

SOCIETY FOR CLAY PIPE RESEARCH



NEWSLETTER

77



Spring/Summer 2010

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Editorial

by *Susie White*

Guilty as charged! Although not the best way to start the editorial of this Spring/Summer issue of the Newsletter, I have a confession and an apology to make. I am guilty on two counts. First, in my haste to produce the last issue of the newsletter I failed to include two submissions from Peter Hammond - the short summaries of the papers he presented at the SCPR Conference in Grantham, and his follow up paper on William Tennant of Newcastle - both of which appear in this issue. Second, I failed to formerly thank Peter, on behalf of the Society, for all his hard work in organising last years annual Conference. Therefore, to Peter I offer my sincere apologies. I'm sure he will forgive me - eventually - although it may have to buy him several drinks at the next Conference!

With a clear conscience I can now present to you this latest edition of the Newsletter. You may notice that this edition is slightly slimmer than previous editions - I think it may even be the slimmest I have ever produced! In order to bring a bumper 60 page newsletter to you I need to hear from you. I may be many things but I am not a miracle worker and I cannot magic newsletters out of thin air - I need something to work with. So in order to get something out to you this Spring, I have had to enlist the help of David Higgins to write some space fillers. So please dust off your keyboards, or look out your best pen and send me lots of interesting notes and news for SCPR78.

Perhaps the most important item to bring to your attention this Spring is the SCPR 2010 Conference, which is to be held in Scotland for the first time in many, many years. Dennis Gallagher is working on a fascinating programme for us in Stirling Castle. The conference dates are Saturday 18th and Sunday 19th September 2010. A booking form has been included in this mailing. Dennis would be pleased to hear from anyone who is interested in offering a paper at the conference (dbgallagher@blueyonder.co.uk). We do hope that as many of you as possible will attend.

Also, another date for your diary - the work at Pipe Aston continues this year with a three week season of archaeological investigation from 26th July to 13th August (weekdays only). Please contact Allan Peacey for more details (peacey@baudesert.gloucs.sch.uk)

Finally, also included in this mailing is an updated copy of the Members List. This was last produced in 2007 and, as we have had a number of new members, we felt it was time to publish a new list.

Submissions for the next issue of the Newsletter should be sent through to me as soon as possible (contact details inside the front cover).

Summary of Papers Presented at the SCPR Conference 2009, Grantham

by *Peter Hammond*

The Clay Pipe Making Industry of Lincolnshire with a Particular Reference to the so-called 'Lincolnshire Style' of Marking

This paper started by providing a summary of all of the places within Lincolnshire where clay pipe makers are recorded and named their principal manufacturers, *i.e.* in Alford, Boston, Bourne, Brigg, Edenham, Gainsborough, Gendney, Grantham, Grimsby, Holbeach, Horncastle, Lincoln, Louth, Market Rasen, Sleaford, Spalding, Spilsby and Stamford.

In so doing the paper also summarised how and why the so-called 'Lincolnshire style' of marking originated, extending and refining the conclusions initially provided by Walker and Wells (1979). These are the pipes where the maker's name and town appear in relief around the bowl rim (or sometimes mid way round the bowl). Pipe makers who adopted this style of marking were identified in the presentation and illustrations of examples of these styles of pipes were shown, such as by Naylor and Turpin, each of both Lincoln and Boston. Over twenty different Lincolnshire pipe makers used this form of marking from the 1760s onwards.

The paper also summarised the distribution of pipes bearing this form of marking that were made elsewhere, where it is clear there was a concentration of such marking in other counties within eastern and south-eastern England, in particular within Yorkshire and Nottinghamshire. The northern-most example known so far is by Hilton of Whitby, while in the south a number of makers in London, Surrey, Sussex, Dorset and Hampshire also adopted the same style of marking.

Examples of Lincolnshire-made clay pipes were displayed for delegates to examine.

The Starr Family of Pipe Makers of Grantham and their Pipes

We couldn't have a conference in Grantham without having a talk on the main family of pipe makers who operated there during the nineteenth and early twentieth centuries – the Starr family. It all started with a Richard Starr of Newark in Nottinghamshire who died in 1840. Although not a pipe maker himself, his sons all became pipe makers as they lived in close proximity to two of Newark's pipe makers, William Edmunds and John Lyne Simnett.

Son Richard (born in Newark in 1821) married in the village of Granby in Nottinghamshire in 1845. The couple went to live in Charles Street, Little Gonerby, just to the north of Grantham, where they set up a pipe-making workshop. Richard's own children Richard

and George also became pipe makers – Richard junior moving to Sleaford by the mid 1870s where he ran his own pipe making workshop. When he retired he moved to Nottingham, where he died in 1926. Son George meanwhile became the last member of the family to manufacture pipes in Grantham, retiring in 1927, the year before he died.

Examples of clay pipes made by the Starr family in Grantham and Sleaford were shown, and the collection of moulds, belonging to Grantham Museum, were also made available for handling. Within the public museum itself is a good display of their pipe making equipment along with photographs of members of the family.

Acknowledgement

I am grateful to David Vale of Grantham Museum and the other staff for making available the pipes and moulds, and for accommodating us so well on the day.

Reference

Walker, I. C., and Wells, P. K., (1979) ‘Regional Varieties of Clay Tobacco Pipe Markings in Eastern England’ in P. Davey (ed.) *The Archaeology of the Clay Tobacco Pipe, I*, British Archaeological Reports, (British Series 63), Oxford, 3-66.



William Tennant, Tobacco Pipe Manufacturer, Newcastle upon Tyne

by Peter Hammond

William Tennant was born in 1838, the eldest son of Charles and Mary Tennant of Berwick upon Tweed. His father had commenced pipe making in Tweedmouth, Berwick, by the mid 1840s and soon built up a substantial pipe making business. This was the focus of a paper within SCPR 75 (Hammond 2009). Both William and his younger brother Robert soon became skilled in the trade, and both are listed as pipe makers at the time of the 1861 census within the household of their father in Main Street, Tweedmouth.

In March 1862 William married local girl Catherine Richardson at the Tweedmouth Presbyterian Chapel, at which time he was already described as a master pipe maker. Incidentally, when Catherine was about 21, i.e. c1857, she was involved in an accident that resulted in her having a leg amputated, as a result of which, she spent the remainder of her life with a wooden leg.

The couple went on to have at least eight children. At the time of the 1871 census William was described as a ‘commercial traveller in tobacco pipes’ working for his father in Tweedmouth. However, sometime in the following year, possibly following a

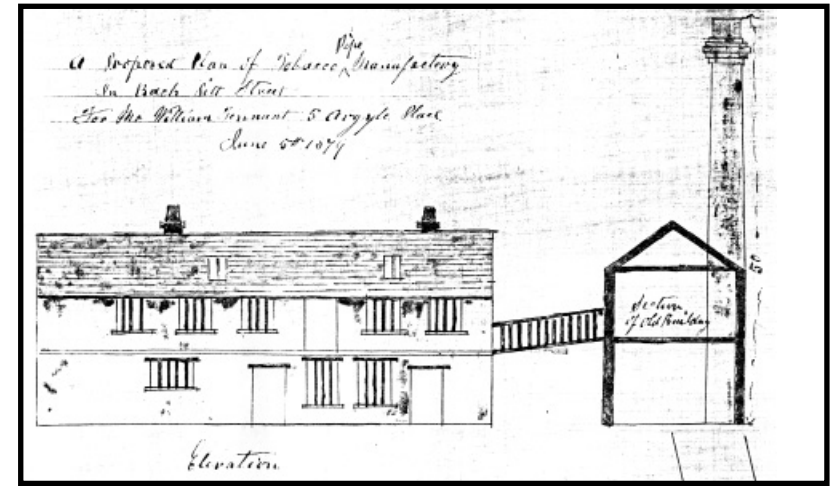


Figure 1: Example of part of one of the plans William Tennant submitted for a new pipe manufactory in Newcastle in 1879. This plan was rejected.

row with his father, William decided to go his own way and moved to Newcastle, where he commenced his own pipe making business at 24 Dog Bank by the end of 1872 (The Tobacco Trade Review, 8 February 1873).

