipes from the town because of the large size of the assemblage and the number of makers' marks that it contains. In particular, there are some imported stem marks that have not been recorded from elsewhere in the county as well as a good example of a previously unrecorded mark for Anthony George, an early eighteenth-century manufacturer from Farnham itself. Many of the fragments are so broken that only a part of the decorative design or just the mark itself survives. This makes it hard to quantify exactly how many examples of each design or characteristic are represented, although the overall pattern is reasonably clear. The pipes have been grouped into broad categories, each of which is described and discussed below.

Plain Bowls

The assemblage includes 45 plain bowl fragments, without either marks or decoration. One of these is a tiny heel bowl, dating from c1580-1610, which is one of only a very few such bowls that have ever been recovered from the county as a whole (Figure 1). This example is now very abraded and with most of the rim chipped away but it does not appear to have been milled while small surviving patches of the surface suggest that it was burnished originally. There are 22 other heel bowls represented, eight of seventeenth century date and 14 of eighteenth-century date. The seventeenth-century heel bowls are of typical forms for London and the south east and they could well have been produced locally (Figures 2-3). In particular one of them has fine sandy inclusions in the fabric, which is unusual and may suggest that the clay was obtained locally (Figure 2). Given that there was a strong local white ware potting tradition it might be expected that pipemaking would have started early in the area using the locally available white firing clays.

Most of the unmarked eighteenth-century bowls are also of typical London area forms (e.g., Figures 5 & 11). At least five of these later bowls were made in the same mould with an unusual internal bowl mark in the form of a double cross (Figure 11). Other

fragments show that this particular pipe had quite a narrow stem and it was clearly common locally, suggesting that these pipes were probably produced in the town itself, c1710-60. Some of the other early eighteenth-century fragments have very small and rather tapering heels that are verging on becoming a spur (e.g., Figure 6). These examples tend to have a very sharp angle change between the stem and the bowl and are likely to have been forms that are more typical of Hampshire than Surrey. They could either represent pipes imported from that county or locally produced examples that were influenced by Hampshire styles.

There are eight spur bowl fragments present in the group, all of seventeenth- or early eighteenth-century date (e.g., Figure 4). There are no spur forms of mid to late eighteenth-century date. This suggests that the two basic styles (heel and spur) were circulating in roughly equal numbers during the seventeenth century but that, from the early eighteenth century onwards, heel forms went on to become the dominant style at Farnham. There are 14 plain bowl fragments that cannot be attributed to a particular style bowl. Most of these are of eighteenth-century date but there are one or two pieces that are probably of nineteenth-century date.

Decorated Bowls

In addition to the decorated pipes that also have makers' marks on them (see below), there are 14 decorated bowl fragments without surviving marks, all of which are probably of nineteenth-century date. There are plain spurs surviving on two of these fragments, one of which has leaf seams and the other a band of moulded milling around the rim of a thin-walled bowl. This second piece joins with another bowl fragment. The other 11 decorated fragments are all of typical local designs and include a couple of fragments from fluted bowls with leaf seams and four pieces with just leaf seams. One piece has leaf and acorn seams with the lower part of the bowl as an acorn cup and there are three pieces with raised rib seams, each of which is associated with broad acanthus leaf decoration (probably all from different moulds). These three were probably all spurless designs originally. The final piece is from a thick, Irish style bowl with moulded milling at the rim. It is interesting to note that both thick and thin walled Irish styles were in circulation at Farnham.

Decorated Stems

There were some decorated stems that were also associated with makers' marks (see below), in addition to which there were ten nineteenth-century stems without marks. Three of these had various types of leaf or foliage decoration on the stem, which probably formed a decorative element in their own right (i.e., they are not the flanking designs from marked stems and the design was intended as a discreet element on the stem itself). The other pieces, however, just have sections of decoration that has extended onto the stem from the bowl. These include flutes, the ends of acanthus leaves, part of a rusticated or wood design and the end of a bird's claw. Other pieces

are too fragmentary to be sure of the design and there are two stems with steps in their profile that could either have been moulded or the result of whittling by the owner – both pieces are too battered to be sure.

Stamped Stems

There are three stem fragments with stamped marks, all of which date from the very end of the seventeenth century or the early part of the eighteenth century. There is one battered circular mark with unclear lettering that appears to read T/WAR/DS (Figure 7). This mark has not been identified, but the mark is of a typical Hampshire style and was probably imported to Farnham from the west. It occurs on quite a thick stem with a markedly oval section and a stem bore of 7/64". The second mark is also very battered but can be identified as a IOSh/BARNS mark from East Woodhay in Hampshire (Figure 8). Joseph Barns is recorded there between 1714 and 1722 (Cannon 1991, 22) and his working period is likely to have extended from c1710-40. He was clearly a well established manufacturer since his pipes are relatively common and distributed over a wide area, including most of Hampshire as well as parts of Gloucestershire, Oxfordshire and Wiltshire. This is the first recorded example from Surrey and it occurs on a burnished stem with a bore of 5/64". Both of the Hampshire style marks are incuse but the final one has relief lettering reading A/GEO/RGE (Figure 9). There is a crown surrounding the letter A and the whole stamp is very detailed and neatly executed. This stamp occurs 16mm from the junction of a heel bowl on a stem with a bore of 6/64". The mark is previously unrecorded but can be attributed to Anthony George of Farnham. He is recorded as a pipe maker in 1717 and died in 1734 (Higgins 1981, 239). He is probably the same Anthony George who married Mary Berrick at Farnham on 6 January 1690 (Internet; IGI). The pipe is well burnished and was clearly a good quality product.

Stamped Bowl Mark

There is just one stamped bowl mark, which is an incuse harp design stamped onto a thick-walled bowl with moulded milling of Irish style. This style was popular from about 1840-1910 and this example could either be an actual Irish import or a local copy in an Irish style. Irish style pipes were very popular from the middle of the nineteenth century. Only a fragment of the bowl survives so it is not known whether there were any marks on the heel or stem of this piece.

Moulded Heel and Spur Marks

There are 14 heels or spurs of eighteenth- and nineteenth-century date with relief moulded marks on them. These are described in alphabetical order below: -

IB There is one spur fragment dating from c1820-80 with the initials IB. The bowl had narrow fluted decoration on it but not enough survives to see if it had leaf seams as well. Maker unknown.

AC There are two untrimmed heels of early nineteenth century type with the initials AC on them. At least one of these had a decorated bowl but neither of them is complete enough to see what the decoration would have been. These were probably made by Arthur Coster (I) of Fareham, who was working from at least 1784 until his death in 1816 (Fox & Hall 1979, 20).

ID There are seven eighteenth-century heels with the initials ID on them. In three cases the letters are normally applied but in four cases the D is incorrectly cut in the mould so that the D appears backwards (e.g., Figure 10). These pipes can all be attributed to John Denyer of Farnham, who was apprenticed in 1717 and who was still working in 1745 (Higgins 1981, 239).

GG There is one spur fragment dating from c1820-50 with the initials GG. Not enough of the bowl survives to see if it was decorated. GG pipes of this type are relatively common in the Portsmouth Harbour area and this example may well be from there (*cf* Fox & Hall 1979, Figs 117-9).

EH or **FH** There is one untrimmed heel dating from c1800-1850 with the initials EH or FH (the Christian initial has been damaged when soft). Not enough of the bowl survives to see if it was decorated. EH pipes of this type are relatively common in the Portsmouth Harbour area and this example may well be from there (*cf* Fox & Hall 1979, Figs 41-4).

WS There is one spur fragment from c1820-50 with the initials WS, which was made by William Swinyard of Guildford, who was working from c1815-58 (Higgins 1981, 240). Not enough of the bowl survives to see if it was decorated.

oo There is one spur fragment from c1820-80 with a symbol mark in the form of a small and slightly serrated circle on each side of the spur. Not enough of the bowl survives to see if it had any decoration. This was a common symbol mark used by many different manufacturers.

Moulded Stem Marks

There are seven stems with relief moulded marks on them. Three of these come from the Portsmouth Harbour area (one by Coster and two by Goodall) and three were probably made by William Swinyard of Guildford. The last piece is unidentified. The marks are as follows: -

/COSTER Two identical stem fragments dating from c1820-50 have the name COSTER on the left side (Figure 12) and a foliage design and dots on the right side. Both are broken so it can't be seen if there was any Christian name or initial before the surname. There were various members of this family working in the Portsmouth Harbour area at this time (Fox & Hall, 1979).

