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Autumn/Winter 2009

SOCIETY FOR CLAY PIPE RESEARCH

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

Chairman: David Higgins, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH.
Tel: 0151 637 2289. Email: david_higgins@talktalk.net.

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

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

Newsletter Editor: Susie White, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH.
Tel: 0151 637 2289. Email: susie_white@talktalk.net.

Backnumbers: Ron Dagnall, 14 Old Lane, Rainford, St Helens, Lancs, WA11 8JE.
Email: rondag@blueyonder.co.uk (please enclose SAE for postal enquiries).

CONTRIBUTORS TO THIS ISSUE

Brian Boyden, 5 Waylands Close, Knockholt, Sevenoaks, Kent, TN14 7JG.

Ron Dagnall (address above).

Peter Davey, Close Corvalley, Old Windmill Road, Ballaugh, Isle of Man, IM7 5BJ.
Email: peter.davey@manx.net.

Rod Dowling, Email: roddowling@kalendar.demon.co.uk.

Kieron Heard, 89 Northfield Road, Onehouse, Stowmarket, Suffolk, IP14 3HE.
Email: kieron.heard@ukonline.co.uk.

David Higgins (address above).

Andy Kincaid, 2241 Vantage Pt-201, Virginia Beach, Virginia 23455, USA.
Email: akincaid3@cox.net.

André Leclair, Email: mariette.leclair@orange.fr.

Joe Norton, 29 Rathbride Abbey, Kildare Town, Co. Kildare, IRELAND.
Email: rmcg65@eircom.net.

Michael A. Pfeiffer, 845 Cagle Road Road, Russellville, Arkansas 72802, USA.
Email: buffalohead@gmail.com.

Ruud Stam, V Eysingapark 10, 2333Vg, Leiden, THE NETHERLANDS.
Email: r.d.stam@minlnv.nl.

Susie White (address above).

Editorial

by Susie White

A rather belated *Happy New Year* to you all. I must apologise for the delay in getting the Autumn/Winter 2009 issue of the Newsletter out to you. No excuses other than to say that production of this mighty tome is a labour of love and has to be fitted in to whatever spare time I have. Unfortunately in the run up to Christmas 2009 I had significantly less spare time than usual, but I hope that you will forgive me and that you will enjoy this current issue now that it has finally arrived.

This issue brings you another interesting mix of papers and I must thank all those members who have contributed to it. Please keep the papers coming in and if we have not heard from you in a while, then please do get in touch. Although the Society is aiming at a high quality publication, we still want to hear from all of its members. So please do not feel that you have to be an “active researcher” in order to contribute. We want to hear from all our members and anything that interests you may interest others, so please do not be afraid to submit your notes and observations on all things pipey!

In this issue we have decided to resurrect the list of *Recent Publications* and it is hoped that this will once again become a regular feature in the Newsletter. It is an opportunity for you to bring to the attention of the membership any new publications on pipes. Please do read through the list carefully as some of the entries include information about how you can order copies.

Included in this mailing is an order form for a new international pipe journal produced by the *Académie Internationale de la Pipe*. This first issue is devoted to an archaeological study of the important clay pipe making industry of Saint-Quentin la Poterie, France.

Progress is finally being made on the project to index all the back issues of the Newsletter. I am most grateful to Bev Robertson and Paul Jung for all their hard work. It is a long job but we are making good progress. We will keep you updated and let you know as soon as the completed index is available.

It is time to renew your annual subscription - a Membership Renewal form has also been included in this mailing. If any of your contact details have changed please let us know by filling in your details on the form and return this, together with your payment for your 2010 subs, to the Membership Secretary, Peter Hammond (contact details inside the front cover).

Finally, a date for your diary. The SCPR Conference 2010 is to be held in Stirling, Scotland, on Saturday 18th and Sunday 19th September (see p38) Dennis Gallagher has very kindly offered to organise this for us. There will be more details in the next issue.

Report on the SCPR 2009 Conference, Grantham

by Susie White

This year's conference was at Grantham Museum, Grantham, Lincolnshire on 19th and 20th September and was well attended, with delegates from the UK, America and Sweden.

On the Saturday, the conference began with three papers looking at the clay tobacco pipe making industry in Lincolnshire. Peter Hammond started off with a paper focussing on the so-called ‘Lincolnshire’ style of lettering. He was followed by Susie White who spoke about the Boston kiln that was excavated by Peter Wells. Peter has recently donated the excavated remains and excavation archive to the National Pipe Archive at Liverpool, so Susie was able to bring along a number of artefacts for delegates to have a closer look at. The final paper of the morning was Peter Hammond again, this time considering the Starr family of pipe makers from Grantham itself.

Over lunch delegates were able to have a look at the pipe displays in both the museum itself and those displays that the conference delegates had bought with them. Following a few minor technical hitches with the modern technology – namely a data projector – the afternoon continued with a number of wider ranging papers. The first of the afternoon was from Peter Davey who introduced the delegates to a pipe collection in Grasse, France, that had been built up by the Baroness Alice de Rothschild during the late nineteenth to early twentieth century. As a young woman living in England and struggling with poor health, the baroness moved to Grasse where the climate would be better for her. It was here that she had a huge manor house built together with an 80 hectare garden on which she is reputed to have spent an average of £1.5 million per year. Alice became interested in pipes and began to amass an impressive collection. Shortly after her death, in 1922, the collection of some 500 pipes was transferred to the library in Grasse. The pipes and the pipe catalogue, many of the entries of which are in the Baroness's own hand writing, are to form the main subject of the *Académie Internationale de la Pipe's* conference in November 2010.

Allan Peacey then gave two short papers back-to-back. The first was an update on the excavations at Pipe Aston, which took place this year despite a rather wet start to the season (Figure 1). Allan's first presentation led neatly on to his second, which looked not at excavation, but at construction of a pipe kiln, in Maryland, USA. This fascinating paper followed the process of constructing and firing of a pipe kiln and was illustrated with some rather dramatic photographs of the kiln that looked more volcano-like than kiln-like at times!

Following the drama of a kiln firing Ron Dagnall took everyone through the processes of actually making the pipes themselves by showing us two short archive films. The first was 'Clay Pipe Making' by Sam Hanna which was filmed in the Pollock pipe works in Manchester. The second film was of Ron Dagnall himself trying his hand a pipe making. This second film caused a certain amount of friendly banter in the conference room, when even Ron himself had to admit that he needed a little more practice before he could consider himself a master pipemaker!



Figure 1: *Pipe Aston excavation in progress (from left to right) Rex Key, David Higgins, Allan Peacey and Carol Cambers (photo by the author).*

While everyone had a cup of tea the conference moved into the business part of the day and there were short reports from the members of the committee. Peter Hammond, as Membership Secretary reported that the Society's finances were in good order and that membership numbers were up slightly on last year, currently standing at 136 members. Susie White then reported on the Newsletter and renewed her appeal of material for the newsletter. The subject of indexing the newsletters was also raised and discussed. This conference marked the end of the current committee's term of office and therefore all committee members were up for re-election. As no additional nominations had been presented it was unanimously decided by the delegates at the meeting that, as the Society appeared to be in good hands, the current committee should continue for a further three years. These committee members are as follows:

David Higgins (Chairman); Peter Hammond (Membership Secretary); Libby Key (General Secretary); Susie White (Newsletter Editor); Rex Key, Allan Peacey and Pete Rayner (ordinary Committee Members). Chris Jarrett was to take up a new post as Conference Co-ordinator whose role it would be to help with the organisation of the annual conferences. It was also agreed that Ron Dagnall would continue to deal with enquiries regarding back issues of the Newsletter.



Figure 2: *Some of the SCPR Members checking out Sunday lunch venue options! (photo by the author).*

The final presentation of the day was

from Brian Boyden and considered the Clay Tobacco Pipe in English Literature. Unlike the previous papers Brian actually made the delegates work and got them to read out short excerpts from a variety of sources and then asked them to think about what this told us about the humble pipe. A copy of Brian's paper can be found on page 7 of this issue.

The day concluded with the now familiar tradition of re-locating to a local hostelry to talk a bit more about pipes. The evening meal was in the Tollemache Inn next to the museum and was provided for the delegates as the result of a most generous donation from the Swedish Match Company.

Sunday morning was gloriously sunny and was spent on a very informative, and entertaining, walk around the historic town of Grantham with local historian Malcolm Knapp. The conference concluded with the finally few delegates meeting up for lunch at the Blue Pig (Figure 2).

[Editors Note: Since the conference I can happily report that two members have very kindly stepped forward to help with the indexing project, which is now well under way. It is hoped to have a up-to-date index available for members by the end of 2010.]



Report on the 25th Conference of the Académie Internationale de la Pipe, Hungary, 2009

by Ruud Stam



The 25th Conference of the *Académie Internationale de la Pipe* was held in the National Museum in Budapest (above - photo by Susie White), from the 7th to the 9th of October, with an excursion to the Blaskovich Museum in Tápiószele and the Déri Museum in Debrecen on the 10th and 11th of October. It was a most interesting and well organized conference and the local conference organizer, Anna Ridovics from the

National Museum, deserves much respect and gratitude for all of her hard work.

On the first day of the conference the study groups for clay, meerschaum, briar and metal pipes had their meetings. It was felt that social history and in particular the living and working conditions of the pipe makers, irrespective of the material they were working in, would be an interesting theme for a future conference and/or for the new AIP Journal. The rest of the day was devoted to internal matters of the Académie and was followed by a guided tour through the National Museum, where we learned a lot about the stirring times in Hungarian history.

A great moment on the first day was the presentation by David Higgins of the first issue of the new Journal of the Académie Internationale de la Pipe. The first issue of this new annual publication is devoted to the pipemakers of Saint Quentin de la Poterie, in France, and was written by André and Mariette Leclair. The next issue, which will be published early in 2010, will mainly contain the summaries of the development of the clay pipe industry and trade from many different countries. The third volume, which it is hoped will also appear in 2010, will contain the results of the Budapest conference.

The first day of the conference concluded with the opening of a great exhibition of the pipes of the National Museum (Figure 1). What great quality!

The next day there were a large number of papers presented on the conference theme 'Between East and West: Pipes and Smoking in Eastern Central Europe':

- Gábor Tomka: *Seventeenth-century Clay Pipes in Hungary.*
- Szabolcs Kondorosy: *Clay Pipes in Hungary from the Eighteenth Century.*
- Anna Ridovics: *Hungarian Pipe Smoking Culture in the Nineteenth Century in the Scope of Exhibitions.*
- Divna Gačić: *Pipes from Petrovaradin Fortress, Serbia.*
- Luka Bekić: *A Brief introduction to Clay Pipe Finds in Croatia with Special Attention to Local Pipes Found at Fort Čanjevo in Kalnik Hills, Croatia.*



Figure 1: One of a number of very fine meerschaum pipes, part of the Ossko Collection, that were on display (photo by Susie White).

- Martyn Vyšohlíd: *Prague Pipes Between East and West.*
- St. John Simpson: *Ottoman Pipes: A Review of the Current State of Research.*
- Albert Halmos: *The Partsch Pipe Factory in Theresienfeld.*
- Ben Rapaport: *The Other Turkish Pipe: An Ottoman Original.*
- Paul Jahshan: *Changing Representations of Tobacco and pipe Smoking in the Old and New Worlds between the Seventeenth and Nineteenth Centuries.*
- Emesa Varga: *Clay Pipes from the Castle of Eger* (poster display).



These fascinating papers were followed by a pipe handling session in the National Museum stores where delegates had the opportunity to look more closely at a wide range of pipes from the collection.

Figure 3: Some of the AIP delegates during the handling session with Anna Ridovics (centre). (Photo by David Higgins).

On the third day of the conference we left Budapest and traveled to Tápiozélé and Debrecen. In Tápiozélé we visited the Blaskovich Museum and were received with great hospitality, including some very welcome schnapps to warm us all up on such a cold day! Anna Ridovics gave an introductory lecture on the pipes from the museum before we were given an opportunity to look around. The museum, an old mansion, contains a large collection of pipes, mainly meerschaum.

On the fourth day the delegates visited the opening of a new pipe exhibition in the Déri Museum in Debrecen. This was an excellent display of Debrecen clay pipes and pipe smoking. The exhibition was accompanied by a specially produced exhibition catalogue.

The whole conference was huge success and our thanks go to Anna Ridovics and her colleagues for all their hard work, and for making us all so welcome in Hungary.

The Académie's 2010 conference is to be held on 4th-7th November 2010 in Grasse, France, where we will visit the famous collection of the Baroness Alice de Rothschild.

[Editors note: An order form for the Académie's first journal is included with this newsletter. Anyone wishing to join the Académie should contact me for further details and an application form.]

The Clay Tobacco Pipe in English Literature

by Brian Boyden

This article is based on a session I led during the Society's 2009 Annual Conference at Grantham. I had realised some years ago that clay pipes are mentioned quite frequently in literature. The authors were much closer than we are today to the times when pipes were smoked. Perhaps their contributions to literature could teach us something about clay tobacco pipes – about their qualities and use and also, possibly, something of the smokers themselves.

I researched a number of authors active between the late sixteenth and late nineteenth centuries and found sufficient references to pipes to match the number of delegates attending the Conference. Some examples are reproduced here. Everyone at the Conference was invited to take a brief extract, to read this aloud and then to offer a comment. My plan was to say very little myself but to encourage all who wished to voice their own responses to what they had read.

Of course it was necessary to be careful with the texts. Some authors do not make clear the date about which they write. At worst, if we know the date of composition, we know the latest possible date for whatever is being described. I think we should assume that, with such a ubiquitous and mundane activity as pipe smoking, it is unlikely that writers would seek to be too inventive nor attempt to mislead about the pipes and their users.

How was smoking seen in the early dates of the habit?

Two extracts from a play by Ben Jonson called *Every Man in his Humour* (1598):

Captain Bobadill: "...but come; we will have a bunch of radish and salt to taste our wine, and a pipe of tobacco to close the orifice of the stomach: and then we'll call upon young Wellbred."

Notice:

1. The very early date.
2. The idea that smoking was a communal activity.
3. Smoking was felt to aid digestion at the end of a meal.

Oliver Cob, a water bearer: "*I marle (marvel) what pleasure or felicity they have in taking this roguish tobacco. It's good for nothing but to choke a man, and fill him full of smoke and embers: there were four died out of one house last week with taking of it, and two more the bell went for yesternight; one of them, they say, will never scape it; he voided a bushel of soot yesterday, upward and downward. By the stocks, an there were no wiser men than I, I'd have it present whipping, man or woman, that should but deal with a tobacco pipe: why, it will*

stifle them all in the end, as many as use it; it's little better than ratsbane (white arsenic!) or rosaker (similar to ratsbane)."