In 1879 William Tennant, then living at 5 Argyle Place, Newcastle, submitted detailed plans for a new ‘Tobacco Pipe Manufactory’ to be built in Back Pitt Street. His application was rejected three times in May and June of that year (see Figure 1 for an example) but a fourth plan, submitted on 16th July 1879, was finally passed [Northumberland Record Office, Newcastle Town Improvement Committee Minute Books (ref. 589/517): Building plans 8729, 8754, 8770, 8793 (1879)]. It would seem however that William Tennant then abandoned the idea of having it built and instead moved to an established pipe works in Bell’s Court off Pilgrim Street. Its name suggests that it was the manufactory formerly occupied by Newcastle pipe maker James Bell who is listed in Directories there until 1873 (Oswald, 1975).

In 1871 a number of pipe makers were already living in the vicinity of Bell’s Court, but their numbers increased significantly following its takeover by William Tennant. This is confirmed by the 1881 and 1891 censuses, when a considerable number of pipe makers and finishers were recorded. In 1881, when he was still living at 5 Argyle Place, William Tennant described himself as a ‘Pipe manufacturer master’ employing ten men, six boys, and six girls (though the census enumerator wrongly interpreted the types of pipes, for he added in his own hand ‘earthen drain’!). Eldest son Charles, then 16, was described as a ‘pipe manufacturer’s clerk’. By 1891 William was living at 12 St Thomas Square in St Thomas Street, when he was described as a ‘Clay Pipe Manufacturer’.

Some of the pipe makers working for William Tennant in 1891 were born in Tweedmouth, including James Dryden and Peter Winton, while others were from much further a field – such as John Tester from London and James Smith of Manchester. These individuals provide good examples of the extent to which some journeymen pipe makers moved around different workshops in search of work. From the birthplaces of the children of Peter Winton for example, it is apparent that he was working in Scotland during the late 1870s and early 1880s, in Newcastle in 1882, and then back in Scotland from the mid 1880s until at least 1890. Meanwhile John Tester had been apprenticed as an orphan to the pipe maker John Fuller of Uxbridge Moor in 1853 (Tatman, 1994, 147) and from the birthplaces of his children it is apparent that during the 1870s he had been working in Leeds, Stockport, Blackburn, Burnley and Liverpool respectively. In fact at the time of the 1881 census he was in Gildart's Gardens, Liverpool, in which case he is likely to have been working for pipe manufacturer William Stewart who was operating from there at the time. This wide-ranging mobility of journeymen pipe makers must have resulted in a range of accents and dialects being heard in workshops such as William Tennant's.

William Tennant himself provides a good example of the close relationship with other pipe makers for, in the summer of 1887, his eldest daughter Agnes married pipe maker William Naismith Christie. Though the marriage took place in Newcastle, Christie was working at the time in Greenock and later in Edinburgh and Leith. His workshop is preserved today in the Huntly House Museum in Edinburgh. It is intriguing to speculate how the couple met. Did William Tennant in his capacity as a master pipe maker employ William Naismith Christie or, perhaps more likely, was he a friend of William Christie senior? There is evidence to suggest that many master pipe makers were in contact with each other to share ideas as well as concerns over wage disputes.

The 1894 Ordnance Survey map for Newcastle labels the premises in Bell's Court as 'The Tyne Clay Pipe Works' (Figure 2) while Goad's Insurance map, dated five years later, provides a much more detailed plan of the manufactory, including the precise location of its two kilns, moulding shop, drying room and the clay and box store (Figure 3). The moulding shop must have had plenty of natural light for it is shown with glass roofs (both maps available in Newcastle Central Library).

A detailed description of the manufactory published during the mid 1890s stated that it covered an area of over 700 square yards (Robinson, Son & Pike c1895, 53):

'Commencing at the initial stage of the work, we are introduced to the milling house, a large building in which the clay is prepared by powerful steam machinery; this operation requiring close attention in order to ensure the condition of the material for the subsequent processes. Adjoining this building are extensive ranges of workshops fitted with benches on which

are placed twenty pipe-making machines, used in the moulding process; this work being carried out while the clay is in a moist condition. From this department the pipes are passed on to a staff of female hands by whom they are "finished off," placed in trays, and conveyed to the drying room. When thoroughly dry the pipes are placed in vessels technically known as "seggars," and transferred to the kilns. There are two of these structures on the premises, capable of treating a large quantity of manufactured goods at each burning. The productions of the establishment are in steadily continuous demand in the district, Mr. Tennant supplying the principal local tobacconists, licensed victuallers, and innkeepers in the Tyneside. Mr. Tennant also deals in the best classes of French clay pipes, a branch of his trade undertaken principally for the convenience of customers in the neighbourhood. The services of a numerous staff of about fifty male and female hands are employed in the several departments of the works, under the personal supervision of the principal.'



Figure 2: Extract from the 1894 Ordnance Survey Map of Newcastle showing the 'Tyne Clay Pipe Works' in Bell's Court.

By 1901 William Tennant had retired, for he is described as such in the census of that year when he was living at 84 Gloucester Street in the Newcastle district of Elswick. With him was his wife Catherine and three of his children. By 1909 he had moved to Bankhead in Horncliffe, Berwick, where he is again confirmed in the 1911 census as a 'Retired Clay Pipe Manufacturer', then 72, with his wife Catherine, then 73. With him were again three of his children along with grandson Jack Tennant.

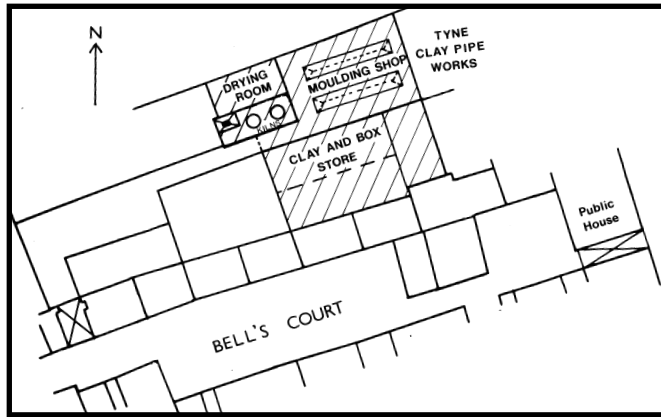


Figure 3: Extract from Goad's 1899 Insurance map of Newcastle showing the position of the two kilns and the building uses (redrawn from the original in Newcastle Central Library).

William's younger brother Robert Tennant had died at Tweedmouth in 1906 (see Hammond, 2009). When his widow Jane Hossick Tennant made her will in April 1913 she made 'William Tennant, the brother of my late husband, now of Brow of the Hill, Berwick upon Tweed' joint executor along with her late husband's grandson Robert Tennant Tait.

William Tennant died in Berwick on 10th January 1916 aged 77 years. In his will, dated 2nd March 1909, he made bequests, among others, to the children of 'my daughter Agnes Christie, the wife of William Naismith Christie of 8 Wellington Place, Leith, tobacco pipe manufacturer'. Catherine passed away on 13th September 1931 at the grand age of 94. At that time she was living back in Gloucester Street, Newcastle.

A surviving picture, apparently of William, shows him to be a handsome man with a neatly trimmed beard and moustache and wearing a boater hat, while Catherine is shown wearing spectacles and a feathered hat (Figure 4).

Typical pipes are marked 'WM. TENNANT / NEWCASTLE', in particular those pipes decorated with a latticed heart on one side of the bowl and plain on the other and with the initials 'T.W.' moulded onto the bowl facing the smoker. At least ten mould patterns of this design, all with subtle differences, have been identified as being made in William Tennant's workshop. A similar number also occur for these styles of pipes made in the workshop of William's brother Robert Tennant in Berwick.



Figure 4: William and Catherine Tennant.