GOSPORT / [R] GOODALL This name occurs in a rope like border on a pipe with a small acorn as a spur. The bowl itself is missing, as is the Christian name initial, but it would have been 'R' and had a larger acorn for a bowl, as illustrated by Fox & Hall (1979, Fig 122). Richard Goodall is recorded working in directories from at least 1841-67 (Fox & Hall 1979, 21).

...?D MAKER / GUILO?/ One stem of c1820-50 has this faint inscription surrounded by dots and leaves. The 'D' is unclear and one letter looks like an 'O', but this is almost certainly a part of a stem reading SWINYARD MAKER / GUILDFORD.

WI/ /Y Stem fragment with scales and other decoration and part of an inscription that would have read WILLIAM SWINYARD / GUILDFORD SURRY (*sic*) originally. The arrangement of the lettering and decorative motifs is the same as that shown on a Turk's head pipe from Guildford (Higgins 1981, Fig 9.1) and the Farnham fragment may be another example of this design, which dates from c1820-50.

...D // G... A small fragment with cross hatched lines making diamonds that contain these letters was found (Figure 13). The letters are also flanked by dots and this is almost certainly another SWINYARD / GUILDFORD design of c1820-50.

/RICHA/ A small stem fragment of stem of c1820-60 has this lettering on one side – the other appears to be plain (Figure 14). The lettering is not bordered or associated with any other decoration and presumably represents part of a Christian name. Maker unidentified.

Mouthpieces

There are 21 mouthpieces in total, plus two stems that are just opening out into mouthpieces. The majority of the mouthpieces (15 examples) have simple cut ends and most if not all of these date from the eighteenth or nineteenth centuries. The remaining six mouthpieces all flatten slightly to an oval section towards the tip and terminate with a nipple ending. One of these six broadens markedly to form a 'fishtail' mouthpiece, which is quite unusual in clay, being more normally a form found in Bakelite, or some similar material. One of the nipple type mouthpieces is made in red clay, which is also relatively unusual. The two stems from near a mouthpiece both show signs of flattening into an oval section and would almost certainly have had nipple ends originally. All of the fragments with nipple mouthpieces date from the mid nineteenth century or later.

Summary and Conclusions

Although rather fragmentary, this assemblage provides a good sample of pipes from Farnham, representing pipe consumption in the town from the late sixteenth century

right through to the early twentieth century. The very early bowl (Figure 1) is particularly unusual and of a form that is rare nationally. It dates from a period when tobacco was an expensive luxury and it would be interesting to know whether the clay from which it is made was obtained locally. This is because the earliest pipes may well have been made as a sideline by potters and there was a well established tradition of white ware potting in this area, based on the locally available white firing clays. The same applies to some of the slightly later pieces, such as Figure 2, which has an unusually sandy fabric, suggesting a different clay source to that usually employed for pipemaking in the county.

Although the pipes generally follow London styles, the pipe assemblage exhibits a number of influences from the Hampshire to the west. This is evident both from the styles of some of the bowls and marks as well as in terms of actual imports from Hampshire. These imports include early eighteenth century stamped stems from places such as East Woodhay as well as a number of nineteenth century pipes from different makers in the Portsmouth Harbour region. While the geographical location of Farnham close to the Hampshire border clearly explains some of these influences, there are two points to note. First, that although eighteenth-century stem marks from some distance to the west were found, there are no eighteenth-century marks from Guildford, which is a shorter distance to the east. There were several prolific pipe makers in Guildford at this time, whose products were marketed widely across other parts of the county. The lack of Guildford marks was noted from the smaller body of evidence in the Farnham Museum collection (Higgins 1981, 208-9) and this much larger sample reinforces this picture.

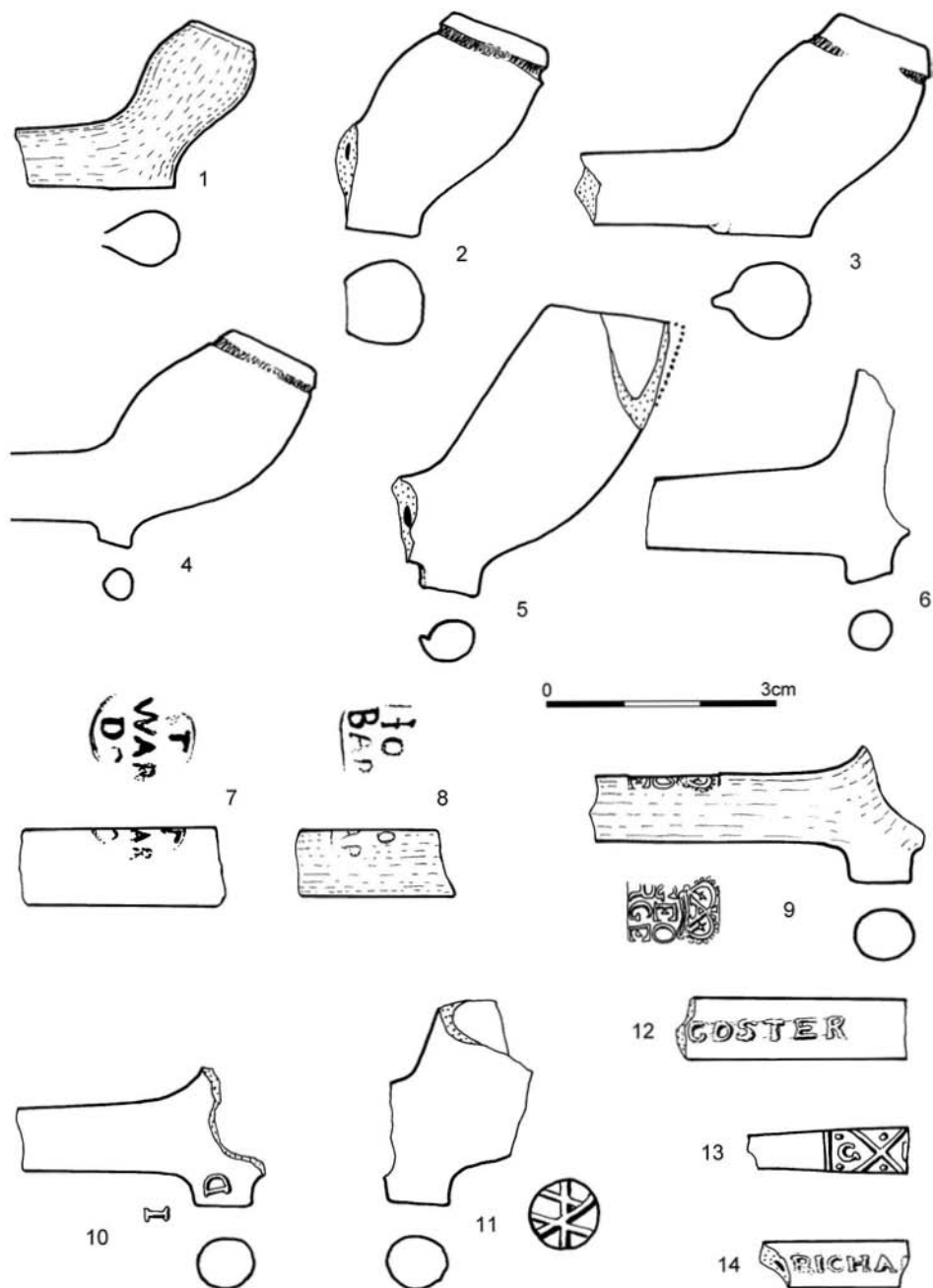
Secondly, there were clearly a lot of pipes from the Portsmouth Harbour area being used in the town during the nineteenth century (AC, GG, EH, Coster, Goodall). Once again, this pattern had been noted in 1981 when it was seen as a possible anomaly caused by the small sample size available for study. This much larger sample, however, provides a clearer picture and suggests that these Hampshire makers were able to capture a large part of the nineteenth-century market in Farnham, even though Guildford was much nearer. Indeed, there are only three or four Swinyard pieces present in the group as opposed to seven Portsmouth Harbour area products. This raises interesting questions about the supply and marketing of pipes in this part of the county.

The final point to note is the evidence for local production in Farnham itself during the eighteenth century. There are only two documented makers for the town and both of them are represented in this group. There are seven pipes made by Denyer, suggesting that he captured a good share of the market, while the single mark for George is not only previously unrecorded but also provides evidence for a much higher quality product. The unmarked pipes with an unusual internal bowl mark provide additional evidence for local production during the eighteenth century and further work is clearly needed on the origins and development of the industry in Farnham – particularly given

the potential for some of the earliest pipemaking nationally to have been taking place in this area.