Notice:

1. A strong statement about smoking that was written five years before James I became king.
2. Interestingly, it is very likely that Shakespeare appeared as an actor in this play but I believe that there is no reference to smoking, pipes or tobacco in the entire canon of Shakespeare's work.

James I published his famous *Counter-Blast to Tobacco* in 1604. It included this statement:

"(Smoking is) a custome lothsome to the eye, hatefull to the Nose, harmefull to the Braine, dangerous to the Lungs, and in the blacke stinking fume thereof, neerest resembling the horrible Stigian smoke of the pit that is bottomelesse."

Notice: James, as king, gave early effect to his views and set a penal rate of tax on tobacco but, when revenues fell, he was forced to reduce this quickly.

When would you smoke?

Izaak Walton in *The Complete Angler* (1653) makes one suggestion:

"About four of the clock in the afternoon repair to your baited place; and as soon as you come to the water-side, cast in one-half of the rest of your ground-bait, and stand off; then whilst the fish are gathering together, for there they will most certainly come for their supper, you may take a pipe of tobacco: and then, in with your three rods, as in the morning. You will find excellent sport that evening."

Notice: Izaak Walton sees smoking as recreation

Thomas Hardy in *The Mayor of Casterbridge* (1886) writes as follows:

"Elizabeth-Jane was fond of music; she could not help pausing to listen; and the longer she listened the more she was enraptured. She had never heard any singing like this and it was evident that the majority of the audience had not heard such frequently, for they were attentive to a much greater degree than usual. They neither whispered, nor drank, nor dipped their pipe-stems in their ale to moisten them, nor pushed the mug to their neighbours. The singer himself grew emotional, till she could imagine a tear in his eye.....There was a burst of applause, and a deep silence which was even more eloquent than the applause. It was of such a kind that the snapping of a pipe-stem too long for him by old

Solomon Longways, who was one of those gathered at the shady end of the room, seemed a harsh and irreverent act."

Notice:

1. Again, smoking is linked with recreation.
2. Here, not for the last time, smoking is linked to drinking.
3. The porous pipe stem could be sealed by dipping the mouthpiece in liquid.
4. The stem could be shortened if the pipe was too long. This might not have been easy to do with precision – just possibly beer sellers carried pliers to assist in this. The print "Beer Street", engraved by William Hogarth in 1751, shows a tavern owner smoking a clay pipe and with a pair of pliers stuck in his belt. A copy of the print is in Hallett and Riding (2007) p191.

Henry Fielding in *Joseph Andrews* (1742) also suggests where smoking could take place:

"It was now the dusk of the evening, when a grave person rode into the inn, and, committing his horse to the hostler, went directly into the kitchen, and, having called for a pipe of tobacco, took his place by the fireside, where several other persons were likewise assembled."

Notice:

1. Not only might someone smoke in an inn, but the inn would provide both pipe and tobacco.
2. Kathleen Bragdon (1988) in USA used the association of drinking and pipe-smoking to establish a diagnostic link between the quantity of pipe and glassware debris excavated and the likelihood of the site proving to be an inn.

Charles Dickens reinforces the link between drinking and smoking in *Oliver Twist* (1837 - 1839):

"(The Artful Dodger) also sustained a clay pipe between his teeth, which he only removed for a brief space when he deemed it necessary to apply for refreshment to a quart pot upon the table, which stood ready filled with gin-and-water for the accommodation of the company."

Notice:

1. Smoking is not only a beer-drinker's habit but here it is linked with gin.
2. The Dodger kept his pipe in his mouth – consider the erosion effected by the pipe on the clenched teeth. A number of excavated human jaws reveal teeth worn by pipe smoking [one example is shown in a recent edition of *British Archaeology* (Pitts 2007)].

Daniel Defoe in *Robinson Crusoe* (1719) shows us something more about tobacco:

"I had no room for desire, except it was of things which I had not, and they were but trifles, though, indeed, of great use to me. I had, as I hinted before, a parcel of money, as well gold as silver; about thirty-six pounds sterling. Alas! there the sorry, useless stuff lay; I had no more manner of business for it; and often thought with myself that I would have given a handful of it for a gross of tobacco-pipes."

Years later....

"I think I was never more vain of my own performance, or more joyful for anything I found out, than for my being able to make a tobacco-pipe; and though it was a very ugly, clumsy thing when it was done, and only burned red, like other earthenware, yet as it was hard and firm, and would draw the smoke, I was exceedingly comforted with it."

Notice: The addictive nature of tobacco smoking is implied here.

George Eliot in *Silas Marner* (1861) goes further:

"Silas had taken to smoking a pipe daily during the last two years, having been strongly urged to it by the sages of Raveloe, as a practice "good for the fits"; and this advice was sanctioned by Dr. Kimble, on the ground that it was as well to try what could do no harm – a principle which was made to answer for a great deal of work in that gentleman's medical practice. Silas did not highly enjoy smoking, and often wondered how his neighbours could be so fond of it; but a humble sort of acquiescence in what was held to be good, had become a strong habit of that new self which had been developed in him since he had found Eppie on his hearth."

Notice: Although smoking is again shown to be addictive, it is endorsed by the medical profession.

What does the pipe say about the smoker?

Henry Fielding in *Tom Jones* (1749) gives one view:

"Jones, who, notwithstanding his good humour, had some mixture of the irascible in his constitution, leaped hastily from his chair, and catching hold of Blifil's collar, cried out, "D--n you for a rascal, do you insult me with the misfortune of my birth?" He accompanied these words with such rough actions that they

soon got the better of Mr Blifil's peaceful temper; and a scuffle immediately ensued, which might have produced mischief, had it not been prevented by the interposition of Thwackum and the physician; for the philosophy of Square rendered him superior to all emotions, and he very calmly smoaked his pipe, as was his custom in all broils, unless when he apprehended some danger of having it broke in his mouth."

Notice: Perhaps the calming influence of smoking is suggested here. Certainly there is good advice too – don't hold a pipe in your mouth in a fight! Two SCPR Newsletters provide references to pipes as 'instruments of violence' Norton (1991) and Tatman (1991).

In *Joseph Andrews* (1742) Fielding makes clear his views on the value of a pipe:

"Poor Adams was extremely dejected at this disappointment, nor knew he what further stratagem to try. He immediately applied to his pipe, his constant friend and comfort in his afflictions; and, leaning over the rails, he devoted himself to meditation, assisted by the inspiring fumes of tobacco."

Notice: The pipe is viewed as a friend and comforter, assisting meditation.

In Thomas Hardy's *Jude the Obscure* (1895) a different view is expressed:

"There were present, too, some clerks, and a gown- and surplice-maker's assistant; two ladies who sported moral characters of various depths of shade, according to their company, nicknamed "Bower o' Bliss" and "Freckles"; some horsey men "in the know" of betting circles; a travelling actor from the theatre, and two devil-may-care young men who proved to be gownless undergraduates; they had slipped in by stealth to meet a man about bull-pups, and stayed to drink and smoke short pipes with the racing gents aforesaid, looking at their watches every now and then."

Notice: This extract doesn't appear to suggest honest working men using cutty pipes. Here, 'short pipes' might suggest membership of the Victorian fast set or worse!

Wilkie Collins also uses a pipe to indicate someone's character in *Queen of Hearts* (1859):

"I have to report, further, that he rose at a late hour this morning (always a bad sign in a young man), and that he lost a great deal of time, after he was up, in yawning and complaining to himself of headache. Like other debauched characters, he ate little or nothing for breakfast. His next proceeding was to

smoke a pipe - a dirty clay pipe, which a gentleman would have been ashamed to put between his lips."

Notice: So, a dirty pipe can indicate personal carelessness and possibly drunkenness.

On the other hand, Arthur Conan Doyle suggests we should not be too speedy to associate a dirty pipe with degradation.

In *The Red-Headed League* (1892):

(Holmes) answered. "It is quite a three pipe problem, and I beg that you won't speak to me for fifty minutes." He curled himself up in his chair, with his thin knees drawn up to his hawk-like nose, and there he sat with his eyes closed and his black clay pipe thrusting out like the bill of some strange bird.

In *A Case of Identity* (1892):

Sherlock Holmes sat silent for a few minutes with his fingertips still pressed together; his legs stretched out in front of him, and his gaze directed upward to the ceiling. Then he took down from the rack the old and oily clay pipe, which was to him as a counsellor, and, having lit it, he leaned back in his chair, with the thick blue cloud-wreaths spinning up from him, and a look of infinite languor in his face.

Notice:

1. Homes makes it acceptable to smoke an old blackened pipe.
2. If three pipes last 50 minutes, a Victorian pipe might burn for around 15 to 20 minutes.

The clay pipe and its competitors.

Conan Doyle reveals more in *Beyond the City* (1892):

It passed as a mere eccentricity when they heard of (Mrs Westmacott's) stout drinking, her cigarette smoking, her occasional whiffs at a long clay pipe, her horsewhipping of a drunken servant, and her companionship with the snake Eliza, whom she was in the habit of bearing about in her pocket.

Notice:

1. Evidence that women smoked pipes. Another 'larger than life' female smoker was 'Big Rachel', more properly known as Mrs Hamilton – a Special Constable and 6ft 4ins tall.
2. Evidence too of the use of cigarettes – probably introduced from Spain in the mid nineteenth century.

Henry Fielding's *Tom Jones* (1749) provides the final insight:

"(Mrs Western) was now standing with her back to the fire, and, with a pinch of snuff in her hand, was dealing forth this daily allowance of comfort to the Squire, while he smoked his afternoon pipe, when she received the above letter; which she had no sooner read than she delivered it to him, saying, "There, sir, there is an account of your lost sheep. Fortune hath again restored her to you, and if you will be governed by my advice, it is possible you may yet preserve her."

The Squire had no sooner read the letter than he leaped from his chair, threw his pipe into the fire, and gave a loud huzza for joy."

Notice:

1. Here we see that snuff and smoking could be complementary habits .
2. One way of getting rid of a pipe is shown – or was he merely cleaning it? Who knows?

I am very grateful to the delegates who joined in this activity; it is their contribution, as much as mine, that is recorded here. The topics we considered form an eclectic collection entirely determined by what has appeared in print and what, by chance, I have uncovered. It is certain that there are many more references to pipes that could have been used. For those who wish to search for more examples, a good starting point is the website 'Project Gutenberg' (the address is shown below).

The Texts

Most of the works quoted above exist in a number of editions and from a variety of publishers. Some were subject to revisions during the lives of their authors. For consistency, all of the extracts shown here were taken from the Project Gutenberg website at http://www.gutenberg.org/wiki/Main_Page (access confirmed on 22/23 November 2009). Where relevant and possible, I've indicated the approximate location of the actual quotations.

Arthur Conan Doyle *The Adventures of Sherlock Holmes* (1892) contains the short stories: *The Red-Headed League* and *A Case of Identity*.

Arthur Conan Doyle *Beyond the City* (1892) - chapter 8.

Daniel Defoe *Robinson Crusoe* (1719) - written in continuous narrative.

Charles Dickens *Oliver Twist* (published in parts between 1837 and 1839) - Chapter 25.

George Eliot (Mary Anne Evans) *Silas Marner* (1861) - Part 2 Chapter 16.

Henry Fielding *Joseph Andrews* (1742) - Book 1 Chapter 14 ('It was now...').

Henry Fielding *Joseph Andrews* (1742) - Book 1 Chapter 16 ('Poor Adams...').

Henry Fielding *Tom Jones* (1749) - Book 11 Chapter 2.

Thomas Hardy *The Mayor of Casterbridge* (1886) - Chapter 8.

Thomas Hardy *Jude the Obscure* (1895) - Part 2 Chapter 7.

James I (1604) *A Counter-Blast to Tobacco* - final sentence.

Ben Jonson *Every Man in his Humour* (1598); Bobadill's speech comes from Act 1 Scene 4; Cob's speech is from Act 2 Scene 3.

Izaak Walton *The Complete Angler* (1653) - extract from the section entitled "The Ground-Bait"

Wilkie Collins *Queen of Hearts* (1859) - in the section headed 'From the Same to the Same'

A photograph of 'Big Rachel' can be found at this website: http://www.equalfutz.net/timeline/past/around_1900/rachel.aspx (access confirmed 24 November 2009)

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Gerstacker Pipestems

by Michael A. Pfeiffer

Clay tobacco pipes meant to be used with reed or cane stems have been produced in the United States since, at least, the mid-1700s. From the journals of Friedrich Gerstacker, we have one of the earliest published references as to how the stems were gathered for sale to the tobacco shops and distributors.

Friedrich Gerstacker was born in Hamburg, Germany, on May 10th 1816. He spent five years in the United States from 1837 to 1843, much of it in Arkansas for as much as 18 months at a time. He worked at temporary jobs when he needed cash. Otherwise he wandered as he saw fit and spent much time hunting along the Little Red River, Fourche La Fave River, St. Francis River and Mulberry Creek in the Ozarks. The two temporary jobs he had in Cincinnati just before the pipe-stem cutting trip were making wooden pill

boxes and then pounding chocolate in an iron mortar for a dollar a day. The pipestem harvesting activity appears to have been conducted in 1838.

“Shortly afterwards I heard of a dealer in tobacco who was out of pipe-stems. These pipe-stems are made from reeds or canes growing on the banks of rivers, and other moist places in the southern states, and as all the rivers had risen very high, he could find no one to venture among the snakes and mosquitoes. This was something more in my way than sitting behind a pestle and mortar.

“I bargained with a companion, and, with a few dollars in our pockets to cover the most necessary expenses, we started off for Tennessee by the ‘Algonquin’. There were plenty of canes at one of the places where the vessel stopped for wood; I jumped on shore, and the owner of the wood, who dwelt in a small house close at hand, agreed to board and lodge us at two dollars a head per week. We at once landed our baggage, and set to work next morning.

“These reeds grow in immense thickets on the banks of the Mississippi; but we only cut the smallest for pipe-stems. They were about the thickness of a large quill just above the root, from four to six feet long, the joints being from eight to sixteen inches. The leaves are green in summer and winter, and serve as fodder for cattle. We stripped off the leaves, and bound the reeds in bundles of 500, which make a good armful, and a rather heavy one when green. We sold them in Cincinnati for two and a half dollars a bundle.

[Three paragraphs skipped]

“Towards the end of April, having cut 18,000 canes, we hailed the next boat that passed, embarked our cargo, and landed at Cincinnati on the 30th. Our canes were soon sold and they were still in demand.....”