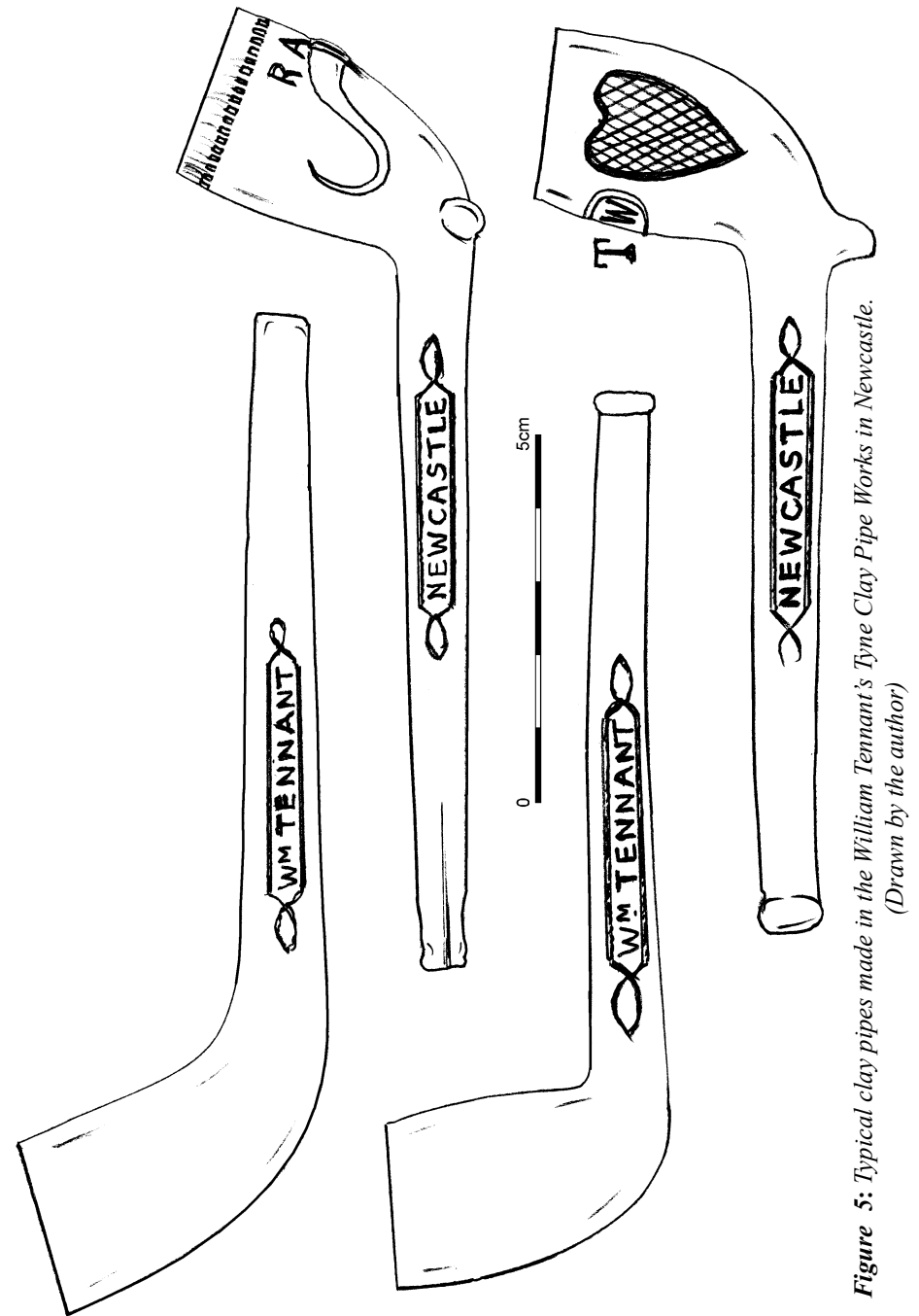


Figure 5: Typical clay pipes made in the William Tennant's Tyne Clay Pipe Works in Newcastle. (Drawn by the author)

The 'T.W.' mark was widely produced by many makers in the north east of England and Scotland but as yet there is still no proof as to its origins. Various theories have been put forward including the very plausible suggestion that it could have originated from the nineteenth-century pipe maker Thomas White of Edinburgh, whose pipes had a very good reputation. The philosopher Thomas Carlyle is even supposed to have been a customer (Gallagher, 1987). As the mark became known as a symbol of quality this perhaps adds credence to this suggestion, especially as many Scottish and northeast England pipe makers went on to produce these pipes. It may be coincidence, but as the initials also correspond with 'The Workman' this may be another reason why it became such a popular pattern – these short cutty pipes were exactly the right style to appeal to the working classes.

Other common patterns were spurred and spurless plain cutties, and RAOB pipes with double spurs that enabled the pipes to stand upright on a table or bar top.

Today the legacy of William Tennant is the huge quantity of surviving clay pipes bearing his name and no doubt many more examples will be discovered in the future.

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Acknowledgement

I would like to thank descendant Richard Tennant of Nottingham for allowing me to use the picture of William and Catherine Tennant.

Clay Tobacco Pipes from Hilbre Island

by David Higgins

Hilbre is a small island in the Dee estuary, just off the north-west tip of the Wirral coast in Merseyside. In April 2008 a group of pipes found on or around the island was sent to the author for examination. These had been collected over a number of years, either by visitors to the island group or by the rangers actually based there. Some of the fragments had clearly been found on the beaches surrounding the islands, since they were very water rolled, but the majority were in relatively fresh condition and must have been picked up from eroding patches of ground or from the cliffs of the island itself. A total of 102 pipe fragments were available for study, comprising eight bowl fragments, 91 stem fragments and three mouthpieces. These have been returned, together with a report on the pipes, for display in a small visitor centre on the island. This group of pipes makes an interesting comparison with a recent study of the pipes from the nearby site of Meols on the north Wirral coast (Higgins 2007).

The earliest of the eight bowl fragments recovered from Hilbre comprises part of a spur pipe dating from c1640-70, which is made of coarse clay, probably from the local Coalmeasure deposits (Figure 1). This pipe is in a local style and has a distinctive form of mark on the bowl facing the smoker, which is characteristic of the south Lancashire area and, in particular, the pipemaking industry centred on Rainford. The maker's initials EB are contained in an arched frame, surmounted by a small fleur-de-lys. Similar examples of this type of EB mark have been found in Rainford itself as well as in the Warrington area, at Meols on the Wirral and at Norton Priory in Cheshire. The maker of these pipes has not yet been identified.

The next oldest bowl fragments date from the very end of the seventeenth century or the first half of the eighteenth century. There is one partially complete bowl dating from c1690-1740 that has a large flared heel with an oval base (Figure 2). This piece also has a deep oval stem section, which is characteristic of this period. This style of pipe was certainly being produced in Chester but little is known of Liverpool products from this period and they may well have been made there too. What is particularly interesting about this piece is that it has been burnt so that the surface now has a mottled pinkish colour to it. Several similar pieces of this date with burnt surfaces, now in the Liverpool Museum, were found on Hilbre Island during the nineteenth century. These finds suggest that there is some sort of rubbish deposit on the island containing burnt material from which these pipes are being eroded. A similar heel fragment to Figure 2 is also present in the group, but this has a slightly smaller base and has not been burnt (not illustrated).

Figure 3 shows an almost complete bowl of the same date (c1690-1740) but with a smaller flared heel. This piece also has a deep oval stem section but it has not been

burnt. The rim, however, is almost completely chipped away, suggesting that it was repeatedly ‘tapped out’ for reuse. There is one other plain bowl fragment that is probably of eighteenth century date and another that is probably of nineteenth century date. The remaining two bowl fragments are certainly of nineteenth century date since they both have relief moulded decoration characteristic of this period on them. One fragment (Figure 4) comprises the larger part of a bowl with leaf decorated seams (the heel or spur is missing). This example dates from c1820-70 and is of a type that was very common during this period. The final bowl fragment (Figure 5) dates from c1820-40 and has a distinctive style of mark and decoration that is characteristic of the Liverpool / Rainford area. The bowl is decorated with curved flutes while, facing the smoker, there is a stylised stag’s head motif below which is a shield containing the pipemakers initials. Quite by chance these are also EB, although there is not necessarily any connection with the same set of earlier initials described above. Other nineteenth century EB pipes of the same design as the Hilbre example have been found at the Cathedral Garden Lodge in Upper Parliament Street, Liverpool and at the site of Bromborough Court House. Once again, the manufacturer of these pipes has not yet been identified.