Illustrations

- 1 Early bowl of *c*1580-1610 with the badly chipped rim shown restored. This rim almost certainly had a simple bead all around it without any milling and the abraded body shows signs of having been burnished. The fabric has a slightly granular fracture and the stem bore measures 7/64".
- 2 Heel bowl dating from *c*1640-60 with a bottered and fully milled rim and a stem bore of 8/64". The chipped rim has been shown restored. The fabric includes fine sandy inclusions and small mica flecks, which is unusual and may suggest that it was obtained locally.
- 3 Heel bowl dating from *c*1640-60 with a bottered and three-quarters milled rim and a stem bore of just over 8/64". The chipped rim has been shown restored.
- 4 Spur bowl dating from *c*1640-60 with a bottered and fully milled rim and a stem bore of 8/64".
- 5 Heel bowl dating from *c*1690-1730 with a bottered rim and a stem bore of just over 6/64". A small section of rim is missing but there is no surviving milling and there probably never was any.
- 6 Heel bowl fragment dating from *c*1690-1750 with stem bore of 6/64". The small heel size and sharp bowl/stem angle are both more typical of Hampshire rather than Surrey pipes.
- 7 Abraded stem fragment with a markedly oval section and a stem bore of 7/64". No surviving evidence of any burnishing. The battered and poorly impressed circular mark has unclear incuse stamped lettering that appears to read T/WAR/DS. Hampshire style mark representing a previously unrecorded maker.
- 8 Burnished stem with a bore of 5/64" and a battered and poorly impressed incuse stamped mark that would have IOSh/BARNS originally. Joseph Barns is recorded working at East Woodhay in Hampshire from at least 1714 to 1722 (Cannon 1991, 22) and his working period is likely to have ranged from *c*1710-40. He was clearly a well established and prolific manufacturer but this is the first recorded example of his work from Surrey.
- 9 Heel fragment with a relief-stamped mark reading A/GEO/RGE, which is placed 16mm from the bowl junction. There is a crown surrounding the letter A and the whole stamp is very detailed and neatly executed. Although now rather abraded the pipe was clearly burnished and this was probably of a fine quality originally.



Figures 1-14: Pipes from Farnham, Surrey. (Drawn by the author).

The mark is previously unrecorded but can be attributed to Anthony George of Farnham. He is recorded as a pipe maker in 1717 and died in 1734 (Higgins 1981, 239). He is probably the same Anthony George who married Mary Berrick at Farnham on 6 January 1690 (Internet; IGI). The pipe most likely dates from c1700-30.

- 10 One of four examples made in the same mould with the initials ID moulded in relief on the sides of the heel. This mould type is particularly distinctive in that the D has been cut back to front in the mould. This pipe can all be attributed to John Denyer of Farnham, who was apprenticed in 1717 and who was still working in 1745 (Higgins 1981, 239). The pipe is not burnished and there is no internal bowl mark. Stem bore 6/64”.
- 11 One of at least five examples made in the same mould with an unusual internal bowl mark, which is roughly in the form of a double cross (Fig 11). The internal bowl mark has invariably been damaged by the moulding or trimming wire and the detail shown here is a composite drawn using all the examples. Other fragments from the same mould show that this particular pipe had quite a narrow stem and a large bowl with thin bowl walls. This particular pipe was clearly common locally, suggesting that they were probably produced in Farnham, c1710-60. The illustrated piece has a stem bore of 6/64”.
- 12 One of two identical stem fragments dating from c1820-50 with the relief moulded lettering COSTER on the left side and a foliage design and dots on the right side (not illustrated). Both examples are broken so it can't be seen if there was any Christian name or initial before the surname. There were various members of this family working in the Portsmouth Harbour area during the late eighteenth and early nineteenth centuries (Fox & Hall, 1979). This piece probably dates from c1820-40 and has a stem bore of 5/64”.
- 13 A small fragment from near the mouthpiece of a pipe with cross hatched lines making diamonds that contain the relief moulded letters ...D / /G.... The letters are flanked by dots and this is almost certainly part of a stem that would have been marked SWINYARD / GUILDFORD originally. The fragment dates from c1820-50 and would have probably been made by William Swinyard of Guildford, who was working from c1815-58 (Higgins 1981, 240). Stem bore 4/64”.
- 14 A small stem fragment of stem dating from c1820-60 with the relief moulded lettering /RICHA/ on one side; the other appears to be plain (Fig 14). The lettering is not bordered or associated with any other decoration and presumably represents part of a Christian name. Maker unidentified. Stem bore just over 4/64”.

References

Cannon, P., (1991), 'Evidence of Tobacco Pipe Making in East Woodhay & District', *Transactions of the Newbury and District Field Club*, **14.1**, 16-27.

Fox, R. T., and Hall, R. B., (1979), *The Clay Tobacco Pipes of the Portsmouth Harbour Region 1680-1932*, privately published, 56pp.

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

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Help Wanted - Coiled Pipe

Richard le Cheminant writes.....

I would like to submit the following photograph of a coiled pipe for the interest of the membership. It is made of clay and has two bores in the mouthpiece. It is complete and I would suggest a late nineteenth-century date for this piece, which I believe may be Italian.

Any further comments or thoughts about this particular pipe would be welcome.



Clay Tobacco Pipes from Excavations at St. Nicholas Place, Leicester, 2003

by *David Higgins*

Introduction

This note provides a brief overview of the clay tobacco pipes recovered by the University of Leicester Archaeological Services from excavations at St. Nicholas Place, Leicester. The site code used for this project was A4 2003. The pipes from the excavation were briefly examined and this note prepared in November 2008.

Material Recovered

A total of 166 fragments of clay tobacco pipe were recovered from the excavation, comprising 34 bowl fragments, 127 stem fragments and five mouthpieces. Almost all of the pipes date from the seventeenth century, and most of these date from the second half of the century. There are no marked pieces and the only decorated piece is a milled stem from Context 589. There is one reworked stem from Context 586 and half of a hair curler from context 956. The bowl forms and more significant pieces are discussed in greater detail below.

Bowl Forms

There were 22 out of the 34 bowl fragments where the original bowl style could be determined. Most of the 22 identifiable bowls (19 examples) are plain seventeenth-century spur pipes of typical local forms, most of which date from the second half of the century. There was just one heel bowl, represented by half of a heart-shaped heel dating from c1660-80 from Context 590. This form is occasionally found in the city where it only ever made up a very small percentage of the pipes in use.

The final two identifiable forms are also spur types, one dating from the first half of the eighteenth century (Context 1001) and the other from the late eighteenth or early nineteenth century (U/S). So little of this later bowl survives that it is not possible to tell whether it was decorated or not. The 12 indeterminate bowl fragments are probably all of seventeenth century date and all are plain and unmarked.

Milled Stem

Apart from the normal rim milling, the only decorated fragment from the assemblage is a piece of milled stem from Context 589 (Figure 1). This most likely dates from towards the end of the seventeenth century and it has a stem bore of 8/64". There is a single band of milling around the narrower end of the stem, the very end of which