One of the few times a quantity of reed pipe stems have been recovered archaeologically has been from the excavations of the Steamboat *Bertrand*.

“A quantity of reed or willow pipe stems were recovered (Fig. 34a). These were probably packed along with the Pamplin pipes in the case. They were catalogued along with 175 Pamplin pipe fragments as being of unknown provenience. There are 38 stems, whole or nearly whole, plus 40 small fragments. Average length for those apparently intact stems is 10 cm but all are cracked and shrunken.” (Pfeiffer 2006, 102-103)

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beyond the Mississippi, 1837-1843. Reprinted from the English translation of 1854, with Introduction and Notes by Edna L. Steeves and Harrison R. Steeves. Duke University Press, Durham, N.C., USA, 202-204.

Pfeiffer, M. A., (2006) ‘Clay Tobacco Pipes and the Fur Trade of the Pacific Northwest and Northern Plains’, *Historic Clay Tobacco Pipe Studies Research Monograph*, 1, Ponca City, Oklahoma, USA, 102-103. [This is the published form of a 1982 Master’s Thesis with Index added]



The Fletchers of Little Broughton

by Ron Dagnall

The hamlet of Little Broughton in the parish of Bridekirk lies 2½ miles west of Cockermouth in the old county of Cumberland, now Cumbria, and was home to a remarkable family of tobacco pipe manufacturers. The Fletcher family can be traced back to the beginning of the sixteenth century when they were amongst the landed gentry occupying Cockermouth Hall for at least five generations. In 1568 Henry Fletcher (1507–1574), a wealthy merchant, gave refuge at the hall to Mary Queen of Scots during her hurried flight from Scotland. Like many such families with inherited estates the younger siblings were obliged to find their own way in life, often in a lower social strata.

Such a man was William Fletcher (1661–1698) the son of Richard who was the last of this branch of the family to live at Cockermouth Hall. He was married to Elinor Birch at Bridekirk in 1681 and they took up residence in Little Broughton where their three sons were born. (See family tree on p18).

The first son was Samuel (1682–1752) who became a clay tobacco pipe manufacturer, married Ann Fawcett in 1715 and had a son William (1716–1787) who continued his father’s business. William married Martha Palmer in 1737 and they had a son Samuel (1742-?) whose occupation I have not discovered.

The second son was Joseph (1684–1769) who also became a clay tobacco pipe manufacturer and was married to Elizabeth Palmer in 1713. Their first son was Abraham (1714–1793) of whom it is written that he was “the son of a tobacco-pipe maker, and brought up to his father’s occupation, and who by dint of his own self taught application, became a mathematician of no small eminence, and at the age of thirty set up as a school master; having studied also the medical properties of herbs, he united to his new profession that of a doctor, and practised both with such reputation and profit, that when he died, in the year 1793, he had bred up a large family and was possessed of

£4000. He was author of a work called the Universal Measurer.” (Lysons 1816, 26-40). This book, in two volumes, was printed in 1752-1753 by W. Masheder and was the first book to be printed in Whitehaven. Part one is devoted to problems in geometry, trigonometry, logarithms and measuring whilst part two deals with more specific topics such as extraction of roots, the measurement of surfaces, the principles of gauging, the measurement of solids etc. [A copy of this book is for sale on the internet at £1500]. Abraham was married in 1735 to Mary Peal of Abbey Holme, Cumberland and raised a family of seven children before they were both interred in the graveyard of the Baptist Church of Little Broughton in the year 1793.

Joseph and Elizabeth’s second son was Jacob (1726–1808) who probably worked in his father’s pipeshop until soon after his marriage to Isabella Birch in 1751. Isabella was the daughter of Caleb Birch (1704–1778) of Whitehaven, “An eminent Clay pipe maker of the town”, whose death a few days earlier was reported in the Cumberland Pacquet of March 24 1778 (Birch 1984). He was also mayor of the town in 1777. Jacob and Isabella had four children born in Whitehaven but by 1760 the first of a further five children was born after the family had moved to Liverpool. What prompted such a move is unknown but Jacob later became a very successful privateer operating from the port of Liverpool. Privateering was an extraordinary occupation being somewhere between a merchantman and a pirate whose object was to capture any ship deemed to be an enemy of England, strip it of all its cargo and sell it as a prize. There were fortunes to be made by these men as witness the 1778 report of Jacob sailing his ship “Catcher” into port with a French vessel containing 130,000 pounds of sugar, 115 barrels of coffee, 7 barrels of indigo and 12 bales of cotton. His success allowed him to live in the prestigious Georgian houses of Duke Street where he died in 1808. Both he and Isabella, who predeceased him in 1779, were buried in St James’s Cemetery in Liverpool.

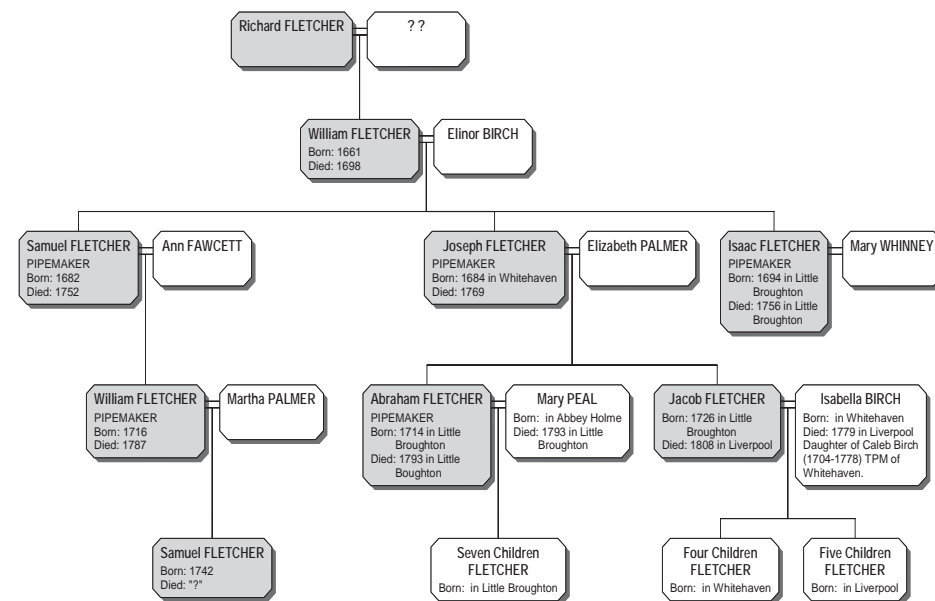
The third son of William and Elinor was Isaac Fletcher (1694-1756), a clay tobacco pipe maker probably working for one of his brothers. In 1731 he married Mary Whinney at Brigham, spent his whole life in Little Broughton and was buried in the Baptist Church graveyard.

Another descendant, not concerned in the pipe making trade, made his mark in English maritime history. Mary Fletcher born at Cockermouth Hall in 1700 was the maternal grandmother of the infamous Fletcher Christian the leader of the “Bounty” mutineers in 1789.

I do not know whether pipe making died out at Little Broughton in 1787 with the death of William Fletcher but it was certainly revived by 1846. The 1851 census records Thomas Bell, aged 41, Tobacco Pipe Manufacturer, born in Whitehaven, with his wife Mary Ann, aged 39, and five daughters. The first two daughters were born in Whitehaven and the remainder in Little Broughton from 1846 onwards. The eldest daughter, Ann aged 16,

is also given as a Tobacco Pipe Manufacturer. Lodging in the household were Jeremiah Ryan, 68, born York and Joseph Carruthers, 21, born Halifax, both Journeyman Pipe Makers. They were the only pipe makers in Little Broughton at that time which had become a small coal mining village with a population of 440.

In the 1861 census Thomas aged 53 and Mary aged 50 are still in business in Little Broughton with one boarder William Westcot aged 49, Tobacco Pipe Maker born in Hull. By 1871 there were no pipe makers in the village and Mary Ann Bell aged 60, a widow employed as a Monthly Nurse, was living at 57 Lowther Street, Whitehaven. Prior to their appearance in Little Broughton Thomas Bell, Pipe Maker, with his wife Mary and daughter Ann were at Lady Pit, Whitehaven in the 1841 census. Also in Whitehaven in 1841 was Jeremiah Ryan aged 55, Pipemaker.



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[Editors note: Reg Jackson’s 1986 article in SCPR 9, Pipemaking in Cumbria, includes a map showing where Abraham Fletcher’s house is located and where kiln waste has been found in Little Broughton]

Tobacco is But an Indian Weed

Tobacco is but an Indian weed
Grows green in the morn, cut down at eve
 It shews our decay
 We are but clay
Think of this and take tobacco.

The pipe that is so lilly-white
Where so many take delight
 Is broke with a touch
 Man's life is such
Think of this and take tobacco.

The pipe that is so foul within
Shews how Man's soul is stain'd with sin
 It does require
 To be purg'd with fire
Think of this and take tobacco.

The ashes that are left behind
Does serve to put us all in mind
 That unto dust
 Return we must
Think of this and take tobacco.

The smoak that does so high ascend
Shews you Man's life must have an end
 The valour's gone
 Man's life is done
Think of this and take tobacco.

Thomas D'Urfey, *Wit and Mirth, or Pills to Purge Melancholy* (London, 1719 edition, vol. 3, pp. 291-2).

[*Editors Note: Many thanks to Kieron Heard for submitting this poem for inclusion in the Newsletter.*]

Three Wooden Pipe Bowls

by David Higgins

This note describes three wooden pipe bowls that have come to the writer's attention over the last few years. Although wooden pipes were probably used in small numbers from the earliest days of smoking, it is only from the middle of the nineteenth century that they appear to have been mass produced and come into general use. These pipes had a much longer life expectancy than the fragile clays and so, despite the mechanisation of their production, they were always made in much smaller numbers. Furthermore, wooden bowls do not survive long under most burial conditions and so they are rarely encountered archaeologically. These factors combine to limit the number of examples that are available to study, particularly for the earlier periods. As a result, it is very hard to establish the origins and early development of wooden pipe forms.

This note does not attempt to explore the introduction and evolution of wooden pipes or to offer any profound insights into this class of object. Instead, it simply draws attention to three examples that may one day contribute to a more extensive study. The first two examples with their very thin stems are particularly interesting since they do not resemble the typical briar forms of later periods and so may represent relatively early examples of their type. They are also both made from a wood with a very straight looking grain, which is probably some other form of hardwood such as apple or cherry and not the 'briar' (actually the tree heather, *Erica Arborea*) that was generally used for pipes from the middle of the nineteenth century onwards. The first example was reported to the Portable Antiquities Scheme, having been picked up on a beach in Liverpool Bay. Shipping from all over the world plied these waters and so, if the pipe was lost overboard, it could have come from almost anywhere. The other two examples are from the collections of the National Pipe Archive, which is currently held at the University of Liverpool. One of these is unprovenanced, but possibly found in the Darlington area, and the other was found on the Thames foreshore in London.

Pipe from Southport Beach (Privately Owned) (Figure 1) This pipe has rather an abraded surface and has clearly been in the sea for a while, since it has marine growths evident on one surface. The supposition must be that it was been preserved through waterlogging on the sea bed and that it was exposed/thrown up on the beach as a result of changes in its burial environment and subsequent wave action. The abrasion to the pipe's surface has removed any trace of its original surface or finishing marks and it has highlighted quite a long, relatively straight grain in the wood from which it has been made. The bowl shows charring internally from having been smoked. The bowl has quite a large cavity (19mm in diameter internally at the rim) with relatively thin walls. The stem is very thin and has become abraded/damaged so that the stem bore is exposed along one side; the stem bore itself measures 7/6" in diameter. The end of the surviving

stem is slightly angled and completely rounded by abrasion, making it impossible to tell whether this has been broken or whether this is approximately its original length and it fitted into some other form of mount for smoking.

Wooden pipes very rarely survive on archaeological sites and there is very little academic literature that can be used to provide any clues as to the dating or origin of this piece. In general terms, the large bowl size and relatively thin walls are both typical of the late eighteenth or nineteenth-century bowl forms found on clay pipes. Furthermore, wooden pipes are not thought to have come into general circulation in this country until the nineteenth century and so, on balance, this seems most likely to be a nineteenth-century object.

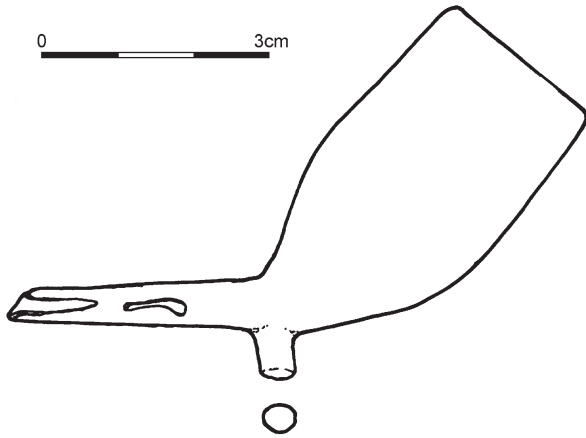


Figure 1: *Wooden pipe from Southport beach.*
Drawn by the author.

Unprovenanced Pipe from the National Pipe Archive (LIVNP 1998.34.14) (Figure 2). This example was formerly part of the Darlington Museum collection, the pipes from which were transferred to the National Pipe Archive at Liverpool on that museum's closure. There are no surviving details as to where this pipe was found or how it came to be at Darlington Museum originally. The pipe is of an unusually small size, with the internal diameter of the bowl opening being only 11.5mm. It is made of a hard wood with quite a well preserved glossy surface, through which the relatively straight grain shows slightly. There appears to be very slight charring inside the bowl, the rim of which has been cut across but then largely smoothed and rounded in the finishing process. The very thin stem has split towards its end and has a bore of 5/64". The surviving stem end is slightly angled and completely smoothed, making it unclear whether it has been broken or whether this is approximately its original length and it fitted into some other form of

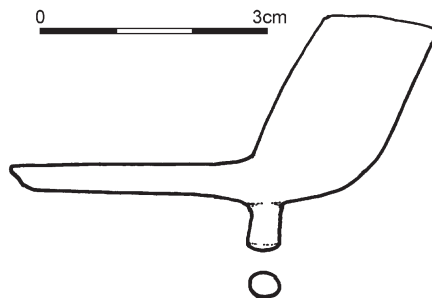


Figure 2: *Wooden pipe from Darlington area (LIVNP 1998.34.14).*
Drawn by the author.

mount. The pipe is neatly made and finished, although the rim itself is a little waxy across the top.