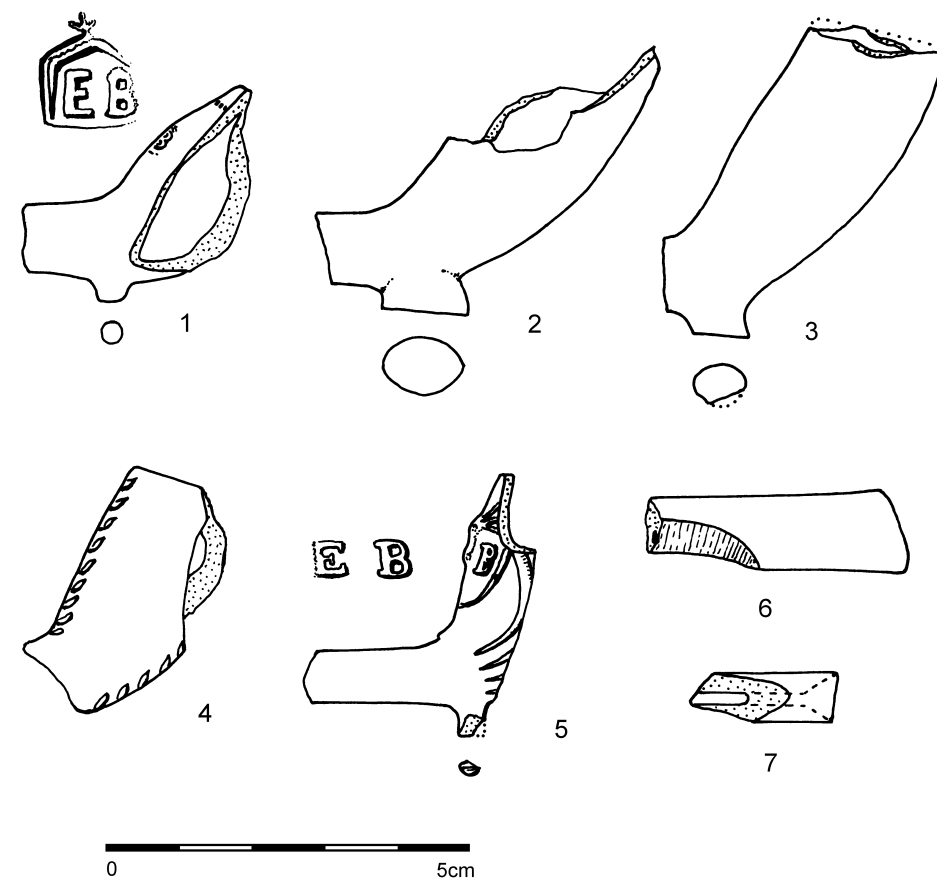
The stem fragments collected cannot be dated as accurately as the bowls, but it is interesting to note that they generally reflect the distribution of different dates as represented by the bowls. There are only a small number of seventeenth century stems but then a relatively large number of eighteenth century types, many of which could well date from the first half of the century. One of these, with its distinctive deep oval section, has been reshaped after it was fired (Figure 6). A broad, dished section of the lower right hand side of the stem has been cut away, either by whittling with a knife or rubbing the stem against an abrasive surface. This missing section just cuts into the stem bore and so would have rendered the pipe useless for smoking if it had been done when the pipe was still complete. Records suggest that occasionally smoking pipes were modified into musical pipes by cutting finger holes in them, but the odd location of this cut makes this unlikely in this instance. Most likely it is just the idle whittling of a piece of broken pipe stem by someone passing time on the island. The same is true of another eighteenth or early nineteenth century fragment, which has a conical hole in one end of the stem where something sharp, like a knife blade, has been twisted in the broken stem bore (Figure 7). There are some nineteenth century stems, but the majority of the fragments appear to date from between the late seventeenth and early nineteenth centuries, with relatively few earlier or later pieces.

In terms of the origin of these pipes, it is interesting that there is no clear evidence of material from Chester. The pipemakers there produced pipes with distinctively decorated stems for most of the eighteenth century, none of which are present in this group. The early EB pipe is certainly of a South Lancashire form as is the nineteenth century EB pipe. The early eighteenth century bowls (Figures 2-3) are less easy to place. They are of Chester styles but could equally have been made in Liverpool. Given the absence

of marked Chester stems, the latter seems more likely, reinforcing the impression that Hilbre was receiving pipes primarily from the Rainford / Liverpool area from the mid-seventeenth century onwards.

Reference

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).



Illustrations (by the author)

1. Spur bowl fragment of c1640-70 with a milled and bottered rim and a stem bore of 7/64". The surface is too abraded to tell whether it was burnished originally but it is made of a coarse local fabric. The EB mark (shown at twice life size) is of a distinctive South Lancashire style and this piece was probably made in the Rainford area by an as yet unidentified maker.
2. Heel bowl fragment of c1690-1740 with a large, flared oval heel and a deep oval stem section. There is no surviving rim and no internal bowl cross. The pipe is not burnished and it has a stem bore of 6/64". This fragment has been burnt giving a mottled pinkish colour to its surface. Probably either a Chester or Liverpool product.
3. Unburnished heel bowl of c1690-1740 with a small flared heel and a stem bore of 7/64". This example also has a deep oval stem section. The rim has been almost completely chipped away, probably from having been repeatedly tapped out and there is no internal bowl cross. Probably either a Chester or Liverpool product.
4. Bowl fragment of c1820-70 with leaf decorated seams. The leaves are formed of simple outlines with only slight indications of serrated edges. The rim has been cut and there is no internal bowl cross. Stem bore unmeasurable.
5. Bowl fragment of c1820-40 with moulded decoration comprising curved flutes on the sides and, facing the smoker, a stylised stag's head below which is a shield containing the pipemakers initials EB. The base of the heel has not been trimmed and the stem bore is 5/65". There is no internal bowl cross. Unidentified maker from the Liverpool or Rainford area.
6. Stem fragment of c1690-1740 with a deep oval section. The lower right hand side of the stem has been cut or scraped away after the pipe was fired to give a dished hollow that just cuts into the stem bore (which measures 6/64"). This is probably the result of idle whittling of a broken pipe fragment.
7. Stem fragment of eighteenth or early nineteenth century date with a stem bore of just over 6/64". A sharp object, such as a knife blade, has been inserted into one end of the broken stem and twisted to leave a conical hollow into the stem bore (shown dotted) - probably the result of idle whittling.

Fairfield Plantation, Gloucester County, Virginia (44GL24): Clay Tobacco Pipes from the Western Part of the 'Mystery Room'

by Andy Kincaid and Thane Harpole

The Site

Fairfield Plantation was a major colonial settlement in Gloucester County, Virginia, USA. The property was patented by emigrant Lewis Burwell I in 1648. His prominent son, Lewis II, elected to build an elaborate brick house around 1694. This imposing manor survived long after the Burwells sold the property in 1787, succumbing to destruction by fire in 1897. One of the interesting features of the original T-shaped house is a small space within the raised cellar, at the south end of the back wing, dubbed the 'Mystery Room'. An air-vent existed on the west wall but no doorway led into this space. Based on recent excavations, it also appears that this space was not as tall as the rest of the cellar suggesting that, even if there was access from the inside, it was not a functional room. It is unclear why the building was constructed in this way, but more interesting at this point is the accumulation of rubbish and debris that was tossed into the space before the building burned. Though much of this assemblage dates to the final decades of the nineteenth century, when tenants living in the house used it as a primary dumping area, earlier artefacts were also found. Most of the artefacts come from Layers C, D, and E, with C and D representing, respectively, the burning and then salvaging of the brick around 1897. Layer E represents a primary deposit dating prior to 1897, containing mostly nineteenth-century artefacts, with a higher percentage of early material present near the bottom of the layer. Layers C and D were excavated by hand and all material was put through ¼" wire screen. Layer E was initially sorted through ¼" screen, and then the soil was water screened through 1/16" screen to recover the smaller artefacts and faunal material. Only the western portion of the 'Mystery Room' has been excavated to date.