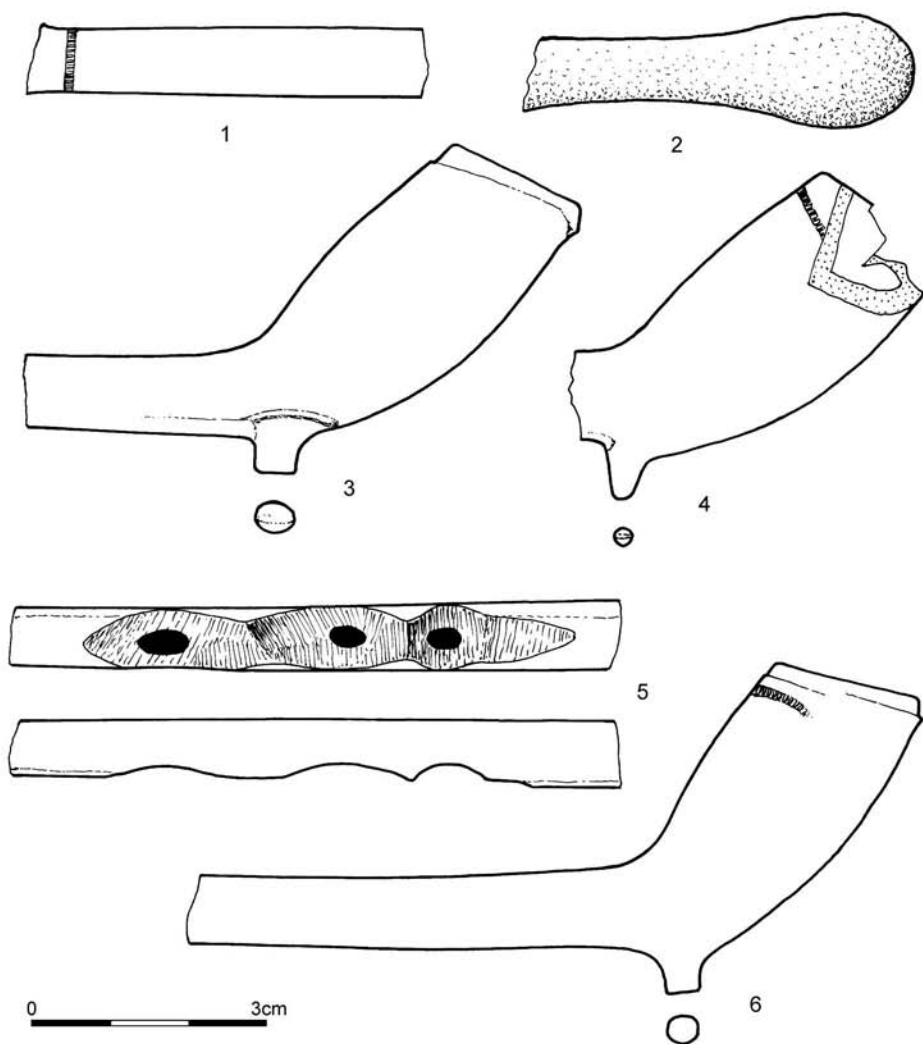
suddenly flares out slightly. Although the surface of this fragment is relatively smooth right up to the break, this flaring is most likely to have resulted from the stem having been broken during manufacture and then pushed together again to repair it. A repair such as this often results in a rough and uneven patch where the clay has been smeared smooth on the surface and it is this mend that is often partially disguised using bands of milled decoration.

Hair Curler

Half of a hair curler was recovered from Context 956 (Figure 2). This is an interesting example, partly because of its manufacture and partly because of the close dating that is afforded by the associated pipes. This context produced a total of 36 pipe fragments (6 bowl, 27 stem and 3 mouthpiece fragments). The stems are generally fairly large fresh looking fragments and all the pipes are consistent with this being a contemporary and little disturbed deposit. The six bowl fragments are all from different pipes, all of which are of local styles with large and fairly heavily made bowls dating from c1690-1720. They were probably all spur forms (five certainly were but the base of the sixth example is missing). Three of the bowls were made in the same mould, which has a very distinctive and roughly horizontal mould flaw in the form of a clear ridge on each side of the bowl above the spur (Figure 3). Two of these bowls are complete and both are bottered but not milled. The drawing (Figure 3) is a composite image drawn using one of these complete bowls and a spur/stem fragment from a third example that has most of its bowl missing. The stem fragment has a bore of 6/64" but both of the complete bowls have bores of 7/64". The mould flaw at the side of the stem has been truncated by trimming, which in turn has left a sharp angle change, suggesting that the flaw was quite pronounced on this side.

Another substantially complete bowl in this group is clearly from a different mould as it has a much finer spur (Figure 4). The rim of this example is damaged but it was at least half milled and this pipe has a stem bore of 8/64". The upper part of another bowl survives, which is bottered and half milled, but the base and stem bore are completely missing. The final piece is a spur fragment from a similar, but different, bowl with a stem bore of just under 8/64". Taken together, the pipes suggest a very coherent group with a distinctive and relatively short-lived bowl form being the only style present. As such, the pipe date of c1690-1720 can be taken as reliable for the hair curler, closely dated examples of which are relatively rare.

The curler itself is made of a fine white firing clay, identical in the hand to that of the pipes. It has clearly been hand modelled, resulting in a slightly uneven surface, although the overall form and finish is perfectly serviceable. At its narrowest this curler measures 8.4mm and at its widest 14.4mm. What is particularly unusual about this example is that the entire surface shows faint traces of material impressions, which are most evident at its rounded end. The appearance is as if the whole object has been rolled and shaped while wrapped within a piece of cloth. This surface finish



Figures 1-6: Pipe fragments and a hair curler from St.Nicholas Place (Drawn by the author).

has never been noted on a hair curler before and is extremely unusual. Very little is known about the manufacturers and production techniques used for making hair curlers, although in several instances they are known to have been made as a sideline by pipe makers. This piece may well have been made in Leicester, where the use of a cloth wrapping could represent a distinctive local production technique. Further examples are clearly needed to examine this further but it is fortuitous that this first

known example comes from such a well dated deposit so that it provides a firm reference point for future studies.

Reworked Pipe

There is one stem from Context 586 that has been reworked after firing (Figure 5). The surviving fragment is 77mm long and has been cut or scraped along a 63mm section in the middle of the surviving piece so as to form three main depressions, each of which breaks through into the 7/64" stem bore. These hollows have been made to one side of the stem, with one edge of them roughly lining up with one of the mould seams (the illustration has been prepared to show the reworked area square on and from one side, and not to show the actual side and plan views of the pipe fragment, as would usually be the case). The reworking must have been done very carefully so as not to snap the stem completely. If the pipe were complete when this was done, then it is very fortuitous that it subsequently broke on either side of the reworking so as to leave this section complete. Alternatively, the stem could have already been snapped and just the broken piece reworked as someone idled away some time with it. It is, however, documented that smoking pipes were sometimes turned into simple whistles by cutting holes in the stem. The fact that there are three carefully worked and adjacent holes would certainly fit well with this piece having been made into a simple whistle, as would both the spacing and location of the holes to one side of the stem, which would have made them comfortable to use. The stem is of a seventeenth or early eighteenth century type and the context group also includes a stem of similar date and a complete spur bowl dating from c1680-1710 (Figure 6). The bowl is bottered and one quarter milled with a flattened base to its spur and a stem bore of just over 7/64". All three pieces would fit well with the date of the bowl, suggesting that this is a contemporary group, which in turn provides a good date for this unusual piece of reworked stem.

Summary

This is just a small assemblage of pipes, none of which are marked and only one of which is decorated with a single band of milling – and even that is likely to have disguised a repair rather than being intentionally decorative. The pipes are predominantly of later seventeenth century date and the bowls are of common local types, typical of those found in the city. Despite this, there are two particularly unusual fragments amongst the assemblage, both of which appear to be securely dated from the associated bowl forms. One of these is a hair curler of with an unusual surface finish. This can be dated to c1690-1720 and it provides an important reference point for this particular form and surface treatment. The other is a piece of stem that appears to have been reworked to form a whistle. This fragment probably dates from c1680-1710 and provides a rare example of a stem where a series of holes can be shown to have been made. A similar example, dating from somewhere between 1640

and 1740, and with the remains of at least two holes, has recently been recovered from Chester (Higgins, forthcoming)

Reference

Higgins, D. A., forthcoming, 'Clay Tobacco Pipes and Related Objects from Excavations at 25 Bridge Street, Chester, 2001', Gifford Partners / Chester Archaeology.

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European Clay Pipes from Patagonia

by Peter Davey

Introduction

During the recent excavations at Puerto Deseado in Patagonia, Argentina an almost complete clay tobacco pipe was recovered together with a separate stem fragment. Both items bore legends which suggest a European origin.

The Riquiqui pipe

The plain, polished, pipe bowl has an adjoining stem fragment containing a moulded legend set within a sub-rectangular 'rope moulded' frame. The word RIQUIQUI is on the left side, when the bowl is held facing the smoker, the word PARIS is on the right. The bowl is slightly chipped at the rim and shows clear evidence of having been smoked. The mouthpiece is missing (Figure 1).

The pipe is one of three plain models out of a total of seven designs bearing this name made by Gisclon of Lille, France, between 1858 and 1883. They are shown in his trade catalogue as numbers 943, 944 and 945 (Figure 2). A detailed examination of the size of the specimen from Puerto Deseado suggests that it is number 945. This is reinforced by its convex or *bombé* profile. Given that this group of pipe forms are briar skeuomorphs and the high numbered position in the catalogue their production date is likely to be very much towards the end of the life of the Gisclon factory.

The use of the word *riquiqui* for this group of models is interesting. The word appears to derive from the Arabic *kiki* meaning castor oil or more probably the oil of a plant called *kikajou de jaunias*. In France, *le rikiki* or *le riquiqui* is a common, or ordinary home-made liquor found in many taverns, cafes or pubs and also in the country made by farmers' wives.