Pipe from the River Thames, London (National Pipe Archive) (Figure 3) This example forms part of the Tatman Collection (Drawer 18) in the National Pipe Archive, and was recovered from the River Thames in London. In its present state, this pipe appears slightly darker in colour than the other two above and the grain is rather more 'swirly', suggesting that this is made of proper 'briar', rather than some other form of straight grained hardwood. The pipe still has a smooth, glossy, surface and is neatly manufactured and finished. The rim is squared off with a lip of about 1-1.5mm across and the internal diameter of the bowl mouth is 17.5mm. The stem is broken at the end and has a stem bore of 7.5/64". There is no trace of any maker's mark or surviving evidence for a mount on this piece. The form of the bowl is typical of briar pipes being produced from the later nineteenth century onwards.

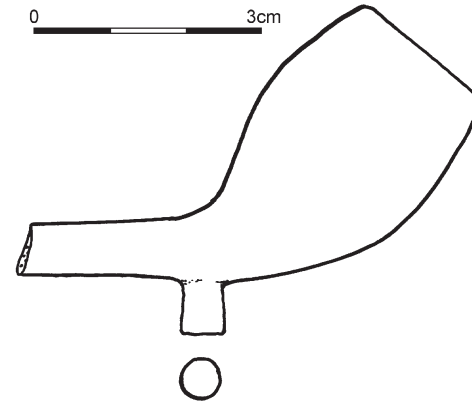


Figure 3: *Wooden pipe from the Thames (NPA Collections).*
Drawn by the author.



**Leigh-Stubblefield Site Pit No. 1:
Part of Rosewell Plantation,
Gloucester County, Virginia (44GL423)**

by Andy Kincaid

Introduction

The site is located on a parcel of land patented by George Menefie in 1639. The Page family took possession of this land c1690, building an early tobacco plantation complex that was partially destroyed by fire in 1721. The present ruin of Rosewell consists of a large Georgian manor built around 1726. The Leigh/Stubblefield site sits one mile to the west of the main plantation site at Rosewell, at the mouth of Aberdeen Creek where it joins the York River. Pit No. 1 was found about 100 yards from the river in an agricultural field. The site was identified in 1995 when local residents, looking for the site of an old store, noticed a number of colonial artefacts on the surface. They proceeded to dig

in that area, uncovering Pit No. 1 and removing most of its contents. A collection of these artefacts has since been donated to the Rosewell Foundation. Archaeologists from DATA Investigations were brought to the site in 2005, re-excavating the area dug in 1995 in order to fully document what was disturbed and what remained. The context is dated from c1690 to 1715 based on the artefacts recovered, primarily a large assemblage of ceramics and wine bottle glass, which were subsequently donated to the Rosewell Foundation (www.rosewell.org).

The Pipe

This example is very fresh and unabraded with 92mm of the stem surviving, and is an English manufactured heel-less export style (HES). Its diagnostic traits date it to the transitional period, c1680-1710, when bowl shape was shifting from a bulbous form to the forms more typical of the eighteenth century. It has traits of an Oswald Type 8 (Oswald 1975), with the angle of rim to the stem, along with the internal bowl base being perpendicular with bowl walls. Yet the angle of the bowl at the stem is not as forward leaning as an Oswald Type 8 nor is it as up right as an Oswald Type 10. A distinguishing feature of this pipe is a 'drooping' area at the base of the bowl (Alexander 1979, 47). This pipe has a rather graceful boat-keel appearance.

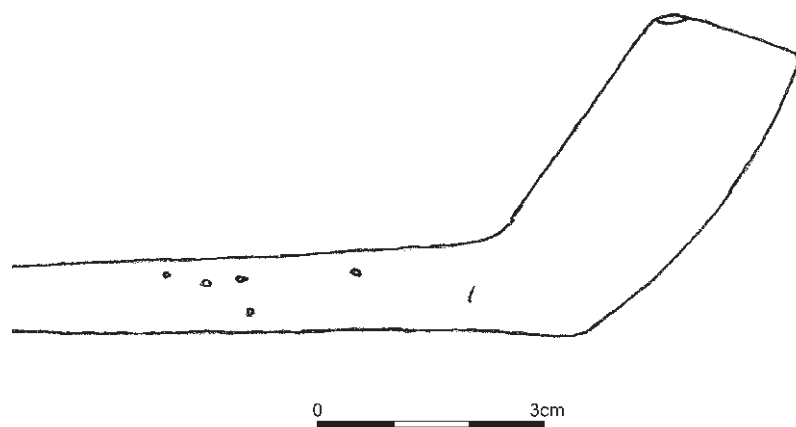


Figure 1: Heel-less Export (HES) pipe from Pit No. 1.

This pipe is not the most common HES found. Examples have been noted in the Chesapeake Bay area and connecting waterways. A HES with the same profile has been recovered from field work around the King's Reach site in Maryland (Pogue 1991, 21, fig.12a), a site also c1690-1715. Without having the benefit of examining the Maryland pipe itself, but using the drawing, the Pit No. 1 pipe and a scale photo were overlaid. There are no deviations in the outline, rim treatment being the only difference. The Maryland pipe bowl is 3mm shorter in height and is milled. On visiting the National

Pipe Archive in Liverpool I was able to examine a HES from London, found on the foreshore of the River Thames. Using a scale photo overlay they are a very close match. The possibility of London being the origin of manufacture for this pipe type exists.

The finish of the pipe appears rather crude or hurried. Mould seams on the stem are trimmed fairly well, with burnishing taking place all around the stem. The roughness of its appearance is due to areas of heavy handed work with a finishing knife, and areas during burnishing of light handed work. The mould seam on the back of the bowl is well trimmed and a 12mm area centred on the seam well burnished. The seam on the front of the bowl can still be seen, with an area of about 18mm nicely burnished centred on seam and burnishing tapering off into a V shape towards the base of the bowl. The sides of the bowl were not worked.

The rim is described by using the points of a clock for areas around the rim, with 6:00 facing the smoker, and numbers continuing clockwise. The outside rim edge is nicely rounded from 9:00 to 2:00. There is light bottering from 3:00 to 9:00, suggesting that the bottering tool not being used perfectly centred or being the wrong size. There is also additional rounding of the outside rim edge from 6:00 to 9:00.

The stem break is quite interesting. The stem break has a 13mm piece that was rejoined. It was joined with glue slightly out of alignment several years ago by the original excavator. This misalignment initially made assessing the bore size impossible. After carefully dissolving the glue with acetone, so that the broken fragment could be removed, the bore size became measurable. During manufacture, the bore was pinched to a 3/64" bore where the stem broke. The true bore size of 6/64" exists from this point towards the bowl, demonstrating the possible effects of finishing and handling on the measurable bore size. The bore had also acquired a slight bow. The outside of the stem at break is slightly dented, but adding to the appearance of this pipe is the very faint 'barber pole' affect that may have been made with a burnishing rod, starting at the stem break running about 35mm towards the bowl.

A clear view of the fabric can be seen via the stem breakage. It is very brilliant white and consists of fine consolidated clay. Under a 30x magnification small random speck inclusions can be seen. Black and smaller tan inclusions predominant, with a couple of red and one dark brown inclusion seen.

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The National Pipe Archive (NPA) Liverpool.



Some New Pipe Finds From St-Quentin

by Peter Davey,
National Pipe Archive, University of Liverpool

On the 14th of July 2008 the writer, together with Mariette and André Leclaire spent an afternoon field walking in a group of vineyards just about 1km to the north-east of Saint-Quentin-la-Poterie, a small village in the province of Gard to the north-west of Avignon. The area was an important producer of clay pipes in the eighteenth and nineteenth centuries and has recently been the subject of a substantial published study (Leclaire and Leclaire 2008).

A total of 107 fragments of clay pipe, a single piece of roll 19mm long and two sherds of pipe clay ceramic vessels were recovered. The potteries and pipe shops were themselves located in St Quentin itself, the waste they produced providing the local farmers with a valuable commodity for improving the drainage and workability of their soils. Prior to the planting of the vines the fields had been under arable cultivation for at least three centuries and regularly ploughed. As a result the pipe finds were very fragmented and widely scattered. The ground flora between the rows of vines almost completely hid the surface of the soil. Only where recent rainfall had created small runnels through it was it possible to find the artefacts.

The collection consists of 71 stems, including four mouthpieces and 36 bowl fragments. It provides an opportunity to use the new publication as a means of identifying the makers of the pipes and of assessing how much new material might still exist to be found after over 10 years of field walking in the area by Leclaire and Leclaire. The stems include five with roller stamps and one with a moulded number on it, there are nine marked bowl fragments, two with moulded spurs lettering and heel stamps and seven with the remains of marks applied onto the bowl facing the smoker. Two bowl fragments have moulded decoration.

Decorated and Marked Bowls

1. Rim and wall fragment; stamp WD above the number 7 in a circular frame (Leclaire and Leclaire 2008, 73, Bowl stamp 27).
2. Wall fragment; stamp VG in a circular frame (Leclaire and Leclaire 2008, 73, Bowl stamp 17).
3. Wall fragment; part of the edge of a circular stamp probably from the top left side of the stamp.
4. Wall fragment; short arc of a circular stamp, also probably from the top left side.
5. Wall and stem junction fragment; almost a quarter of a circular stamp on the bottom right of the bowl facing the smoker.
6. Heel and lower part of a plain bowl with the moulded letters 'QQQ/RRR' on either side of the heel (Leclaire and Leclaire 2008, 79, cf Moulded heel motif Nos 37 and 39) and the number one within a circular dotted frame stamped on the underneath of the heel (Leclaire and Leclaire 2008, 78, Heel stamp 18).
7. Heel and lower part of a plain bowl with the moulded letters WD on either side of the heel (Leclaire and Leclaire 2008, 79, Moulded heel motif 25) and the letters TD within a circular dotted frame stamped on the underneath of the heel (Leclaire and Leclaire 2008, 78, Heel stamp 11).
8. Fragment of bowl with rib moulding on the casting seam (cf Leclaire and Leclaire 2008, 67, Forms D1 to D5).
9. Small fragment of highly decorated bowl (cf Leclaire and Leclaire 2008, 70-71, Une catégorie très fragmentée). A close comparison with the same beading and swollen fluting can be found amongst the fragmentary material ascribed to Job Clerc (Leclaire and Leclaire 1999, 122).

Marked and Decorated Stems

10. Roller stamped stem fragment; faint but complete example of Leclaire and Leclaire 2008, 92, MD20).
11. Roller stamped stem fragment; almost complete example of Leclaire and Leclaire 2008, 92, MD12).
12. Roller stamped stem fragment; the upper part of stamp MN25 with the name ROMAN surviving (Leclaire and Leclaire 2008, 88).

13. Small stem fragment with the word PA..S stamped across it. This is probably the lower part of one of the many St Quentin roller stamps which have A PARIS or á Paris written below the makers' name (*cf* Leclaire and Leclaire 2008, 88-89).
14. Roller stamped stem fragment; lower part of stamp only surviving. The lowest row of lettering clearly reads DÉPOSÉE; the row above can be partly read as: ...SIE.. It is possible that this may be a variant of a Job Clerc mark which read PARISIENNE/ DÉPOSÉE and was registered on the 14th of November 1903 (Leclaire and Leclaire 1999, 110-111).
15. Stem fragment with the moulded numbers 256 along the length of it.

The Makers

Six of the 15 decorated or marked pieces are too fragmentary to allow identification of the maker. A further six fragments can be associated with one or more St Quentin makers or pipe-making families and two, on stylistic grounds, can be tentatively identified (*cf* Leclaire and Leclaire 2008, 24-45; 1999, 63):

1. WD7 Jean Pasquier (1813-56); Jean Pasquier 1851-69); Taulon family (1802-90).
2. VG One of the Quentin Romans (1792-1870 and 1826-1875).
6. QQQ/RRR One of the Quentin Romans, as above.
7. W/D + TD One of the Quentin Romans, as above or Auguste Benoit (1840-1900), Louis Bruies (1811-52) or Taulon family (1802-90).
9. Possibly Job Clerc (1854-1935)
11. MD Unknown maker
12. ROMAN One of the Roman family (1770-1893)
14. Possibly Job Clerc (1854-1935)

Discussion

Thus, the majority of the identifiable fragments are of nineteenth-century date and were produced by St Quentin makers. Two pieces may have been made by Job Clerc, possibly in the early twentieth century. This small collection impressively confirms the results of 10 years of fieldwork by the Leclaires. With the exception of the moulded 256 on a stem fragment, none of the 2008 finds is new to the corpus that they established for the village. Their 2008 publication, therefore, appears to represent a reliable and comprehensive account of the makers and their marks. The collection described here has been donated to the National Pipe Archive in Liverpool.

Reference

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Newspapers Online

by Rod Dowling

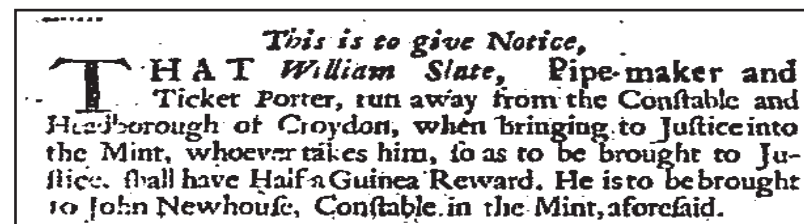
How would you like to access an online library of newspapers from the comfort of your own home? Well thanks to the City of London libraries you can but you will need a library card. To get a library card you will need to go to a City of London library, however this cannot be the Guildhall library as it is not a lending library. I went to the Barbican library, which is only a short walk away; the location (Silk Street) is given on their web site. You will need two forms of identification; I provided a driving licence and my own local library card.

Once you have your card you can start searching. First, enter their main site at www.cityoflondon.gov.uk/libraries, then select the 'Guildhall' library. Then select 'online library catalogue' followed by 'online resources'.

A list of goodies will then appear, included in them is the *17th and 18th Century Burney Collection Newspapers* and *19th Century British Library Newspapers*. Select the one you want, enter your library card number, preceded by "CLP" and you will be in the selection screen. Selecting "pipe-maker" for the Burney collection produced 317 hits and "pipemaker" 113. For the nineteenth-century papers the searches produced 883 and 276 hits respectively. Select one from the list produced and you will get a facimile of the page, with your search highlighted. You can also do more complex searches, limiting results to date ranges, etc. Once you have the page, select download, check "pdf", and it will create a pdf file. You can save the file, or draw a box around the part you want, then copy and paste into a document.