The Pipes

Millard Fillmore Socketed President Pipe

This figural pipe is represented by a single base fragment. On the left side in the area of the bowl socket junction are the letters 'PRES'. If the pipe was complete this would have read 'PRESIDENT', and the right side would have been the lettering 'FILLMORE', but on this example those areas are missing. The details show that this was a quality pipe. The fabric has an off white, slightly tan colour and is not glazed. The origin of manufacture of this 'stummelpfeifen', literally 'stub pipe', is either Uslar or Grossalmerode, Germany. Recovered from Layer 'E'.

Millard Fillmore served as the U.S. President from 1850 to 1853. Fillmore was initially

Zachary Taylor's vice-president, but after Taylor's unexpected death sixteen months into his term, Fillmore became the 13th President. 'Presidential Pipes' is an appropriate title for this type of figural stub pipe, produced in honour of sitting presidents, as campaign paraphernalia, or to commemorate a past president. Though Fillmore did not earn his party's nomination to run in the 1852 election, he did run in the election of 1856, garnering 21.6% of the popular vote. It is possible this pipe was produced while he was in office or later to commemorate his service, but the most likely explanation is that this was a campaign item. Fillmore won the nomination of his party to run for president on 22 February 1856, and the pipe was likely made soon after this date.

Other Socketed Pipes

The remains of five ribbed socketed pipes were recovered. When this type of pipe is recovered from archaeological contexts in Virginia it is often assumed to be manufactured in Pamplin, Virginia. But with the knowledge these were also produced elsewhere it is still commonplace to refer to them as 'Pamplin' types in the Commonwealth of Virginia. After considering the stylistic traits of the rims, angle of the socket to the bowl, shape of internal bowl base and socket end design their manufacture is attributed to the conglomerate known as The Akron Smoking Pipe Company. In 1893 the company produced 100,000 pipes a day and, by 1903, they produced 83% of the clay pipes made in the United States (Akron Porcelain & Plastics Co. 2010, 10-11).

The company's roots are traced back to an early Akron potter named Edwin H. Merrill. Sometime prior to 1847, while in business with his brother Calvin J. Merrill, they invented a machine to mould clay pipes (Sudbury 1979, 184). With his son, Henry E. Merrill, Edward formed the Akron Pottery in 1861, and then incorporated as the E. H. Merrill Company in 1887. On 15 September 1890 the consolidation of E. H. Merrill Company and four other companies formed The Akron Smoking Pipe Company. One of the four companies was Merrill & Ford Company of Pamplin, Virginia. This was a clay tobacco manufacturing company co-owned by one of E. H. Merrill's sons, William G. Merrill (Akron Porcelain & Plastic Co. 2010, 9). The Merrill & Ford Company was operating in Pamplin by 1880 (Sudbury 1979, 187). The level of collaboration between father and son pertaining to moulds and clay supplies before and after the formation of The Akron Smoking Pipe Company is still unclear.

These pipes are factory made with a stoneware fabric and are not a product of the home industry, noted by a red fabric, known to have existed in Pamplin before and during the factory era. Sudbury states of the Merrills in the Akron area that, so far, no examples of pipes attributable to their c1847-1890 production from any location have been found (Sudbury 1979, 184). In dating this group of pipes the latest date of manufacture is 1897 or very soon after, which is when the context was sealed by the burning and contemporary demolition of the house. Conceivably their earliest date of manufacture is in the last quarter of the nineteenth century.

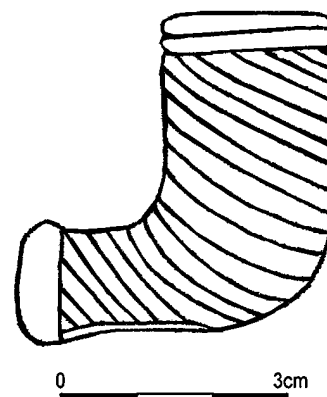


Figure 1: Diagonal ribbed pipe.

On only two of these pipes the finish is clear, the others having been burnt and stained. Number 4 has a dark brown salt glaze and Number 5 has a light brown glaze.

Diagonal Ribbed (Pipe 1; figure 1) The socket is at a 90 degree angle with the bowl. Socket bore slightly out of round 6mm to 7mm. A large area on the left side of the bowl is missing. As part of the design, a raised rib runs along the mould seams. The diagonal ribs terminate at the indentation that runs parallel with the mould seam rib. The rim has been unevenly trimmed, and is 3mm above a raised band around rim. There are twenty ribs on the right side. Recovered from Layer 'E'.

Contoured Ribbed (Pipe 2; figure 2) The socket is at a 50 degree angle with the bowl. Socket bore is 7mm. Inside rim diameter is 20mm. A raised band is 4mm below rim. Ribs follow the contours of the bowl to the socket. Starting at the front of the pipe, both sides have ten vertical ribs each. Ribs on the back area of the bowl come down from the rim band and turn at a sharp angle, terminating just short of the seam on the back of the bowl. The left side of the pipe has two ribs in this area and the right side has three. Also the last rib is horizontal; this rib is smaller on the right side than the left. This is a complete pipe from Layer 'C'.

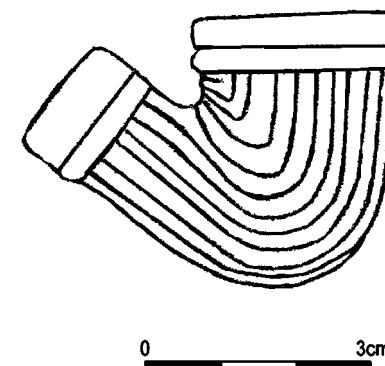


Figure 2: Contoured ribbed pipe.

Combination Contour and Terminating Ribbed (Pipe 3; figure 3) The socket is at a 55 degree angle with the bowl. Socket bore is slightly out of round 7mm to 8mm. Inside rim diameter is 21mm. A raised band is 5mm below the rim, with a grooved band above the raised band. On the front half of the bowl there are six vertical ribs on each side of the pipe that then follow the contours of the socket. On the back half of the pipe the vertical ribs terminate at the sixth rib that has curved on its way up the socket. In this area there are eight ribs on the left side and seven on the right side. Reconstructed from four fragments from Layers 'C' and 'D'.

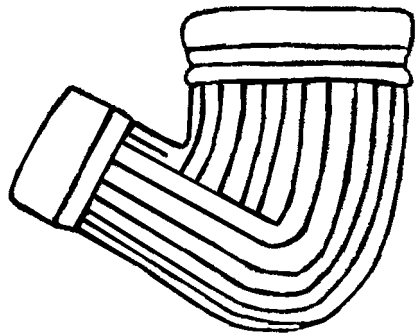


Figure 3: Combined contour and terminating ribbed pipe.

to say if they are from the same mould. It is very probable they are from the same manufacturing plant. No. 4 is a complete pipe recovered from Layer 'D' and No. 5 is reconstructed from four fragments from Layers 'C' and 'D'.

English Manufactured Pipes

The remaining pipe clay assemblage recovered from this excavation is attributed to English manufacture. To date there has only been one identifiable pipe fragment of Dutch manufacture recovered from anywhere on the Fairfield site, an oval linked chain stem decoration. With the exception of one marked stem, all fragments are plain. Fragments for the most part are unabraded other than some with burnt staining, and were recovered near to where they were originally deposited. Ten joins or mends were made within this assemblage. The total number of fragments analysed, counting joined fragments as one, is twenty, represented by two bowls, 15 stems and three mouthpieces. A minimum count of eight pipes was established by sorting all the fragments. Possible individual stem groups were made by making sure there was no over lapping of stem taper or the crossing over of bore sizes.