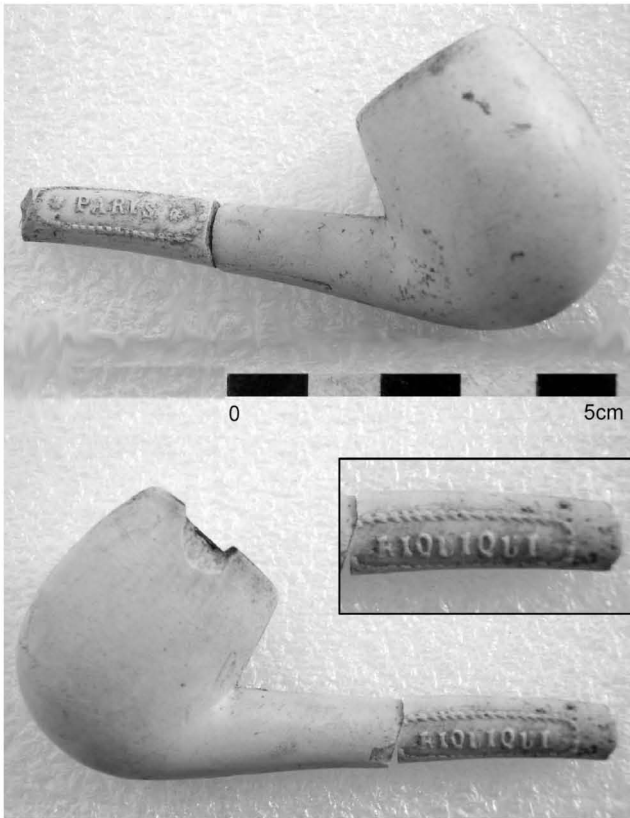


Figure 1: 'Riquiqui' pipe, with slightly enlarged insert showing mark detail.

In order to make a bottle of *riiquiqui*, 25% of any fruit syrup and 75% of an ordinary brandy are mixed together to make up one litre and left to mature for three months. It was served in homes and pubs or taverns and always in a small glass; thus the drink was usually described as *un petit riquiqui*. By extension the phrase came to mean something small or familiar. For example, when a mother is teaching her child the names of the five fingers of the hand she says *le petit riquiqui* for the last one.

While the presence of the word Paris might suggest that the pipe was made as an advertisement for a nineteenth-century pub or a tavern in Paris, the use of the name of the capital city usually indicates that the pipe was an export

model and, as such, was used by pipe makers throughout France. It does not necessarily refer to the name or place of work of the maker or to a recipient such as a Parisian tavern.

The 'Dublin' pipe (not illustrated)

A pipe stem from a rubbish pit (Hi) at Puerto Deseado excavations bears a fragmentary legend on either side reading: O'BRI... MAYO.../ DUBL... This is a very common late nineteenth-century find in Britain. The full mark would have read: O'BRIEN MAYO STREET/DUBLIN. It is of interest in that no such a maker at such a street is known in Dublin and the pipes appear to have been made for Irish labourers working in Britain, mainly by makers in Manchester, Glasgow and the Liverpool area. There is no known connection with any Irish maker.

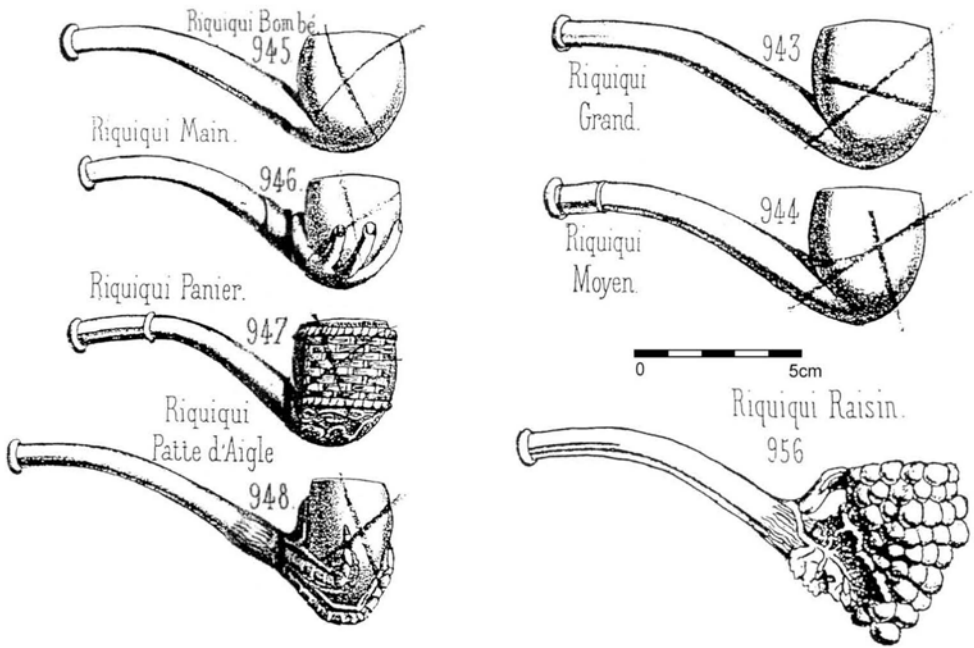


Figure 2: Extract from the Gisclon trade catalogue of c1883.

Discussion

Although, according to the excavator, the site was visited by several travellers during the nineteenth century, including Darwin, the dating of both of these finds almost certainly relates them to the first settlers of Puerto Deseado itself who arrived in 1883. In both cases the use of iconic symbolism - *Riquiqui* for the French and *Dublin* for the Irish - served to connect the smokers who were far from home with the people and places they had left behind.

Acknowledgements

The writer is happy to acknowledge the assistance of the following: Philippe Gosse of Marseilles for his advice, Michel Garreau of St. Laurent de la Plaine for discussing the meaning of the word 'riquiqui' and, especially André Leclair of Bagnols-sur-Cèze for information about the Gisclon catalogue. He is also grateful to Daniel Schavelzon for bringing these finds to his notice.

Tobacco Pipe Making Unions and their Labour Statistics

by Paul Jung

Over the years unions have had a large impact on the labor force in England. The clay tobacco pipe industry benefited from a number of unions. They have negotiated better working conditions and better wages for workers as evidenced by the *Associated Tobacco Pipe Makers' Society of Scotland and Ireland* 1900 piece rate list (Gallagher 1987, 142) and the 1910-1914 correspondence between Edward Pollock and the *Tobacco Pipe Makers' Association of England* (Jung 2003, 181). Recent research from books scanned by Google.com as pdf files has found statistical tables that list the names of the unions, their members, dates of formation and dissolution, and other financial statistics. Four of these publications were reports from the Chief Labour Correspondent.

The first reference lists only one union *Clay Tobacco Pipe Makers' Assoc. of England and Wales*, which seemed to have been formed in 1891 based on the report but later references list it as formed in 1874. Unions formed earlier in the century were found in later reports. The general table (Table 1) lists the name, number of members and income at the end of 1892 (1894, 14-15). No listings prior to 1892 were found even though listings for other unions, which started as early as 1870, were found.

Table 2 lists the expenditures for the *Clay Tobacco Pipe Makers' Assoc. of England and Wales* (1894, 16-17).

The secretary and his address for the *Clay Tobacco Pipe Makers' Association of England and Wales*, was listed as Mr. Thomas Kilgour, Burn's Cottage, Oldham Road, Manchester (1894, 188)

The comparative statistics table (Table 3) for the years 1892-1898 (1898, 94) gives a much better picture for the number of unions and their respective members. *The Clay Tobacco Pipe Makers Union* found under the "England and Wales" category is the same as the *Clay Tobacco Pipe Makers' Assoc. of England and Wales* listed previously in 1894 based on the number of its members. The dates of formation for the unions are listed differently based on whether they were registered or unregistered. It is interesting to note that the traditional women finishers also had their own unions in the *Scottish Pipe Finishers (Women's Protective and Provident League)* and *Manchester Pipe Finishers Union*.

The 1902 Sessional Papers of Parliament list the name of the various pipe making unions and their respective secretaries (Table 4), which is useful in knowing where the unions were actually based (1902,70).