The following are two such finds:

Freeholders Journal (London) - Wednesday 14th March 1772



groom, of Newmarket, to the Bowles.
 Tuesday se'nnight died, aged 73, Mr. Browne,
 pipe-maker, of Beccles. He was talking with a
 friend in a neighbour's shop, when he dropped down
 and instantly expired.
 At Lavenham Fair, on Tuesday last, at



**Clay Tobacco Pipes from the
 Refurbishment of Fort Clarence,
 Rochester, Kent,
 2001**

by David Higgins

Introduction

During 2001 Fort Clarence, a Napoleonic gun tower in Rochester, Kent, was refurbished and a programme of salvage recording undertaken by English Heritage. During the course of this work the building contractors discovered a number of clay tobacco pipe fragments. The majority of these were discovered following the removal of the wooden first floor that divided a vaulted brick casemate on the eastern side of the Fort. The pipes were apparently concentrated against the eastern wall of the fort, between the two carronade ports, as if they had been dropped beneath the floorboards following periodic removal of the skirting board. Unfortunately these pipes were not seen *in situ* before being collected up by the builders, which makes it hard to be sure of their original position and distribution. Furthermore, it is not now possible to be sure that all the pipes under the floor found their way into the present group or that this group was not contaminated with other pieces found elsewhere in the Fort during the building works. Despite these reservations, the pipes comprise an interesting and coherent looking group, the majority of which were certainly found sealed beneath the first floor of the Fort. It is this group of pipes, discovered by builders during the refurbishment work, that form the subject of this report, which was originally published as an English Heritage report (Higgins 2002).

The Pipes

A total of 48 pieces of pipe, comprising 13 bowl, 31 stem and 4 mouthpiece fragments were recovered during the refurbishment works. All the pipe bowls have been well smoked and some retain quite substantial deposits of carbonised material, presumably

tobacco, within them. Many of the fragments are quite large with fresh looking breaks, suggesting that they have been sealed beneath the floor since the time that they were broken and that they have not been disturbed since. The longest surviving stem fragment measures 195mm and four of the bowls are still complete (some of the others appear to have been recently broken during recovery). None of the bowls have any evidence for an internal bowl cross. The four surviving mouthpieces are all of thin, cylindrical form and all have simple cut ends without any sign of a tip coating. The stems are also of a similar fairly thin, cylindrical, form and several of them are clearly from curved pipes. These features are all characteristic of pipes dating from between the late eighteenth century, when curved stems were introduced, and the mid nineteenth century, when short-stemmed ‘cutty’ pipes with nipple mouthpieces were introduced.

The dating of this group can be refined further by looking at the bowl forms. The 13 different bowl fragments represent a minimum of 12 different pipes, which can be divided into at least five distinct mould groups. The earliest group is represented by three London Type 27 heel bowls, which are usually dated to c1780-1820 (Atkinson & Oswald 1969, Fig 2), but which may in fact have been produced slightly earlier and later than this. The Fort itself was not constructed until the first decade of the nineteenth century, thus providing a *terminus post quem* for these Type 27 pipes, the suggested date range for which is c1800-1830.

The three Type 27 bowls all have plain bowls and all three were produced in the same mould (Figure 1). Although rather fragmentary, the bowl rims appear to have been lightly wiped, a finishing technique sometimes found at this period and not present on the other pipes from this site. The Christian name initial of the maker appears to have been altered in the mould at some point, leaving a rather indistinct symbol. The dominant letter now appears to be T, but with a bar extending from the upright that suggests it was previously an F. There are several known London area pipemakers with the initials TW at this period but none of them are very local to Rochester. The occurrence of three identical examples, however, suggests local manufacture and it may be that future documentary research will identify a maker with these initials in the area.

The other four identifiable bowls types are all fairly squat variants of the London Type 28 form, which was current from c1820-1860 (Atkinson & Oswald 1969, Fig 2). One very fragmentary example has an unmarked spur and traces of possible leaf decoration on one of its seams. Not enough of this bowl survives to be sure of what form its decoration might have taken originally (Figure 2). All of the other examples are both marked and decorated. There is one fragmentary piece with lettering on the stem and traces of moulded decoration on the bowl (Figure 3). The design is very fragmentary but there part of a ‘chain’ flanking horizontal lines and with a dotted ‘border’ around it on the left hand side of the bowl. There is the base of a wreath containing a ‘V’ shaped point on the right hand side of the bowl. These fragments almost certainly

represent a Masonic design, almost identical to that shown in Figure 4. The fragmentary bowl also has leaves on the bowl seams and a branch flanking the stem lettering, the surviving part of which reads “BI/ /M”. The only known London area makers whose name and work place match these letters are the Birchalls of Chatham. There was a George Birchall, recorded working from c1803-1840 (Oswald & Le Cheminant 1989, 6), a Charles Birchall, recorded from 1839-51 and a William Birchall, recorded from 1855-67 (Hammond, unpublished lists). This attribution does not help with dating since the Birchalls were clearly operating over most of the 70 years from 1800-70, which is a wider date range than that obtained from the pipe itself. The bowl form and style of decoration suggest that this piece was most probably made by one of the earlier Birchalls, either George or Charles, around 1820-50.

The two remaining bowl types provide rather tighter dating evidence for this group. There are three examples of a Masonic pipe with the initials JA on the heel and four examples of a spread eagle design with the initials JA on the spur and the lettering J ANDERSON / ROCHESTER along the stem (Figures 4 & 6). All of these pipes can be attributed to Joseph Anderson, who is recorded working at the Common in Rochester from 1828-59 (Hammond, unpublished lists). The Anderson pipes are particularly significant since there do not appear to be any previously published examples that can be attributed to this maker. Furthermore, the products of this single maker represent just over half of all the bowls recovered, suggesting that the bulk of the pipes were discarded beneath the floor during a fairly limited period of time.

The decorative motifs used on the Anderson pipes are typical of London area products and many similar examples could be quoted. Two significant points of comparison, however, can be made with the finds from the Tower of London and from the Dartford area. Recent excavations at the Tower of London have produced a large number of decorated pipes from the moat deposits. These include Masonic pipes of a similar general form to the Rochester examples but differing in detail. The London examples are mainly based on a Type 27 form rather than a Type 28 and the range and layout of the Masonic motifs used is slightly different (Higgins 2004, Figs 19-21). Furthermore, no spread eagle designs were found in the moat deposits, despite this being a fairly common design in the London area. On the other hand, the style and flanking motifs of the named stems is very similar on both the Tower moat and Rochester examples. The Tower moat was filled between 1843 and 1845, showing that these styles were current during the 1830s and 40s. In contrast, another Tower of London group was recovered from the demolition deposits associated with the Lion Tower, which was levelled during the early 1850s. These deposits produced squat Type 28 forms, similar to the Rochester examples but with just leaf decorated seams to the bowls (Higgins 2004, Figs 41-2). The Tower evidence, therefore, shows close links in the name styles but only general similarities of Masonic motifs in the pre-1843 to 1845 deposits with a closer match of bowl forms, but not decoration, in the early 1850s deposits. This might suggest that the

Rochester forms should be placed in an 1840s or early 1850s context rather than being earlier.

The Dartford parallels are to be found amongst the products of Thomas Pascall, who worked at Overy Street from c1832-59 (Baker 1979; Hammond unpublished lists). Marked pipes attributable to this maker include examples of both Masonic and spread eagle pipes that closely match the Rochester finds in both form and decorative motif (Baker 1979, 14). Unfortunately, the working dates of Pascall are almost identical to those of Anderson and so do not help refine the dating of the Fort Clarence group. Both of these makers worked in North Kent, outside the suburbs of London. It may be that the bowl forms and decorative repertoire used here were not exactly the same as in London, thus diminishing the significance of any comparison with the Tower finds. In any event, the Anderson pipes form the bulk of the Rochester group and can be dated to c1828-59. The absence of any cutty fragments suggests a date before the 1850s, thus narrowing the most likely deposition date to c1830-50. The Tower finds might argue for an a deposition date after c1843-5 on the basis of bowl forms and individual motifs, but this hypothesis needs to be tested with more detailed study, especially with regard to regional differences in style.

Mould Types

Although five basic mould types have been identified and described above, there are some inconsistencies between the spread eagle examples that either indicate that two very similar moulds were in use or that the decoration on a single mould was reworked at some point during its life. Pipes were made in metal moulds cast from a wooden pattern. Surviving pipe moulds are overwhelmingly made of cast iron but it is possible that earlier ones may have been made of brass, which would wear more quickly but which would be easier to engrave or stamp with decoration. The few surviving patterns are made of wood and some appear to have a wax or plaster lining into which decoration could be worked before the mould was cast.

When the spread eagle bowls produced by Anderson are compared it is evident that they all derive from the same basic pattern. Detailed examination, however, shows very slight differences in the fine detail. These differences are generally so slight that they could be due to a number of factors, such as wear during the lifetime of the mould or simply the differential take up of detail between two different rolls of clay during moulding. A more tangible difference is, however, evident between the named stems that appear to be associated with this bowl type. The most complete bowl has the lettering J.ANDER/ /CHESTER surviving along the stem. This overlaps and appears to be from the same mould as a stem with the surviving lettering /DERSON / ROCHE/, as shown reconstructed in Figure 6. There is another stem, however, with the surviving lettering /SON/ /ROC/, as shown in Figure 5. The size, form and spacing of the lettering appear to be the same in all three examples. Likewise the position and, especially, the

orientation and spacing, of the arrow motifs flanking the lettering appears to be identical, suggesting that all of these examples derive from a common mould type. What is not the same is the treatment of the leaves on the foliage spray at the end of the lettering.

In the restored example, Figure 6, the leaves on both the stem sides and bowl seams are represented by plain ovals with a central rib. In the separate stem fragment, Figure 5, the leaves have serrated edges. There are other slight differences in the numbers of berries and in the form and spacing of their stalks that make it clear that these two fragments are not identical. Close inspection of the serrated leaves suggests that they have been added over plain leaves, which are sometimes visible as a slightly larger 'shadow' beneath the serrated leaf. This indicates that the mould with the serrated leaves is a later version than the one with plain leaves. Furthermore, the size and spacing of the serrations on the leaf edges is irregular but repeated in an identical manner on each leaf. This repetition shows that the same tool, which was used to stamp another complete leaf each time one was required, formed each of the leaves. The question remains, however, as to whether this change was made in the original pattern before a second mould was cast or whether it represents a single mould where the pattern had become worn and parts of it were reworked. Further examples of this particular type of pipe might help resolve this issue, since more points of detail could then be compared. Until then, these fragments raise interesting questions about the way in which pipe moulds were created and used.

Reworked Stems

One of the most notable features of this assemblage is the number of reworked stems present. These are stems that show clear signs of having been modified after they have been broken. Two of the broken stems attached to bowls and six of the loose stems have reworked ends. The two bowls are both plain TW types. In both cases the broken stem end has been made into a smooth surface by rubbing it against an abrasive surface or material. The edges have not been rounded off. In one instance the stem has broken only some 5mm behind the bowl while in the other example about 36mm of stem survives (Figure 1). The flat ground surface of these examples contrasts with the loose stem fragments where it is principally the broken edges rather than the broken end itself that has been reworked. All six of the loose stems have at least some rounding of the broken edges. In three instances the rounding is very slight, just forming a slight bevel at the broken edge. These fragments are all plain and have lengths of 70, 71 and 85mm. The 71mm long fragment is just opening into a bowl at its other end. Another plain fragment with a length of 51mm has a much more pronounced bevel, which extends almost half way across the broken end of the pipe. In the final two examples the broken end has first been smoothed and then a bevel added all around the edge. One of these is a plain stem with a length of 125mm and the other a J Anderson named stem with a length of 66mm (see composite drawing, Figure 6).

In each of these six loose stems it is the thinner end of the stem that has been reworked,

i.e., the end farthest from the bowl of the pipe. This does not represent a random distribution and clearly suggests that when a pipe was broken the damaged end was smoothed so that the pipe could continue to be used without the smoker having sharp edges in his mouth. This is a useful observation given the dating and context of these pipes. Documentary references show that broken pipe stems were also used as hair curlers and some reworked pipe stems have been interpreted in this way. The wearing of wigs, however, had generally died out by around 1800, well before the date of these fragments. Furthermore, fragments used as hair curlers would be expected to show equal rounding of both ends. Another reason for reworked stems appears to be their use like sticks of chalk for drawing. Civil War graffiti and worn pipe stems have, for example, been found together in the siege deposits at Pontefract Castle in Yorkshire (Davey & White 2002, Figs 56-68). These pipes tend to have angled facets rather than flat ends or bevelled edges. Idle doodling, such as the stems that appear to have been held against a cutler's wheel at a site in Sheffield, provides another explanation for reworked stems (White 2002). The Rochester stems, however, do not fit into any of these other categories and provide compelling evidence for the reuse of broken pipes. The recovery of eight ground ends with a minimum number of 12 bowls suggests that as many as two-thirds of these pipes were being re-used in a broken state before finally being discarded.

Pipe Cleaner

One of the Fort Clarence fragments contains unique evidence for the use of a pipe cleaner. The Birchall bowl fragment (Figure 3) has what appears to be a piece of straw projecting from the stem bore into the base of the bowl cavity. The bowl cavity itself contains burnt residue from having been smoked and so the straw was clearly inserted after the pipe had been used, presumably to act as a pipe cleaner. The straw must then have become stuck or broken in the pipe with the result that the whole thing was discarded with the straw still in place. The dry conditions under the floor have preserved the straw, which would not have survived in most other archaeological contexts, making this is the only known instance of a straw being found in a pipe bore. The unusual preservation circumstances make it impossible to say whether straws were commonly used as pipe cleaners or whether this was an idiosyncratic attempt to bring a blocked pipe back into use.