Three stems with stem bores of 6/64" and 7/64" date to between the last quarter of the seventeenth century and the first quarter of the eighteenth century. The remaining

Ribbed Hexagonal Flare Socket (Pipes 4 & 5; figure 4) The socket is at a 60 degree angle with the bowl. Socket bore is 7mm. Inside rim diameter on No. 4 is slightly out of round 21mm to 22mm, while No. 5 is 22mm. A raised band is 4mm below rim. Hexagonal socket design continues to cover the bowl base, while vertical ribbing goes from band at rim to base area. Both pipes have 17 ribs on the left side and 18 on the right. The mould seam on the front and back of the pipe is centered on a rib, and these ribs were not counted in the rib-per-side count. There is possibly one mould defect that appears on both pipes, but with two different finishes it is not possible

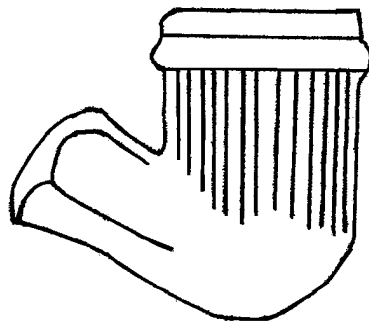


Figure 4: Ribbed hexagonal flared stem pipe.

stems and mouthpieces date within the c1700-1780 time range. There is an interesting lack of pipe fragments in the assemblage that can be attributed to the last quarter of the eighteenth century to the 1850s. All fragments were recovered from Layers 'D' and 'E', with the exception of one stem with the bore of 4/64" from Layer 'C'.

Heel-less Export Style Bowls (HES) Figures 5 and 6

The first example is represented by three joining fragments, though none of the rim survives (Figure 5). The stem bore is 7/64" with 57mm in length remaining. Though all the broken edges are fairly sharp, with staining and a lightly weathered surface, finishing is unclear. The mould seams on the stem have been trimmed and on the bowl finish work has erased any trace of the seams. Being found in a habitation context within the house would make the earliest date of manufacture likely to be around 1694, the date the house was constructed. Stylistic traits point to a likely latest date of c1730.

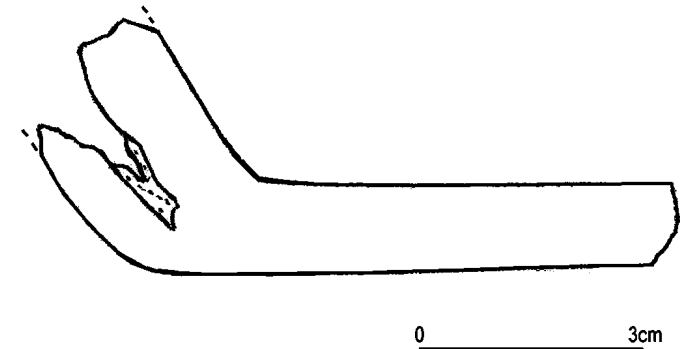


Figure 5: One of the heel-less export style bowls (HES), with no surviving rim.

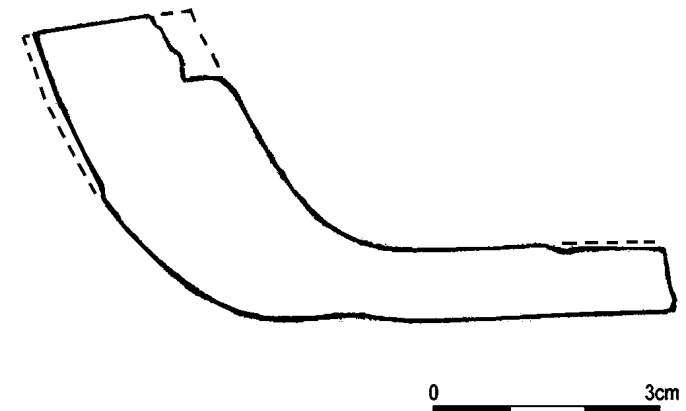


Figure 6: Heel-less export style bowl (HES) with surviving rim.

The second pipe recovered from the Mystery Room has a stem bore of just slightly smaller than 6/64" with 45mm of the stem remaining (Figure 6). It has the form of a fully developed Type 25 (Atkinson and Oswald 1969, Fig. 2), having a wide mouth and rather thin bowl walls with a cylindrical stem. The angle of the rim has a transitional period trait, having a slight forward lean. There is a very light line in relief that is running 2mm below the rim and not exactly parallel. It is hard to tell if this mark is from a mould repair or from a rim finishing technique. Only a small portion of the rim remains, from 7:00 to 10:00 when viewed from above. The surface of the pipe has a smooth slick feel, with the only finish work being the trimming and light burnishing of the mould seams. Suggested dating of this pipe is c1720-1760. At the St. John's site in St. Mary's City, Maryland, in a context dating to c1680-1720, a HES example was recovered closely matching this pipe (Hurry and Keeler 1991, Fig. 10f).

Stems

4/64" Bore Total of six stems. In this count two stems are made up of two joining fragments, making the surviving lengths of 81mm and 60mm. The remaining four stems add up to 125mm.

5/64" Bore Total of six stems. Two of these have total lengths of 106mm and 215mm, and each was made by joining two fragments. The 215mm stem has a slight, but pronounced, curve that goes through the joined area. Even though the stem was burnt in the fire, the joined area appears to have been broken before. Likely the curve was from manufacturing and not from being warped from the fire. With the joining of three fragments another stem has the length of 151mm. Two stems did not join with anything, measuring 89mm and 41mm in length. The final stem of this bore size is the only one in this assemblage that is marked. This stem is 80mm. in length and has the remains of the lower half of an incuse makers mark within a circular frame. There are two lines of serif lettering. Centred on the bottom line is the letter 'M'. The line above that has an 'R' or 'K' (probably an 'R'), then 'EHA'. On the top line only the bottom portions of lettering can be seen - the last letter is probably an 'A'.

6/64" Bore One stem. This stem was broken during the time of the pipe's use, and then has been worked to form a tapered mouthpiece. The length is 62mm. The length of the tapered worked area is approximately 35mm. At the unworked end the stem diameter is rather large and this break is probably within 10mm of the bowl, making this a very short pipe when it was last used. The entire surface of the worked end has fine grainy scratch marks going down the length. This may have resulted from being rubbed on the brick or sandstone of the house. An attempt has been made to round the tapering, but there are several narrow flat surfaces running the length of the worked area. Also there is a worn spot present near the end of the stem apparently from being clenched in the smoker's teeth. The stem break edge has been slightly rounded.

7/64" Bore Total of two stems. One of these stems width at the widest end is slightly larger than the stem break on the first HES bowl (Figure 5). This shows that there are at least two pipes are represented of this bore size. Its length is 54mm and the remaining stem is 63mm.

Mouthpieces

The mouthpieces recovered consist of three cylindrical fragments with simple cut ends. One is made of two joining fragments with a 4/64" bore and an overall length of 55mm. Two have a 5/64" bore, of which one is 76mm long, and the other was formed by two fragments for a length of 70mm.

Conclusion

The assemblage of clay tobacco pipes from the 'Mystery Room' is an interesting snapshot into the history of the Fairfield manor house. Though the bulk of the artefacts filling this space date to the last decades of the nineteenth century, we have recovered various objects dating from around 1700 until 1897. It appears from an analysis of the above pipes that we have a small number of imported English pipes dating from throughout the eighteenth century, during the ownership by the Burwell family. Then there are socketed pipes of American origin that appear to date primarily to the last few decades of the nineteenth century, when the house and property were rented. With the exception of the Millard Fillmore pipe, which, because of its commemorative nature may have been kept as a souvenir, there do not appear to be pipes from the first half of the nineteenth century, when Fairfield was owned by the Thruston family. The Thruston's purchased Fairfield in 1787 and made a number of changes to the plantation, including likely reorganizing the slave labour force, completing the switch from tobacco monoculture to mixed grains, as well as significant modifications to the house. Based on the pipe evidence, it appears that they either did not use the 'Mystery Room' for refuse disposal, or perhaps did not engage in smoking. However, evidence from other artefacts, namely ceramics, suggests that the Thruston's did deposit rubbish in the room during their ownership, but apparently not pipes. Perhaps this points to different habits of the Thruston family, or changing room functions above the 'Mystery Room' that altered the types of material that would be disposed there. As we uncover more of the 'Mystery Room' and continue to study the full assemblage of artefacts, we will better understand how the tobacco pipes contribute to the story of Fairfield's occupants.