Clay Tobacco Pipe Makers' Assoc. of England and Wales	Reg No.	Members at end of 1892	Total Fund at end of last year £	Amount and Analysis of Income for 1892	Annual Expenditures	Intr.	Total Amt.	Amt. Per member	
	728	166	161	Total Annual income £ 301	Total Contr. £ 249	Contr. per Member £. s. d. 1. 10. 0	6	£. 4	£. 0. 17. 1¼

Table 1: General Table.

Society Name	Disputes	Other Benefits, Grants, etc.	Working and other expenses	Amount of Funds at year end	Amount per member	Amt. Per member
Clay Tobacco Pipe Makers' Assoc. of England and Wales	Total amt. £. 50	Amount per member £. s. d. 0. 6. 0¼	Total amt. £. 51	Amt. per member £. s. d. 0. 6. 1¼	Amount per member £. s. d. 0. 4. 11¼	Total amt. £. 320*
				Total amt. £. 41	£. 0. 4. 11¼	£. 1. 18. 6¼
						*Loan of £16. should be deducted

Table 2: Expenditure for each Society.

Name of Union	Reg.	Un-Reg.	Branches end of	Members at end of								
				1892	1893	1894	1895	1896	1897	1898		
England and												
Clay Tobacco Pipe	1874		3	166	164	151	177	169	160	188		
Rainford Tobacco		1874	1	27	26	29	26	25	26	25		
Scotland												
Clay Tobacco Pipe Makers of Scotland		1846	3	214	206	208	249	250	245	247		
Pipe Finishers (Women's Protective and		1894	1	----		150	250	150	126	165		
Manchester Pipe		1896	1	----				102	104	110		

Table 3: Membership of Trade Unions 1892-1898.

Tobacco Pipe Making	
Title of Union	Name and Address of Secretary
Clay Tobacco Pipe Makers' Association of England and Wales.	T. Kilgour. 10 Janet Street, Garrett Street, Oldham Road, Manchester
Rainford Tobacco Pipe Makers' Trade Society.	J. Birch. Pasture Lane, Rainford, St. Helens, Lancs.
Manchester Women Pipe Finishers' Trade Union.	Mrs. E. A. Jarmichael. 9 Lyon Street, Garratt Street, Newton, Manchester.
United Clay Tobacco Pipe Makers' Association of Scotland and Ireland	F. Gallagher. 77 Waterloo Street East, Glasgow.
Pipe Finishers' Branch of the Women's Protective and Provident League.	Miss M. Cuthberton. 19 Waterloo St., Glasgow.

Table 4: 1902 List of pipe making unions and their secretaries.

Statistics for 1904 (Table 6) leave a gap for 1899 (1906a, 78-79). It is interesting to see the large number of members for the first two unions below as well as the continuing membership of the Rainford Tobacco Pipe Makers given that Rainford is a much smaller geographical area than other unions. The names appear to change over time as well.

Tobacco Pipe Making	
Title of Union	Name and Address of Secretary
Scot. Assoc. Clay Tobacco Pipe Makers' Soc.	R. Shaw, 17, Hill St., Gallowgate, Glasgow.
Clay T. P. Makers' Assoc. of Eng. and Ireland	T. Payne, 93, Woodward St., Manchester
Rainford Tobacco Pipe Makers' Tr. Soc.,	J. Birch, Ormskirk Road, Rainford, St. Helens
Tobacco Pipe Finishers' Tr. Prot. Soc	Miss M. Cuthberton, 59, Waterloo St. E., Glasgow
Clay Pipe Finishers' Assoc. &c.,	Mrs. M. Baguley, 66, George St., Varley St., Newton.

Table 5: 1906 List of pipe making unions and their secretaries.

And the last reference to be found was for 1906, which listed the names of the unions and their secretaries (1906b, 128). Details given below (abbreviations as they appear in the source documents).

Title of Trade Union	Year in which formed		Branches at end of 1904	Membership at end of					
	Regd. Unions	Unregd. Unions		1900	1901	1902	1903	1904	
Scottish Associated Clay Tobacco Pipe Makers		1846	1	224	230	250	200	200	
Clay Tobacco Pipe Makers of England and Ireland	1874		4	184	174	164	164	160	
Rainford Tobacco Pipe Makers		1874	1	23	24	25	21	17	
Tobacco Pipe Finishers (Glasgow)		1894	1	150	150	84	96	46	Females
Clay Pipe Finishers of Manchester and Newcastle		1896	2	100	98	90	92	80	Females
London United Clay Tobacco Pipe Makers	1900		--	55	45	40	---	---	Dissolved about end of 1903

Table 6: Tobacco Pipe Making Unions.

References

1894 *Six Annual Report by the Chief Labour Correspondent on Trade Unions (1891) with Statistical Tables*, Presented to Both Houses of Parliament by Command of her Majesty. London: Printed For Her Majesty's Stationary Office by Eyre and Spottiswoode.

1898 *Report By the Chief Labour Correspondent of the Board of Trade on Trade Unions in 1898 with Comparative Statistics for 1892-1897*. Printed For Her Majesty's Stationary Office, by Darling & Son, Ltd., 1-3, Great St. Thomas Apostle, E.C., London.

1902 *Sessional Papers, By Great Britain Parliament. House of Commons*, Session: 16 January 1902 - 18 December. Vol XCVI.

1906a *Report by the Chief Labour Correspondent of the Board of Trade on Trade Unions in 1902-1904 With Comparative Statistics for 1895-1904*, London: Printed for His Majesty's Stationary Office by Darling & Son 1906, page 78-79.

1906b *The Reformers' Year Book, 1906, (Second Edition)*, Twelfth Year of Issue (formerly *The Labour Annual*). Joint Editors: Pethick Lawrence and Joseph Edwards, copyrighted and entered at Stationers' Hall. (London), page 128.

Gallagher, D. B., (1987) 'The 1900 Price List of the Pipe Makers' Society' *The Archaeology of the Clay Tobacco Pipe X. Scotland*, Peter Davey (ed.), British Archaeological Reports, Oxford.

Jung, S. Paul, (2003) *Pollocks of Manchester: Three Generations of Clay Tobacco Pipe Makers*, The Archaeology of the Clay Tobacco Pipe XVII, British Archaeological Reports, (British Series 352), Archaeopress, Oxford.

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Help Wanted - V.ZYL Mark

Richard le Cheminant writes

In reply to Otto Graf's report in Newsletter 73 about makers' names on Dutch clay pipe stems, he queried the mark V. ZYL (p38). Despite the obvious suggestion that the V. could stand for the prefix VAN or VON this may be an abbreviation for the prolific mid-eighteenth century Gouda pipe maker, Frans Verzijl *fl.* 1753-1774.

On the River Thames foreshore at Putney, I once picked up a rouletted stem roller-stamped FVERZYL some 20 cm. below the bowl.

George Colton Moore: Fulham Pipe Maker and Publican (1803 – 1878)

by Peter Hammond

There are a number of examples of pipe makers who combined their craft of clay pipe making with running a public house. The latter facility provided a ready-made market for selling their wares as well as enabling a more secure income for the people involved in the trade.

One such pipe maker was George Colton Moore, born in the parish of St. Lukes in London on 21st November 1803, the eldest known son of the pipe maker Roger Dicks [sometimes spelt Dix] Moore (1781 – 1859) and his wife Mary, then of Blue Anchor Alley in Bunhill Row St. Lukes. He was baptised on 14th December at St. Giles Cripplegate (Guildhall Library, St. Giles Cripplegate registers).

George Colton Moore would have spent his childhood working with his father, who from at least 1814 was working in Chequer Alley off Whitecross Street. In 1825, by which time he had married, he was still living in St. Lukes but moved shortly afterwards to Hoxton, and then again to the market garden village of Fulham. An unconfirmed reference to George Colton Moore in fact describes him as a market gardener there in 1827 (*A History of Fulham*, Fulham History Society, 1970). However, he was certainly pipe making there from at least 1829-1837 when several of his children were baptised at the Hornton Street Independent Chapel in Kensington. Within these registers George Colton Moore was described as a pipe maker in North End, Fulham (The National Archives, RG4/1947).

In 1837 he witnessed the marriage of his brother James Roger Moore, pipe maker, at St. Paul Hammersmith, while in 1841 he witnessed two further marriages. The first of these, again at St. Paul Hammersmith, was that of his sister Eliza to John Fuller, who was a pipe maker in Uxbridge from at least 1841 to 1874. Hence John Fuller was a brother in law of George Colton Moore. Interestingly James Roger Moore was working with John Fuller in Uxbridge at the time of the 1841 census, though he later became a pipe maker in Chelsea. The second was the re-marriage of his father Roger Dicks Moore at St. Giles Cripplegate to widow Ann Jandrell (his father subsequently married for yet a third time in 1852, at the same church, to Lydia Tester – widow of pipe maker Samuel Tester).