Discussion

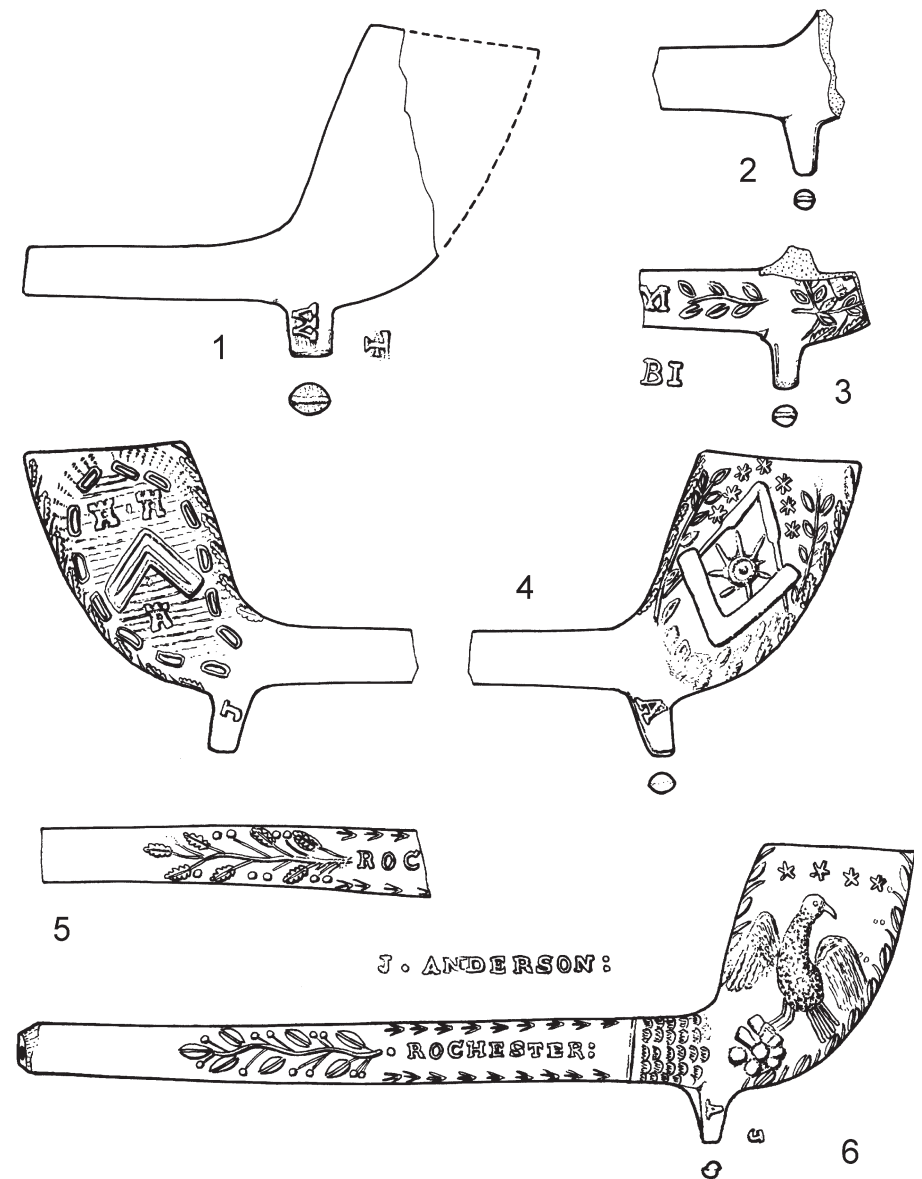
From the dating evidence available, it would appear that either two periods or one longer phase of pipe deposition are represented. The plain TW bowls date from c1800-30 and are unlikely to have been produced much after this. This means that they could either have been deposited when the Fort was built or at some time during its use up to c1830. The bulk of the pipes, however, appear to date from c1830-50 and clearly represent the deposition of pipes within the building after its initial construction. Following its

construction in the 1800s, the Fort was subsequently used as a military asylum from 1819-1845 and then as a military prison from 1845-1880. These later pipes must either have been introduced during refurbishment work or during one of the Fort's later phases of use. The only refurbishment falling within the 1830-50 date for the main group of pipes is the change from asylum to prison in 1845. On the other hand, the high incidence of re-used pipes and the attempt to clean a blocked pipe with a straw both suggest an environment where pipes were in short supply and / or there was a surplus of spare time to tinker with them. This argues against their being deposited by busy builders during a refurbishment programme. Furthermore, ground ends occur on both the earlier plain forms of c1800-30 and on the later decorated ones of c1830-50. This demonstrates a common link between the two types of pipe and so it is suggested that they all derive from a single phase of activity rather than two separate depositional events. The pipes would all fit within the 1819-45 date bracket when the Fort was being used as a military asylum. This would also be the sort of environment in which reworked ends might be expected to appear.

The balance of probability is that this assemblage represents a group of pipes smoked and then hidden or discarded behind the skirting by the inmates of a military asylum during the period 1819-45. These pipes were clearly produced and obtained locally and they provide the first evidence for the range of forms and decorative motifs that were being employed by the Rochester makers. They also provide a fascinating insight into the social history of this period and show how important the artefacts associated with a building can be. Archaeologists devote great efforts to recording and interpreting the objects from below ground contexts while paying scant attention to those that may survive within standing structures themselves. Artefacts sealed, concealed or simply lost beneath floors, in wall cavities, chimneys, lofts or within the actual structure of a building itself can all shed light on the interpretation, phasing and use of that structure and they can be just as coherent and datable as those found below ground. Objects contained within standing structures are especially vulnerable to loss during building works and more attention should be paid to their proper recording and recovery. The history of Fort Clarence would have been much the poorer had it not been for the chance recovery of this group of pipes.

List of Figures

- 1 One of three identical plain bowls dating from c1800-1830 and marked with the moulded initials TW. The T appears to have been re-cut in the mould, possibly over a letter F. Rims wiped but none of the heels trimmed; all have stem bores of 4/64". This example has the broken end ground smooth at 36mm from the bowl. Another example is ground smooth at just 5mm from the bowl.
- 2 Spur fragment of c1820-50. One seam has traces of possible leaf decoration, but not enough survives to be sure. Stem bore 4/64".



Figures 1 to 6: Pipes from Rochester drawn by the author. Scale 1:1.

- 3 Spur fragment of c1830-50 with the lettering BI /M on the stem – almost certainly one of the Birchalls of Chatham. Traces of different moulded decoration on each side of the bowl – almost certainly a Masonic design very similar to that shown in Figure 4. This fragment is very unusual in that it has a straw projecting from the stem bore into the bowl cavity. Stem bore 5/64”.
- 4 One of three identical Masonic pipes with the moulded initials JA for Joseph Anderson of Rochester, recorded working from 1828-59. All have stem bores of 4/64”.
- 5 Stem fragment marked /SON / ROC/ for Joseph Anderson of Rochester, recorded working from 1828-59. Almost certainly from a pipe with the spread eagle design on the bowl (Figure 5) but a mould variant with serrated rather than plain leaves on the stem. Stem bore 4/64”.
- 6 Composite drawing of two overlapping fragments showing a bowl type made by Joseph Anderson of Rochester, recorded working from 1828-59, and decorated with a spread eagle on each side. The overlapping stem fragment has been ground smooth and given a bevelled edge after being broken at 92mm from the bowl. Another overlapping fragment extends the stem to 145mm from the bowl, at which point it is still 6mm thick. Four bowls of this type and three matching stems (including that shown in Figure 5) present in the group. All have stem bores of 4/64”.

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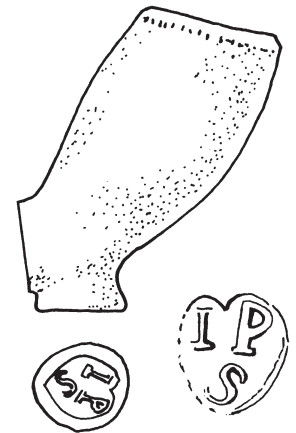
SCPR Conference 2010

**Stirling Castle, Scotland
18th-19th September 2010**

It has been a number of years since SCPR were in Scotland, and we aim to put that right in 2010 by holding the next SCPR conference at Stirling Castle. This splendid castle is arguably one of the finest in Scotland and an important royal residence during the medieval period. It remained a royal stronghold after the Union of the Crowns in 1603 and was visited by Charles I in 1633.

Dennis Gallagher has very kindly stepped forward as conference organiser. As usual there will be papers on the Saturday with a Scottish theme in the morning session and papers on a wider range of topics in the afternoon. It is hoped that there will be handling material for delegates to look at. On Sunday the will be a walking tour of the area and hopefully a chance to look at the castle in more detail.

Anyone wishing to offer a paper at the conference should contact Dennis direct by email on dbgallagher@blueyonder.co.uk. More details, together with a booking form, will be circulated with the next issue of the newsletter.



Clay pipe made by either John or James Paterson of Stirling, both of whom are recorded working in 1685. Found at Stirling Castle.

An Enamelled Clay Pipe Bowl from London

by André Leclaire and Peter Davey

In 2008 archaeologists from the Museum of London recovered a damaged clay pipe bowl from 1 Bear Gardens / 2 Rose Alley, Southwark SE1, London (MOLAS site code BGU08) from context 17, the fill of pits 18 and 19 in Trench 5 (Figures 1-3). The pipe has quite complex moulded decoration all over it, extending to a short stretch of surviving stem.

Although the basic colour is of white pipe clay, many of the details are vividly 'enamelled' in green, red and orange. On the best preserved side, the left from the point of view of the smoker, the design is dominated by a twelve-petalled, yellow, daisy like flower with a raised central area (*Compositae*). There is green foliage below and a smaller budding shoot. Above, a green bodied, red and yellow winged butterfly is approaching the flower with a trefoil-like leaf to the right. The mould seams underneath the bowl are occupied by a large, red, lobster which is ascending the bowl. On the upper seams there is a small, red, crab-like creature. On the less well preserved right hand side of the bowl there is a tall swan-like orange bird standing with its feet at the base and head almost reaching the rim. The end of its beak is missing. On the underneath of the heel is a small green moulded frog with its head pointed downwards.



Figure 1: Left profile of London bowl showing floral design and butterfly.

The pipe can positively be identified as being made by C. Duménil, Leurs Fils & Co. of St. Omer (Pas-de-Calais) in around 1870 (Figure 2). The company was founded in 1844 by Constant Duménil who was formally joined by his son in 1847 in Duménil, Leurs Fils & Cie. In 1872 the firm was renamed Duménil-Bouveur. It ceased trading in 1886 (Deloffre 1991, 70). The pipe design is called 'Belges aux cygnes' and, according to the rubric at the head of the leaflet, is one of a number of Belges forms made by the company and of which they were especially proud. It appears along with four other figural pipes on one of a series of advertising circulars produced by Duménil (Duco 2004, 50, 56-7, Figs. 4 & 4). A brass mould for this same pipe survives in the Musée Sandelin in Saint-Omer (Coolen 1970, 398, Fig 6.) (Figure 3). Unfortunately in the London example the elaborately moulded stem showing a pair of young swans drinking from a fountain, only survives for the first few millimetres.



Figure 2: Detail from a Duménil flyer of around 1870.



Figure 3: Detail of the 'Swan' pipe mould in the Musée Sandelin, Saint-Omer.

The Duménil 'swan' pipe came from a context which also produced nine Atkinson and Oswald London Form 27 pipes dating from c1780-1820 and a few earlier pipes of the period c1680-1710. It is, thus, by far the latest example of a tobacco pipe from the context. Although the main French makers had shops and other outlets in London the recovery of their pipes from excavations is a comparatively rare occurrence. This example is very much at the top of the range.

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Acknowledgements

Thanks to Tony Grey, Finds processing officer of Museum of London Archaeology for bringing this find to our attention, providing us with site information, details of associated pipes, and for obtaining permission for us to publish it.



The Early Seventeenth-Century Depiction of a Smoking Man, from Dunstable, Bedfordshire

by Susie White

During the restoration work of the Dunstable branch of the Nationwide Building Society a series of elaborate decorative murals were discovered, including one depicting a huntsman smoking a clay pipe (Figure 1). The paintings were originally part of the decoration in the first floor rooms of a sixteenth-century timber-framed building (Figures 2-3). Only three walls with decoration survive, the fourth was presumably lost when the building was re-fronted in the nineteenth century.

The building had been altered and repaired a number of times over the years and was last used as a bicycle repair shop in the 1970s before finally being closed and sold off. Because of the state of the building the new owners argued that it was beyond repair. In the 1980s, and despite opposition from Bedfordshire's county archaeologist, it was agreed that the building should be demolished on condition that the front of the new building should be constructed as a replica of the original nineteenth-century facade and that the wall paintings be removed, conserved and reinstated in the new building (Figure 4).

The paintings comprise an intricate design of trees, leaves and flowers painted onto plaster in earth tones of black, brown, red and green. Each of the panels of dense foliage conceals a figure: a rabbit; a bird, possibly a hawk; a stag; a greyhound and a huntsman smoking a tobacco pipe. It is thought that the paintings were produced c1600 making this one of the earliest depictions of a tobacco pipe (Figure 5).



Figure 2 (left): Murals in their original position.

The murals were reinstated in what is now the town's tourist information office.



Figure 3 (below): Murals during demolition work.



Figure 4 (left): Murals in their new position in the Tourist Information Offices.



Figure 5 (right): Detail of the pipe.

Acknowledgements

I am grateful to Stephen Coleman, the Historic Environment Information Officer, Heritage and Environment Section of Bedfordshire County Council, for allowing me to publish this note. All images are courtesy of Bedfordshire County Council, Historic Environment Record.

Metal Pipes and Toy Whistles

by David Higgins

Over the last few years there has been a growing interest in the origins and development of the metal pipes that were produced alongside their clay counterparts in northern Europe. There is no doubt that metal pipes were made and smoked from the early seventeenth century onwards and that these pipes were produced in a range of different metals and in various regional styles. One particularly distinctive group of these bowls stands out as the type most frequently encountered, particularly by metal detector users. Examples of this class of bowl were described and discussed by the author some years ago (Higgins 1995 and 1997) but the previous thoughts about this type of pipe now need to be reviewed in light of recent discoveries.

The metal pipes in question have a socketed bowl and are made of quite a heavy and dull grey metal that resembles lead in colour but which is harder. It is often described as pewter, but the exact composition of the metal alloy being used is unknown. The pipe bowls themselves come to a pointed base and are characterised by a sharply angled socket that was clearly designed to take some form of stem with quite a narrow diameter. They are also typically ornamented with a distinctive scheme of decoration comprising a line made of joining arches that runs around the bowl at about its mid point. The bowl above the line is smooth, save for a line of dots placed in the gap between each of the arches, while lower part of the bowl is decorated with a regularly spaced pattern of dots on a roughened background. Various dates, ranging from the seventeenth century onwards, have been attributed to these pipes, while the numbers that have been found led to the suggestion that they were made at an unidentified workshop somewhere in Britain. Some examples showed possible evidence for a cap or cover, but no evidence for the stem type had been found.