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Sparnaaij

by Ruud D. Stam

In SCPR 41 Duco wrote an article about a Dutch export pipe depicting Wellington (1994, 28-29). On the stem of this pipe the inscription refers to Sparnaaij in Rotterdam. Unfortunately Duco could not date this pipe properly. New insights make it possible to date this pipe within a few years. Other pipes with the Rotterdam inscription SPARNAAIJ IN ROTTERDAM have been found in Australia (Kris Courtney *pers comm.*), Elmina, Ghana (Krook *in litt* 7.2.1989) and in The Netherlands (Figure 1).

Frans Simon Sparnaaij was one of the most remarkable pipe makers in Gouda in the nineteenth century. Not only was he one of the most successful pipe makers, but he was also a modern entrepreneur, who was involved in a lot of other businesses. He was one of the few wealthy pipe makers of that time. Sparnaaij felt he was very restricted by the rules of the pipe makers' guild and he tried many ways to avoid those rules. One of the ways he did this was with the opening of a trade office in Rotterdam (Sparnaaij 1996,

209-212). To understand why he did this it is necessary to explain some more about the guild and the way Sparnaaij tried to enlarge his trade. Insight in to the relationship between Sparnaaij and the guild allows us to date pipes with the text SPARNAAIJ – ROTTERDAM to between 1852-1855. For the Australian pipe the export figures can be used to refine the date further to 1853/1854.

The Economic Conditions and the Revival of the Pipe Makers' Guild

When the French forces left the Netherlands in 1813, the economic condition of the country was very poor. The national debt was extremely high, there was enormous unemployment, industrial production was at its lowest point ever and Amsterdam had lost its trading position to Hamburg and London. Gouda was the poorest city in Holland, mainly dependent on the languishing pipe industry. Hunger ruled the lives of the poor and in 1816 many people died from starvation and infectious diseases (Wit 2004, 64). The workmen were weakened and were often not strong enough to do their work properly. The export of clay pipes was trifling. No more than two to four million pipes a year were exported (Gogel, 1844). Import duties from other countries and the imitation of the Gouda pipes in Belgium, France and Germany greatly hindered exports. From 1815-1830 Belgium was part of the Kingdom of the Netherlands and fraudulent pipe marks was very common there. The consumption of clay pipes in Holland can be estimated at a maximum of eight million in the first years after the French occupation due to the fact that many pipe smokers stopped smoking because of the high tobacco prices imposed under French rule.

Under these circumstances the pipe makers had a strong desire to revive the old guild that was abolished under French rule. In 1814 the Crown approved the rules of the new guild. This was an extraordinary decision, as the revival of other guilds was mostly not allowed (Brugmans 1961, 5 & 98 and Genabeek 1994, 86). The historical importance of the Gouda pipe making industry must have played a major role in this decision.

One of the rules of the guild was that a pipe maker, who passed the proficiency examination, became a master pipe maker and was allowed to use two marks. There could, however, be more than one master pipe maker in one business. After two years the apprentice had to make a dozen fine pipes to show his craftsmanship and to become a master. For the manufacturer the possession of a known or famous mark was important to guarantee his sales, as the orders for pipes were bound to a mark. The limitation to two marks for every master was thus quite restricting.

One of the reasons for reviving the guild was to combat the fraudulent use of marks in Gouda, but the guild only had jurisdiction in this city. To counteract fraud in other cities the government published, in 1819, a list of marks that were in use in the whole Kingdom and rules for the use of new marks (Meulen 1985, 34-47). The pipe makers were also obliged to mark their pipes with the coat of arms of the city where the pipes

were produced.

In the first decades of its existence the new guild played a major role in restricting the fraudulent use of Gouda marks in other cities. But as time passed the vitality of the board dwindled and the necessity became obvious to elect new members to the board (Duco 2003, Chapter V).

The poor conditions for the Gouda pipe industry lasted until 1860. In the 1850s there was a substantial increase in the export trade but, as the prices on the international market were low, pipe making didn't become more profitable. The wages for the workers in pipe manufacturing stayed very low in relation to the costs of living and compared to the wages in other branches of industry. After 1860 prices improved.

Sparnaaij as an Exception

In the first half of the nineteenth century there was hardly any spirit of enterprise among the pipe makers in Gouda. The quality of the pipe was more important to them than things like market orientation, advertising, business trips and participation in (international) exhibitions to get new customers. The mentality was 'the client should come to us, as we have the best quality pipes in the world'.

Only a few pipe makers were able to tear away from the misery of pipe making in Gouda. One of them was Adrianus Fransz Sparnaaij the father of Frans Simon Sparnaaij. He started business in 1814 and was a pipe maker and pipe trader until 1859. In the early years of his pipe making career he also bought houses. In 1828, together with a potter called Frederik van Essen, and Pieter Prince who let out carriages, he bought a two-thirds share of the "Maatschappij der pijpen- en pottenbakkerij De Vergulde Hespel" where many pipe makers had their pipes fired. It was the first broadening of his business. A few years later he sold his share and continued to buy and sell houses. In 1847 together with his son Frans, he purchased the "potten- en pijpenbakkerij De Spansteenvorm". When he died in 1859 he was in possession of 113 houses and all his belongings were estimated at 21,383 guilders - quite a large sum of money at that time (Sparnaaij 1996, 209-212).

In 1847 Adrianus was nominated for the board of the guild, but he was not elected. It is thought that jealousy may well have been the reason for this. After this incident the two Sparnaaij's turned their back on the guild and Frans tried to go his own way and avoid the rules of the guild. The reach of the guild was wide, however, and Frans was strongly hindered in his attempts. First he asked for permission to use all the marks his clients ask for - this request was refused (Sparnaaij 1996, 214. Missieve nr. 126, 6^e afdeling. Department of Interior 23/5/1849). Then he tried to set up pipe-factories in Broek (near Gouda) and in 's-Hertogenbosch, but again he was not successful as he tried to copy the Gouda pipes and its marks too closely. In 1852 Frans opened a trade office in Rotterdam, although he never had an actual pipe factory there; his pipes were being produced in

Gouda at that time (Sparnaaij 1996, 216). He fraudulently marked some of the pipes with 'ROTTERDAM' in order to avoid the guild rules that restricted him in the use of other marks. The same address in Rotterdam was used by Frans for his shipping trade. Just like his father, Frans was a very successful entrepreneur. In Gouda, for example, he also owned a thread factory, a cigar factory, a pottery and basket making business.

Dating the Pipe Stem Found in Australia

In 1855 the rules of the guild were set aside by a judicial verdict (Duco 2003, 61). In the new regulations, that were framed in the same year, the pipe makers were allowed to use more than two marks each. So, after 1855, the problems Sparnaaij encountered with the marks were solved. It is highly unlikely that he continued to use the word Rotterdam on the pipes to indicate the place of production. Therefore any pipes with the inscription Rotterdam can be dated between 1852 and 1855.

Dutch trade statistics can be used to refine this period further, and it is clear that only in 1853 and 1854, and after 1857 were there exports of pipes to Australia (Anonymous 1846-1915) – see table below. The large number of pipes exported in 1853 and the small numbers exported in 1854, together with the text on the bowl from Gouda makes it very likely that the stem of the Australian example was produced in 1853 or perhaps in 1854

Export of Dutch Clay Pipes to Australia

Year	Gross	Value: Guilders	Year	Gross	Value: Guilders
1853	2,282	3,423	1862	207	311
1854	400	600	1863	-	200
1857	2,802	4,203	1865	-	1,000
1861	76	114			

Other Pipes with Sparnaaij in Rotterdam

In Gouda a pipe bowl has recently been found recently with the lettering F S SPARNAAY & SONS IN ROTTERDAM 1853 on the bowl (B. van Lingen *pers comm.*, L. Schouten Collection, Gouda; Figure 1).