The 1841 census also confirms that George Colton Moore was working in North End Fulham, being described as a pipe maker. With him were his wife, nine children, and a 16-year old apprentice, John McCarty. In 1845 he witnessed the re-marriage of his brother James Roger Moore, pipe maker, at St. Paul Hammersmith and, at the time of the 1851 census, he described himself as a 'tobacco pipe maker master'. By that time only three children remained at home, including 21 year-old Josiah Moore, also a tobacco pipe maker. In addition there was an apprentice pipe maker by the name of John Gascoigne.

Stems are known that are marked 'GEORGE MOORE / NORTH END FULHAM' in relief (Wandsworth Historical Society collection). This is the same form of marking as used by another Fulham pipe maker called Thomas Coomer – who interestingly also became a beer-house keeper, keeping 'The Lord Clyde' public house during the 1860s, but later moved to Hastings where he continued in the same trade. He made a highly decorative pipe to commemorate the 1851 Great Exhibition which is marked along the stem 'T.COOMER NORTH END FULHAM / EXHIBITION OF INDUSTRY 1851' (Museum of London collection). This pipe in turn is very similar to versions made by William Smith of Rochester Row, Westminster, and James Webb of 9 Portland Street, Soho.

During the 1850s George Colton Moore continued pipe making, being listed as such when he witnessed the marriage of his son James Moore in 1852, who was at that time working with his uncle John Fuller in Uxbridge. Interestingly, as well as being a pipe maker, John Fuller was also listed as a beer-house keeper by then. George Colton Moore also witnessed the marriages of his daughter Eliza in 1854 and son George, a labourer of Fulham, in 1858 (he is described however as a pipe maker in 1860 and 1861). Meanwhile son Josiah, pipe maker, and his daughter Matilda were each married in 1857.

In 1855 George Colton Moore built a public house in Star Lane off North End, in what is now part of Greyhound Road. He gave this public house the appropriate name of 'The Colton Arms', and thereafter was described as a 'beer retailer' there. A reference in 1860 confirms that George Colton Moore was at this address when he was secretary of the Fulham and Hammersmith Ratepayers Society. 'The Colton Arms' is also confirmed as his residence within the census returns of 1861 and 1871, when son Josiah continued to be listed as a tobacco pipe maker, while his father ran the beer house. When his son Josiah, pipe maker, re-married in 1873, George Colton Moore was described as a 'publican'.

Catherine Moore died in early 1876 aged 78 years, while George Colton Moore died on 19th October 1878 at the age of 74 years. Shortly before he died he seems to have sold his public house for he was described in the National Probate Indexes as 'late of The Colton Arms beer house in Star Lane but now of 27 Munden Street, Fulham'. It seems that son Josiah gave up pipe making at the same time, for when the will of his father was proved in November 1878 he was described as a 'sewer flusher' of Hammersmith. This is confirmed in the 1881 census when he was also described as a 'flusher in [the] sewers', surely a smelly job compared with pipe making!

The legacy of George Colton Moore today is the surviving public house, now situated at 187 Greyhound Road (north side) in Fulham – well worth a visit if you are in the area. I have visited three times now, being accompanied by SCPR member Chris Jarrett on one of these occasions. Intriguingly there is an old watercolour painting hanging within the public house that shows the building as it was in Victorian times,

shown here along with a picture of the same building today (Figure 1). The two elderly brothers who are the present landlords of the pub have no knowledge of the pipe-making link and no actual clay pipes have been found there. It is indeed possible that the workshop used by the Moore family was situated elsewhere in Fulham, possibly even shared with other known pipe makers there. Details of the Fulham and Hammersmith pipe makers are due to be published in a forthcoming paper on excavations that were carried out there by Pre-Construct Archaeology.



Figure 1: (Left) Watercolour showing the Colton Arms in Victorian Times. (Right) the Colton Arms today (Photographs by the author).

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News from Pipe Aston

by Allan Peacey

Since the last update in 2006 (SCPR 70), there have been several new developments at Pipe Aston. Work has continued on the material from Roy’s Orchard, bringing it a little closer to publication, and there has been ongoing fieldwork at Squirrels Hall as well as excavation at Upper Aston Field.

Squirrels Hall

A spread of brick, pottery and pipes was spotted by the landowner whilst ploughing in 2005 and, on our open day in Roy’s Orchard, he duly brought a sample for us to look at. The material had all of the hallmarks of a domestic assemblage with pipes from several production sites already known. We were given permission to monitor the site and initially collected material indiscriminately from the whole spread. When we washed the finds we were surprised to find a significantly high number of stems bearing the mark EP. With this new data we suspected a production site working in the second quarter of the eighteenth century. The following winter, when the site was ploughed again, we set out a grid of 24m x 24m divided in to 64 three metre squares from which the finds were collected (Figure 1). This allowed us to see where the

material spread was at its most dense for the various categories of find (pipe, pot and brick). We found no kiln material and only a few bowls of the same date as the stems, never-the-less we do have a good idea of the size and alignment of a probable timber framed building with a brick built hearth and chimney. A surprising find was an early Ottoman pipe bowl, the story of which we can only speculate. I like to think of it as a visitor loss from a member of one of the travelling groups of gypsy dancers, entertainers and pick pockets that were a feature of life in Elizabethan and later England.

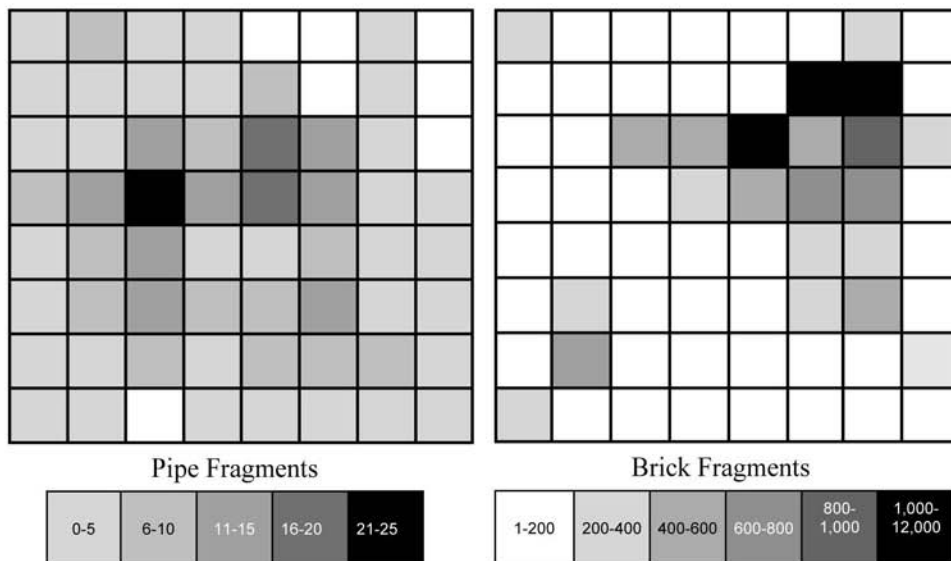


Figure 1: Field plots showing the numbers of pipe fragments and weight in grams of brick fragments collected from each 3m square.

Upper Aston Field

Since my last report we have excavated two kilns which were used to fire clay pipes in the troubled period leading up to the Civil War. Some of these pipes are well made and carefully milled close to the rim of the bowl whilst others look as if they could have been made in worn wooden moulds. Out of about 4,500 pipes recovered only 100 have any form of mark or decoration. Thirty three have simple wheel stamps; twenty five have the initials TP, whilst other initials, present in ones and twos, are IL, E, I, GH and TV (Figure 2). Examples of the GH and IL stamps have turned up at Newport Street, Worcester whilst the TV stamp has been recorded at Goal Street, Hereford. It is tempting to link the TP stamps with the pipe maker Thomas Purton who came before the court in Hereford in 1669 charged with misuse of his apprentice. He had taken him to London and set him to work as a link boy, failing to teach him the art of pipe

making or keeping him in the prescribed manner. The apprentice, Francis Jones, was taken from him and placed with Richard Overton, pipe maker, at Lingen. Unfortunately no direct link has yet been established between any of the parties involved and Pipe Aston.