Although quite a number of examples were already known by the time the previous papers were written in the 1990s, new examples have continued to come to light, such as the example from Shepshed in Leicestershire, now in the author's collection (Acc. No. 12607; Figure 1). This has been damaged by ploughing but clearly shows the characteristics described above and, as with so many other examples, this was found by someone using a metal detector. The reporting of casual finds has increased hugely since the establishment of the Portable Antiquities Scheme (PAS), which started pilot recording in 1997, with coverage for the whole of England and Wales from 2003. This has resulted

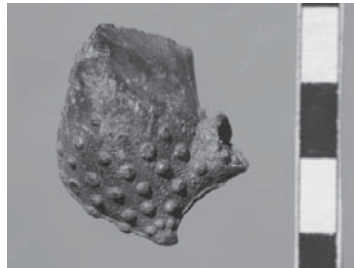


Figure 1: Metal Pipe from Shepshed, Leicestershire (photo by the author).

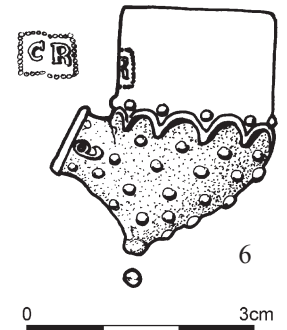
in many more of these bowls having been recorded from all over England, details of which can be found on the PAS website at <http://www.finds.org.uk/>.

As well as buried examples, others have come to light that appear so fresh that it seems likely that they have been 'curated' (i.e., kept and never lost) since they were made. One particularly interesting example in Mick Matthews collection is unusual in that it also has numbers and letters on the bowl (Figures 2-6). The bowl weighs 15 grams, has an internal bowl diameter of about 18mm at the rim and an internal stem socket diameter of 6mm. There is a small beaded border containing the initials CR on the bowl facing the smoker (Figure 4) and a numeral, which appears to be a retrograde 6 or 9, on the right hand side of the socket (Figure 5). The marks have been cast as part of the design and presumably the initials represent the manufacturer while the numeral probably represents an individual mould number within that particular workshop. The style of these marks clearly looks nineteenth century or later in date and provides the first clue that these bowls are not as old as sometimes has been supposed.



2

3



4

5

Figures 2-6: Metal pipe from Mike Matthews Collection. (Photos and drawing by the author).

What had been lacking, however, was a complete example to show what the stem looked like and whether there was some sort of cap attached to the bowl. The recent discovery of two complete examples changed this situation and now allows the original form and function of these pipes to be determined (Figure 7). The two complete pipes were obtained by the author in November 2007 (Acc. Nos. 151107.1-2) and are of slightly

different sizes. Both examples, however, exhibit the same distinctive bowl form and decoration that clearly characterises this type of pipe. The stems can now be seen to have been made of thin sheet metal, probably iron, which explains both the small diameter of the socket and the fact that the stem has not survived in buried examples. Likewise, the staining around the rim clearly represented a metal cap, also made of thin sheet iron, which is why this has not survived on buried examples either. But the surprise is that the metal cap only has a single small hole in the centre while there is a much larger slot in the stem of both pipes. This renders them useless for smoking and reveals their true identity – as toy whistles! When air is blown down the stem, the cap prevents most of it from escaping by that route and forces it through the hole in the stem, making a harsh, piercing whistle.

The larger pipe has a stem with a diameter of 6mm and the smaller pipe 4mm. The noise produced by the larger pipe has a deeper pitch than the smaller. Neither pipe has any makers' mark or mould number but they must have both come from the same factory since they are finished in the exactly same way, with gold colouring on the bowls and



red on the caps. These brightly coloured pipes could never have been smoked, since the cap prevents the bowl from being filled and the hole in the stem prevents air being sucked through the bowl, even if the cap were removed.

Although the majority of recorded examples are from Britain, others are now known from the near continent and it seems most likely that these were cheap, mass produced toys

from Germany dating from the late nineteenth or early twentieth century. German factories were producing large numbers of cast metal toys at this period, which were widely distributed by rail or boat using the well developed transport networks that had become established by the end of the nineteenth century. It is probable that several different factories produced pipes of this type, as evidenced by slight design differences in the examples that have been recovered and the fact that only one version marked CR has so far been recorded. It would be useful if this particular manufacturer could be

identified so as to further refine the origin and dating of these objects. What has become clear, however, is that these objects were very widely marketed and that they can now be securely dated to the late nineteenth or early twentieth century. Most importantly, perhaps, they now need to be reinterpreted as colourful children's toys that reflect the social customs of the age rather than a particular type of smoking pipe.

Acknowledgement

The author is particularly grateful to SCPR member Mick Matthews of Great Cornard in Suffolk for sending him the CR bowl for examination and recording while preparing this paper.

References

- Higgins, D. A., (1995), 'A Metal Pipe in Ludlow Museum', *Society for Clay Pipe Research Newsletter*, **48**, 27.
- Higgins, D. A., (1997), 'Metal pipes: A 19th-century workshop revealed?', *Society for Clay Pipe Research Newsletter*, **51**, 20-21.



The Devlin Family of Pipemakers, Dublin

by Joe Norton

On 31 January 2009, Johnny Devlin passed away in a Dublin Hospital after a long and full life, he was 95. He was born 30 December 1913 and in his time he had been a musician, bandleader, arranger - he'd orchestrated Ireland's first Eurovision winner in 1970 - Radio Producer, linguist etc. He was also the last surviving link to the final Dublin clay tobacco pipemaker, his grandfather Patrick Devlin of Francis Street. The Devlin family encapsulates all that is frustrating about pipe research in Ireland, very little hard evidence, tantalising references, contradictory statements, and brief glimpses of what might have been.

The first member of the Devlin family of whom we have concrete evidence is Patrick Joseph (Paddy) Devlin who, if the City Directories are to be believed, was only at work for a brief period in the 1930s; 1934 to 1939 in fact. Neither he nor any other Devlin appear prior to this as pipemakers in Dublin City, yet according to his own statements,

the Devlins had been pipemakers for over two hundred years! One would assume from this that they would surely appear in one or other of the main City Directories at some point during the nineteenth century. However there is no such reference to any Devlin. There are two possibilities; either they were working away but never on a scale big enough to warrant an entry in a Directory - several such pipemakers are known from pipe evidence to be at work in the latter half of the nineteenth century - or, they were working for some other pipemaker, in other words makers but not manufacturers. This subtle distinction is not always obvious from the source material, be it trade directory or census return. All manufacturers are makers, not all makers are manufacturers.

Patrick Devlin was born c1860 to John Devlin and Frances Kelly of 5 Plunkett St., Dublin. On 19 October 1879 Patrick Devlin, of 16 Francis Street, married Eliza Courtney, a pipe finisher of 28 Francis St. Eliza's sister Susan (née Courtney) had married James Cunningham, pipemaker of 135 Francis Street, two years earlier on 1 October 1876. Patrick and Eliza's son, John, was born 10 November 1880.

We are fortunate to have two interviews with Paddy Devlin, both done near the end of his working life. The first interview was carried out by an Irish Times reporter in 1929. Under the title 'The Humble Dudeen - Passing of a Dublin Industry' (Irish Times, 27 August 1929). The reporter was shown an old 'Doway' Bible (*sic*) published in 1794, in which the name John Devlin, the great-great grandfather of Paddy Devlin, was inscribed. He was the earliest known pipemaker in the family, but probably not the first. The reporter was shown an interesting document, 'a curious faded certificate dating from before the middle of the last century. It bore a crest consisting of crossed Churchwarden pipes, the Dublin Towers, a man smoking on a cask of tobacco, and a schooner such as brought the clay from Cornwall'. Beneath was the legend 'May Love and Unity support our Trade, and keep out those who would our rights invade', followed by 'Let Brotherly Love Continue'. The reporter assumes that this document refers to a pipe makers Guild. If the document described was referring to a Guild, then it would have been unique, and it's presumed loss to be regretted, as there is no certainty that such a Guild existed. There was certainly a Pipemakers Society, and Paddy Devlin in his 1937 interview referred to it - the members met in the Widow Donoghue's Pub in North Earl Street.

Devlin attributed the decline of the 'Clay' to the leaving of the British soldiers and sailors (after 1921), and the cessation of the custom of supplying pipes at wakes. The inference from the first part of the statement is that the various military barracks in the city were major customers, and their leaving left a largely unfilled gap. With reference to wake customs, there were still isolated remnants of the old custom of supplying pipes and tobacco but on a scale so small as to not be profitable for a pipemaker. There followed a brief account of the manufacturing process, which due to the scarcity of such accounts is worth quoting in full.

The clay used today comes from Cornwall in the form of dry square blocks. It is broken up with a hammer and soaked in water. When sufficiently soaked it is lifted out and seasoned in a very thorough but primitive way. It is belaboured by a perspiring labourer for one hour with a heavy iron bar. It is then carried to the moulder's loft where it is roughly moulded into shape by hand. These moulders are ambidextrous, moulding two pipes simultaneously. A hole is bored in the stem with a wire and the moist clay is placed in a metal mould, worked by a wooden lever. The still pliable pipes are placed on racks to dry slightly, after which they are passed on to women, who smooth and trim them off. They are then further dried in a special drying building, a delicate process. If any moisture remains in them, the pipes 'fly' in the kiln, and have to be sold to proprietors of "Aunt Sallies". The dried pipes are packed into fireproof pots and 'burned' in the kiln for seven hours, sixty gross being baked at one time. They are then taken out, cooled, and packed in shavings ready for distribution. A considerable trade is done with hawkers and pedlars.

Several points arise from the above description, if the reporter is describing the workshop as it was at the time of his visit, then the business was to change between 1929 and the occasion of the next report in 1937. He describes moulder's, plural, and talks about 'women' trimmers, implying a small workforce still engaged in the industry. In 1937 by contrast, there were only three men left in the business (see below).

In 1932 a question in the Dail (Irish Times, 2 July 1932) elicited the information that there were only three establishments at work making clay pipes, eleven people, including the proprietors were engaged in the trade, but only part time. The manufacturers referred to, though not named, are Devlin in Dublin, Hanley's in Waterford, and Fitzgerald's in Cork. Fitzgeralds in fact ceased work in 1932, and Hanley's in 1958.

The next interview with Paddy Devlin took place in 1937 (The Irish Press 16 January 1937). In it he is described as being 80 years old, and having two helpers, his son John and a man named Paddy Dowd. Patrick (Paddy) Dowd was born in 1865 in Roscommon, probably Knockcroghery, which was a noted pipemaking village destroyed in 1921 (Norton 1986) and seems to have been related to Devlin's wife in some manner. Patrick was described as being 70 years in the trade, his son John 50 years, and Paddy Dowd 35 years. Even at this late stage they still turned out a respectable quantity of pipes, about 40 gross every nine days, or c230,000 a year. Their biggest market was the Midlands and the West of the Country, Longford and Leitrim being their biggest customers. The pipe clay was sourced from Cornwall and Devon. Paddy's son John did the hard work of beating the clay, Paddy Dowd did the moulding, turning out up to six gross a day. The kiln was coke fired. Broken pipes were sold to fairgrounds as 'Aunt Sally's', at 2/- a bag. In Paddy Devlin's early years there was a great variety of pipes made and sold,

from 6” to 18” Churchwardens. By 1937 however only three varieties were made; the ‘Parnell’, popular in Kildare Dublin and Wicklow; the ‘43’ (the Trade mark of an old Galway house), short and butty for the West of Ireland; and the ‘Harp’, short stemmed and ornamented with Harp and Shamrocks, popular in the Midlands.

Their biggest single customers were the Mental Hospitals. The price per gross was about 5/-, but they retailed at 2d. each in the country shops, (in 1929 they sold for a penny each) where they were bought mainly by farmers and farm labourers. The ongoing decline in the trade he put down to the high cost of pipe tobacco and the increase in the popularity of the cigarette. While true, other factors were also at work, his customer base, like himself was ageing, and not being replaced. The growth of the cinema had introduced the cigarette as a fashion accessory; young men would not be seen smoking a ‘clay’. Like Devlin himself, his remaining customers were of another era, being loyal to the ‘smoke’ of their youth. Patrick J.Devlin died on January 30th 1937, he had been ill with pneumonia for several months, so the interview published in the Irish Press must have been carried out in 1936. He was residing at 46 Francis Street at the time of his death. With Devlin’s death in only Hanley’s of Waterford were left to supply a dwindling need.



Figure 1: The only known photograph of an upstanding Francis St. kiln (Irish Times, 17 October 1964, ‘The vanished Dudeen’ by Malachy Hynes). Hynes took the photo of the disused kiln some 20 years previously, which would place it c1944.



Figure 2: Although of poor quality, this is the only known photograph of Paddy Devlin - he is holding a saggar (Irish Press, 16 January 1937).

Paddy Devlin’s son John is recorded in 1939/40 at 46 and 51a Francis Street, while Patrick Dowd is recorded at 46 Francis St. (1939/40 Dublin Electoral Roll). Number 46 seems to have been the Devlin’s residence, while 51 was the site of the kiln as per the caption to a 1964 photo (Figure 1). The firm is listed in Thomas Directory for two years after Paddy’s death, it’s possible his son John, and Paddy Dowd continued for a while, fulfilling orders and trying to make a go of it but eventually gave up.

Acknowledgement

My thanks to Irene Stevenson of the Irish Times for supplying the kiln photograph.

Reference

Norton, J., (1986) ‘Knockcroghery – An Irish Pipemaking Centre’ *Society for Clay Pipe Research Newsletter*, **11**, 1-3.



An Eighteenth-Century Pipemaker’s Receipt

David Higgins

A court case of 1749 provides an interesting snippet of information regarding the way that pipes were being sold and distributed at the time (Anon 1749, 8-12). The case involved the trial for murder of Richard Coleman, who was accused of assaulting Sarah Green on 23rd July 1748 in the parish of St Mary, Newington-Butts. Richard’s mother-in-law, Joice Barrett, kept the Brown Bear in Queen Street, and provided an alibi for him, saying that he had a meal at her house with others on the night in question and that he was there until 2am in the morning. The account of the case states: “*On her cross-examination she was asked how she could be so positive to the Day. She answered, Because I paid my Pipemaker, and I have look’d on the Receipt*” (Anon 1749, 11).

This passing reference does not name the individual involved, but makes it clear that Mrs Barrett had a regular pipe maker who supplied pipes to the pub. Furthermore, the implication is that these pipes were supplied on account and that this account was settled up at intervals, with a receipt being given. This shows that, at least on some

occasions, there was a considerable degree of organisation and paperwork involved in the trade – rather more than might perhaps be expected given the large number of illiterate pipemakers that are evident from the lack of signatures on other contemporary documents.