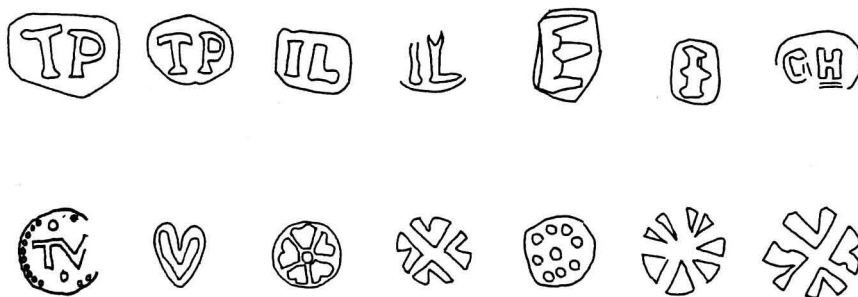


Figure 2: Marks from pipes recovered in Upper Aston Field (drawn by the author).

Thirteen pipes are marked either on the heel or bowl with one or more applications of the milling tool. The most simple being a single line across the heel, the most common a milled cross on the heel and the most extravagant multiple lines all over the bowl. The assemblage dates to c1620-40.

The earlier of the two kilns had been largely ploughed out leaving only a few stones and a brick set in a heavily burnt clay patch. It would appear that it was demolished down to this level by the pipe makers themselves as the hearth stone was broken, in an attempt to lift it, and four joining fragments of it stacked to one side. The kiln had probably been circular, about 700 mm internal diameter, with the fire arch on a tangent. This arrangement, so far unique, would have induced a vortex in the kiln chamber. It is unlikely to have been a great success as the tangential fire arch was not repeated when the second kiln was built. This second kiln had fared much better with its beautiful pitched stone working area, fire arch and firebox on a single alignment. The firebox being square with rounded corners might have supported either a square or round chamber. It had an internal transverse measurement of 650mm with a flat floor, the sides and rear were banked up to a shoulder. This banking had recesses for brick muffle supports. A perfectly cylindrical vertical void in the banking on the furthest left corner could only have been formed and kept open by an iron bar. It is difficult to envisage a use for this unless it was cranked over to assist with the support of the muffle. Muffle material as we have come to understand it was absent from the fill of the fire box and indeed from the site as a whole. What we did recover was white clay tile, burnt stone tile with white clay adhering to the surface and friable lining embodying pipe stems. At this stage we are thinking of a composite muffle constructed with stone and clay tiles. This would be more consistent with a square chamber rather than a circular.

The kiln had originally been protected from run off storm water by a ditch likely to be contemporary with the kiln as no silting was evident. During the life of the kiln this ditch became filled with broken pipes and waste. A new ditch, dug uphill from the first and being clear of any pipe or kiln waste, is likely to postdate the kiln.

Three pipe maker's stamping tools have been recovered from this site. All are made from pipe clay and are simple enough for any handy clay-worker to fabricate. One is a short clay billet just like a piece of pipe stem but without a stem bore. Both ends have been cut and notched so as to impart wheel stamps. The second is of similar form. One end has a series of straight line cuts which might represent the initials IY; the other end is broken. The third stamping tool is very roughly formed in the shape of a small carrot. The narrow end has been knife pared and has simple capital initials E F cut into its flattened end. The relative paucity of stamped pipes poses a question as to the exact purpose of the stamps. The wheel stamps are clearly not maker's marks in the sense of identifying the maker to the smoker and it may well be that some of the other one off stamps may fulfil some other purpose.

We are planning one more season on this site before a short return to Roy's Orchard with specific questions in mind.

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II Mystery Solved

by Peter Rayner

For many years now I have been collecting pipes from the fields around Beverley, near Hull, North Humberside, and have always been puzzled by one set of maker's initials, II. The initials appear as a relief moulded mark on the heel of bowl forms dating from c1660-1700 and, to date, I have collected 86 examples of this set of initials. Figure 1 shows a typical bowl form (White 2004, Fig.33.1), whilst Figure 2 shows a range of the II marks that I have recovered (White 2004, Fig 8.9 No. 1-4). But who is this II maker? This has always been a mystery – that is until now.

In Minster Parish, Beverley, there is the record of a birth of a daughter of Joseph Jewell in 1679 and, in 1720, an entry of a burial of a Joseph Jewell senior, pipe maker. In the registers from Beverley parishes (Minster and St. Mary's) occupations are only given for a couple of decades in the early eighteenth century (c1715-1734).

Joseph Jewell is almost certainly the pipe maker responsible for the II pipes found in Beverley. Searches of the 1672 Hearth Tax Returns, however, do not list anyone of this name.

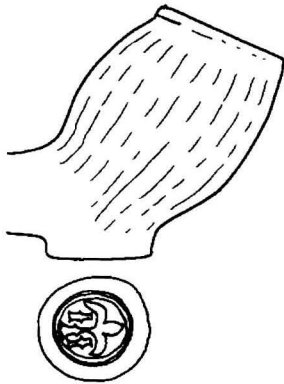


Figure 1: II pipe from the Rayner Collection (Drawn by Susie White)

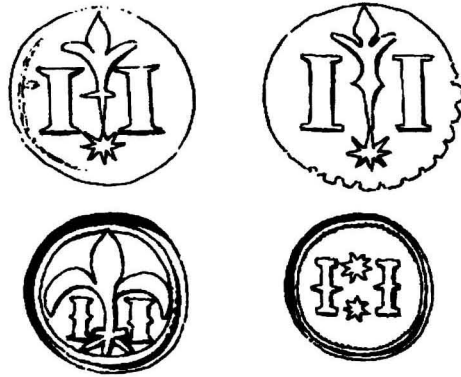


Figure 2: Selection of II stamp marks from the Rayner Collection. Drawn at twice life size by David Williams.

Acknowledgements

I am grateful to Susan and David Neave for bringing this information to my attention.

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Help Wanted - 'Land of Legend' Movie

Paul Jung writes

Among the many interesting items found in the Pollock Archives was a note from Richard Evans (packer at the factory) to Gordon Pollock dated February 4, 1947. It stated the following:

"An interesting film called '*Land of Legend*' was shown at the Rivoli Cinema, Gorton on Sunday 2. Feb. 1947. This was about Devonshire etc., and included the mining of clay and the trades it was used by. Among these were the manufacture of Clay Tobacco Pipes and showed this with shots at such a factory. One of the shots showed the kiln, which had a neat sliding door for the entrance. There were no apparent fires like our coal kiln and the operator adjusted small wheels and tubes etc. Other shots included the moulding etc. etc."

An internet search did not reveal any information about the movie. It would be interesting to know if a copy of this film still exists.

Editors Note. Although it has not been possible to locate a copy of the 'Land of Legend' there is a nice little video on 'You Tube' of the now retired Dutch manufacturer Adrie Moerings at work (<http://www.youtube.com/watch?v=5G3nuBgnSDI>)

And finally.....

The following poem was spotted by Richard le Cheminant in *Tavern Anecdotes* by 'One of the Old School' (London, 1823). It is reproduced here as originally published.

THE TOBACCO PIPE

O precious pipe, the darling of my leisure!
How I can draw and whiff thee with mouth-pleasure!
Thee, first in morning tasted, last at night,
And oft betwixt, keeps all in smoking plight.
With thee-I well enjoy the morning air;
Without thee-find but small refreshment there:
Without thee-truly, breakfast is not food;
Without thee-dinner is as little good;
Without thee-afternoon is dull enough;
Without thee-ev'ning's irksome, sad, and drear;
Without thee-supper tastes like dinner-queer;
Without thee-bed affords scarce rest at all,
I use my pillow, but the comfort's small:-
When weary most, cast down, perplex'd, distress'd,
With thee in hand, and reach'd to mouth, I'm bless'd.
When thirsty-canst with *streams* of smoke supply;
If hungry-thou its pangs canst pacify;
If heated-thy fine smoke can heat appease;
If starv'd with cold-thy soothing warmth gives ease;
If angry-thou canst anger suffocate;
If mirthful-thou canst make me more sedate;
If sad-thy balmy fumes have pow'r to cheer;
If medium-temper'd-thou canst keep me there!
O precious pipe! Thy worth what pen can name?
Though made from clay, myself am from the same.
With thee I cannot part, until I've done
With ev'ry clay-made blessing 'neath the sun.
Thee, *fairer* than the rest, I'll still enjoy,
As long as I can clay-made lips employ;
Then, when these fail me, I must thee resign,
And, to thy mother clay, give this of mine.

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 pipe makers).

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 Pipe Archive).

National Pipe Archive: The National 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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