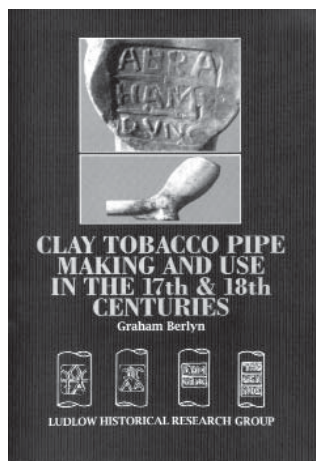
As for Richard, despite the evidence of the pipe receipt, he was found guilty of murder and sentenced to death.

Reference

Anon, (1749), *The proceedings on the King's commission of the peace, Oyer and Terminer, and General Goal-Delivery, for the county of Surrey, held at Kingston-upon-Thames . . .*, J. Nicholson, London, 12pp.



Still Available



Graham Berlyn's publication on pipe production in South Shropshire and North Herefordshire during the seventeenth and eighteenth centuries, is still available to purchase. 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)

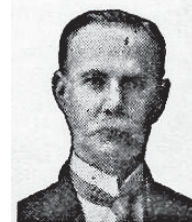
All prices include postage and packing.

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

And finally.....

The following advertisement was spotted in the January 1924 edition of *The Wide World - The Magazine for Men* by Patricia Winker, the Departmental Secretary in the Department of Archaeology at Liverpool University.

TOBACCO HABIT CONQUERED IN 3 DAYS.



I offer a genuine guaranteed Remedy for tobacco or snuff habit in 72 hours. It is mild, pleasant, strengthening. Overcome that peculiar nervousness and craving for cigarettes, cigars, pipe, chewing tobacco, or snuff; they are poisonous and seriously injurious to health, causing such disorders as nervous dyspepsia, sleeplessness, gas belching, gnawing, or other uncomfortable sensation in stomach; constipation, headache, weak eyes, loss of vigour, red spots on skin, throat irritation, asthma, bronchitis, heart failure, lung trouble, catarrh, melancholy, neurasthenia, impotency, loss of memory and will power, impure (poisoned) blood, rheumatism, lumbago, sciatica, neuritis, heartburn, torpid liver, loss of appetite, bad teeth, foul breath, enervation, lassitude, lack of ambition, falling out of hair, baldness, and many other disorders.

**STOP
RUINING
YOUR
LIFE**

It is unsafe and torturing to attempt to cure yourself of tobacco or snuff habit by merely stopping—don't do it. The gentle, safe, agreeable way is to eliminate the nicotine poison from the system, strengthen the weakened, irritated membranes and nerves, and genuinely overcome the craving. You can give up tobacco and enjoy yourself a thousand times better, while feeling in robust health.

**BOOK
FREE** My FREE Book tells all about the wonderful three days' method. Inexpensive, reliable. Full particulars, including my Book on Tobacco and Snuff Habit, sent in plain wrapper FREE. Keep this; show it to others. Don't delay. Write to-day.

EDWARD J. WOODS, Ltd.,
167, STRAND (629 T.D.R.), LONDON, W.C.2.

Thankfully things have changed a little since 1924, when it comes to thoughts on the best way to give up tobacco. This particular remedy suggests that any attempt to simply 'stop' would be 'unsafe and torturing'!

Recent Publications

by Susie White

In the past the Society has published details of new publications dealing with clay tobacco pipes and we felt this would be a nice idea to resurrect. Any members who would like to contribute to future lists of recent publications, should send details to Susie White (Newsletter Editor - details inside the front cover of this issue). Each reference should include a brief summary number of figures etc. My thanks go to David Higgins, André and Mariette Leclaire, Joe Norton, Michael Pfeiffer, Byron Sudbury, Eugene Umberger and John Woods for the following entries.

Fanning, T. and Clyne, M., (2007), *Kells Priory, Co. Kilkenny: Archaeological Excavations*, Archaeological Monograph Series, **3**, Department of Environment, Heritage and Local Government. [ISBN 0-7557-7582-1. *The Clay Pipes - Section 6:19, pages 445-452; 3 figures.*]

Higgins, D. A., (2006), 'Pipe Clay Objects' in A. Saunders (ed.), *Excavations at Launceston Castle*, Society for Medieval Archaeology Monograph, **24**, 381-416 (xviii + 490pp, 2 colour plates and 2 fold-outs). [The results of extensive excavations that produced 3,438 fragments of pipe ranging from the late sixteenth century onwards – and an important group from the Cornwall / Devon border where there has been little previous work. The 87 illustrations include 29 pipes with stamped marks and 8 with cartouche marks on the bowl. There are also a couple of Dutch imports and a few nineteenth-century marked and decorated pieces. Many new forms and marks making this an important reference work for the region.]

Higgins, D. A., (2007), 'A Pipeclay Figurine' in Christopher Gerrard, *et al*, *The Shapwick Project, Somerset. A Rural Landscape Explored*, Society for Medieval Archaeology Monograph, **25**, 684-5 & Fig 14.8, CP 67. [Short note, with illustration, on a small clay figurine of late nineteenth-century or early twentieth-century date that would have been a child's toy].

Higgins, D. A., (2007), 'Clay Tobacco Pipes and Related Objects: Post-Medieval' in D. Griffiths, R. A. Philpott, G. Egan *et al*, Meols, *The Archaeology of the North Wirral Coast: Discoveries and Observations in the Nineteenth and Twentieth Centuries, with a Catalogue of Collections*, Oxford University School of Archaeology: Monograph **68**, 263-79 (498pp plus plates). [A new study of the nineteenth century pipe finds from Meols, with full catalogue. 72 pipes and a pipe tamper are illustrated, mostly of seventeenth-century or early eighteenth-century date. There are 25 marked pipes, including imports from North Wales, the Broseley area of Shropshire and a IOHN/HVNT pipe from Bristol.]

Higgins, D. A., (2008), 'Merseyside Clay Tobacco Pipes, c1600-1750', *Journal of the Merseyside Archaeological Society*, **12**, 125-60. [A detailed overview of the Merseyside pipemaking industry, which was centred on Rainford and Liverpool. Includes brief summaries of surrounding counties, comparative graphs showing the size of the Rainford, Liverpool and Chester industries and lists of known marks from the region. 15 illustrations of local mark styles as well as a new Merseyside typology comprising 15 heel and 14 spur forms.]

Higgins, D. A., (2008), 'Chapter 22 - Clay Tobacco Pipes' in N. Cooke, F. Brown, C. Phillpotts *et al*, *From Hunter Gatherers to Huntsmen – A History of the Stansted Landscape*, Framework Archaeology Monograph No. 2, Oxford Archaeology and Wessex Archaeology, CD-Rom 22.1-5 + Fig 22.1 (xviii + 314pp + CR-Rom). Report can be viewed / downloaded free at <http://www.scribd.com/doc/3293772/Excavations-at-Stansted-Airport-Clay-pipes>. [Report on 55 fragments of pipe from fieldwork at Stansted Airport, Essex. Includes drawings of ten bowl fragments, seventeenth century to nineteenth century, including one stamped and two moulded marks.]

Higgins, D. A., (2008), 'Clay Tobacco Pipes and Other Pipeclay Objects' in Dan Garner *et al*, *Excavations at Chester: 25 Bridge Street 2001 – Two Thousand Years of Urban Life in Microcosm*, Archaeological Service Excavation and Survey Report No 14, Chester City Council, 243-86 (437pp). [Excavation report on a very large assemblage of pipes (5,570 pieces) from an urban site in Chester. Pipes range from the late C16th onwards and add many new varieties of bowl form and stamped mark to the known corpus. The first complete eighteenth century pipe to have excavated from the city was reassembled and other finds included fragments of pipe kiln debris, 3 hair curlers and 14 marbles. There are 185 illustrations with catalogue, including 54 twice life size die details, and a full context summary for the site.]

Higgins, D., (2008), 'Clay Tobacco Pipes' in J. Meredith 'Excavation at Landguard Fort: an Investigation of the 17th-Century Defences', *Post-Medieval Archaeology*, **42/2**, 258-69 (229-75). [Excavation report on 1,677 pieces of pipe, almost all of which probably date from a refurbishment of c1683/4. The only marked piece is a Dutch import but the locally produced plain bowls provide an important corpus of forms for the period and allow an analysis of manufacturing and finishing techniques.]

Higgins, D. A., (2009), 'The Clay Tobacco Pipes', in Catharine Patrick & Stephanie Rátkai, *The Bull Ring Uncovered: Excavations at Edgbaston Street, Moor Street, Park Street and The Row, Birmingham, 1997-2001*, Oxbow Books, Oxford, 189-226 (402pp plus plates). [A substantial paper dealing with 2,168 fragments of pipe from excavations in Birmingham, dating from the early seventeenth to the early twentieth centuries. 144 illustrations including a large number of marked pieces, mainly of seventeenth and

eighteenth century date, providing evidence for a flourishing local industry. Includes imports from the Broseley area and Chester. Key paper for anyone studying pipes from this region.]

Higgins, D. A., (2009), 'Time Team's Pipe Dream Goes up in Smoke', *Current Archaeology*, **230** (Vol XX, No. 2), 64. [*Critique of a recent 'Time Team' programme with poor identification and interpretation of the pipes.*]

Leclaire, A. and Leclaire M. (2008), 'Les Pipiers Saint-Quentinois XVIII^{ème} -XIX^{ème} Siècles' in D. Higgins (ed.) *Journal of the Academie Internationale de la Pipe*, **1**, 105pp. [*This first issue of a new international journal is devoted to an archaeological study of the important clay pipe making industry of Saint-Quentin la Poterie, France. The main text is in French but the volume includes an extensive English summary. Lavishly illustrated, this volume provides a valuable case study for anyone researching material culture and it will be especially useful for those researching trade to and from the Mediterranean region. 105 pages; black and white images; price £15 (Pounds Sterling) or 18 Euros, including P&P. Order form included with this issue of the SCPR Newsletter]*

Lewcun, M., (2004), 'The Clay Tobacco Pipes' in K. Rodwell and R. Bell *Acton Court: The Evolution of an Early Tudor Courtier's House*, English Heritage, 351-359. [*94 pipe drawings including 45 makers' marks*].

Lewcun, M. (2007), 'The Clay Tobacco Pipes' in Christopher Gerrard, *et al*, *The Shapwick Project, Somerset. A Rural Landscape Explored*, Society for Medieval Archaeology Monograph, **25**, 673-684. [*66 pipe drawings including 44 makers' marks*].

Manning, Conleth, (2009), 'The Clay Pipes' in *The History and Archaeology of Glanworth Castle, Co. Cork: Excavations 1982-4*, Archaeological Monograph Series, **4**, Department of Environment, Heritage and Local Government [ISBN 978-1-4064-2440-9. *The pipes are in Section 3:14, pages 106-109; 2 figures.*]

Mehler, Natascha, (2009), 'The Archaeology of Mercantilism: Clay Tobacco Pipes in Bavaria and their Contribution to an Economic System', *Post-Medieval Archaeology*, **43/2**, 261-81. [*The first extensive study of Bavarian pipes from 1600-1745, in which 9,427 examples were studied. The paper shows that there was a thriving local industry and characterises the pipes produced. It goes on to look at how the early modern state influenced production and consumption through monopolies/taxes on pipes and tobacco. Twenty figures, including various maps and charts as well as 14 illustrations of local pipe styles.*]

Norton, Joe, and Lane, Sheila, (2007), 'Clay Tobacco-Pipes in Ireland 1600-1850' in A. Horning, R. O'Baoill, C. Donnelly and P. Logue (eds.) *Post-Medieval Archaeology*

of Ireland 1550-1850 Proceedings of the Irish Post Medieval Archaeology Group (IPMAG), **1**. [*The pipes are in Chapter 26, pages 435-452; 1 map, 2 tables, 3 figures.*]

Pfeiffer, M. (2006), 'Clay Tobacco Pipes and the Fur Trade of the Pacific Northwest and Northern Plains' in J. Byron Sudbury (ed.) *Historic Clay Tobacco Pipe Studies Research Monograph*, **1**, Phytolith Press, Ponca City, Oklahoma. [*150 pp, 43 figures, 17 tables, bibliography, index. Copies can be purchased from J. Byron Sudbury (jadean42@hotmail.com) or via the order form at www.claypipes.com*]

Prado, A., Rossi, J., and Arrascaeta, R., (2004), 'Rescate arqueológico en Mercaderes No. 15', *Gabinete de Arqueología, Boletín*, **3:3**, 31-40, La Habana, Cuba [*Includes references to clay tobacco pipes from Marseille, or possibly of Italian origin*].

Sudbury, J. B., (2009), 'Politics of the Fur Trade: Clay Tobacco Pipes at Fort Union Trading Post (32WI17)' in J Byron Sudbury (ed.) *Historic Clay Tobacco Pipe Studies Research Monograph*, **2**, Clay Pipes Press, Ponca City, Oklahoma. [*225 pp, 108 figures, 4 tables, 6 appendices, bibliography, index. Copies can be purchased from J. Byron Sudbury (jadean42@hotmail.com) or via the order form at www.claypipes.com*]

Umberger, E., (2008), *Tobacco and its Use: A Bibliography of Periodical Literature, Essays, Short Stories, Poems, Theses and Dissertations, Chapters in Books, Book Reviews, Quotations, and Comparable Sources, with an Extensive Table of Contents and Finding Aid and an Index to Topical Categories*, 3rd Edition, 490pp. [*The book contains about 12,400 citations, referencing over 1,200 periodicals. A unique and comprehensive guide to the history, culture, industry and trade, and varied use (cigar, cigarette and pipe smoking; tobacco chewing; snuff-taking) of the "divine herb," plus all of the accessories associated with its consumption. Topics range from the folklore of tobacco to the smoking controversy, from women and smoking to tobacconist's figures. Copies can be ordered direct from Eugene Umberger, 2210 Nicolet Dr. No. 3, Green Bay, WI 54311, USA. eumberger@sbcglobal.net. Prepayment is required. U.S.: \$43 + \$5 postage and handling. Canada: \$43 + \$13.50 postage and handling. Britain & E.U.: \$43 + \$15 postage and handling. Payment for all foreign orders by money order or cheque in U.S. funds drawn on U.S. bank.*]

Wood, J., (2009), 'Tobacco Pipes from an Underwater Excavation at the Quarantine Harbour, Malta', in Patricia Camilleri (ed.) *Malta Archaeological Review*, **7**, Midsea Books, 15-26.

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: claypipe peter@aol.com (nineteenth-century pipes and pipemakers).

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