There are only two other stems with F. S. SPARNAAIJ / ROTTERDAM that are currently known about. One was found in Elmina in Ghana (Krook, *in litt* 7.2.1989). The other is a pipe with the Duke of Wellington, the English hero of the Battle of Waterloo, on one side of the bowl and on the other the monogram ER. It is made in a typical English style and it was clearly made for the export. It is not known where this example was found (Duco 1994, 28-29).



Figure 1: Bowl marked F S SPARNAAY & SONS IN ROTTERDAM 1853 from the L. Schouten Collection, Gouda.

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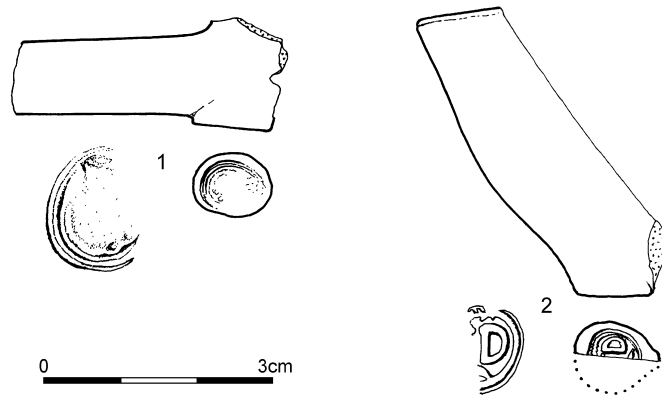
Two Marked Clay Tobacco Pipes from the Phips Homestead Site, Maine, USA

by David Higgins

This note deals with two clay tobacco pipe fragments recovered from the Phips Homestead site, Woolwich, Maine, USA, that were submitted by Frank White of Lebanon, New Jersey, for examination by the author in September 2009. The site from which the pipes were recovered has two main phases of documented occupation; from 1626-37 and from 1648-1676.

The first piece (ME 494-14 25N 20W; Figure 1) is a heel fragment from a pipe of c1630-60 with a stem bore of 9/64". The surface of this piece has become extremely abraded, probably due to unfavourable soil conditions, so that any original finish has become lost and some of the occasional gritty inclusions in the clay (probably small quartz grains) now stand proud of the surface. The bowl itself, which would have given a good indication as to origin of this piece, is missing and the heel could be from a pipe of either English or Dutch origin. The fabric does not help in this either, since pipe clays are very pure and do not normally exhibit distinctive inclusions that can be used to source them. Likewise, the relief stamped maker's mark on the heel is so abraded that it is not possible to make a positive identification. It does appear, however, that the mark was quite tall and slightly oval with a border surrounding the central motif. This border enclosed a rounded pattern or motif towards the base of the mark, above which there appears to have been something else. The most plausible interpretation is that this

was a crowned Tudor rose mark, a design that was very common amongst Dutch pipe makers during this period. This mark appears in a wide range of different forms and was used by many different Dutch manufacturers, sometimes with their initials flanking the central motif. This example, however, is far too abraded to allow even a positive identification of the mark type, let alone the individual manufacturer who made it. The dating is awkward too, in that it straddles the two documented periods of occupation on the site. It is quite possible that early settlers visited this site between the documented periods of activity but, if the pipe does relate to one of these periods, then it is perhaps more likely to belong to the second rather than the first.



Figures 1 & 2: Two marked pipe bowls from Phips Homestead Site, Maine, USA.
Drawn by the author.

The second piece is a bowl fragment of c1690-1730 (ME 495-14 50S 65W; Figure 2). This pipe is also rather abraded so that any trace of surface finish, such as burnishing, has been lost. About one quarter of the rim survives and this has been bottered (smoothed and shaped with a special tool) but there is no surviving milling. None of the stem bore survives. The curved bowl profile is most typical of pipes from the south and west of England and it may well be from Bristol, which was a major pipe manufacturing and export centre at this time. Only half of the heel, which has been trimmed almost flush with the stem, survives. This has part of a relief stamped mark on it, comprising a slightly serrated border surrounding the surname initial D. There are two small marks to the left of the D, which are either the serifs from a very large flanking letter or part of a motif separating the letters. The author has looked in Jackson and Price (1974), Oswald (1991) and his own mark index, but has not been able to find a known match for this mark. This fragment is later than the latest documented use of the site and clearly represents continued activity in the area after 1676.

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A Stockman's Ode to His Broken Cutty Pipe

The following poem was submitted by Dennis Gallagher and comes from *Melbourne Punch*, Thursday 11 August 1859, page 20.

Reeking more lusciously than words can tell.
 With lowly plugs unmitigated smell:
 As black as midnight with the smoke of years,
 Thy form, my fondly cherished pipe, appears –
 Called up by memories aid before my view –
 Methinks once more I suck the “honey dew,”
 Think not of meerschaum is that bowl! – away
 Ye fond enthusiasts, it is common clay –
 With “Burns” tis stamped – perchance by “Burns” hand,
 And for a copper bought throughout the land.
 Not German bowls where glowing art displays,
 Nymphs sweetly modest but without their stays,
 Not pipes which spring like Venus from the sea,
 (Meer-shams, sheer mockeries compared with thee,)
 Can move the soul, or breathe a charm like thine,
 Though pipe of clay for earthly too divine.
 What tho’ weak dolts thine oily streams condemn,
 With sleepy gurgle rippling up the stem?
 What tho’ old smokers, ominously dread
 Pains in the stomach, swimmings in the head,
 And that last stage of cataleptic trance,
 When floors, chairs, tables, all appear to dance,
 Can mortal banish from his nose the fume,
 Breathed, morn, noon, eve, within my cabin room?
 Oft have I wooed thee during toil
 Soothed by thy vapour, gladdened by thy oil,
 And with each puff, with vigor spurred anew,

My jaded stock-horse round the half-tamed few,
 Who from their horned herd would willful stray,
 To seek new pasture in some hidden way,
 Then wondered how it could have seemed before,
 That these exciting gallops were a bore.
 And thus I love thee, and tho' now no more
 I quaff thine oils nepenthe as of yore,
 Still does thy *form* enchant, thy memory please,
 Recalling hours of labor crowned by ease,
 And ah! Whene'er with other pipes I meet,
 More gaudy, doubtless, but perchance less sweet,
 Still shall their beauties all unheeded be,
 And wood and meerschaum yield the palm to thee.
 Still shall my faltering accents sing thy praise,
 Thou boast of Burns and Emperor of Clays.



Metal Pipes and Toys – Continued

by *André Leclaire*

The article by David Higgins in SCPR 76 interested me on two counts. First, it opened up new prospects of research towards the many small objects in the shape of pipes whose function is still not clearly understood. Second, there was a very close similarity between the pipes he described and a specimen from my own collection. I therefore wish to contribute to the discussion started by David on these metal pipes, the use of which remains problematic (Higgins 2009).

The type of pipe presented in SCPR 76 (Higgins 2009, Figs. 2-6) is frequently found in France among the objects collected by metal detectorists in the fields. I have four specimens with the same decorative motifs. The metal corrosion of two of them is too advanced to be able to detect any possible mark, but enough survives to be able to appreciate the shape and decoration of the bowl. The third has a small rectangular cartouche placed facing the smoker, containing the letters CR. The fourth has a number 2 on the bowl between two of the pearls, or dots, and above one of the small arches on the left side of the bowl. The castings of the bowls correspond to the examples illustrated by Higgins. A very similar example (Figure 1) was discovered at Canourgue close to Banassac, France, during an archaeological excavation that was carried out in 1961 (Vigarie 1961, 18).

The metal pipe in my collection that I now wish to describe (Figure 2) closely resembles



Figure 1: Pipe from Banassac (Drawn by Mr. Morel).

the bowl forms mentioned above. The ovoid bowl with a pointed base is decorated, in relief, with a series of vertical pearls (dots) inside petal shapes. This floral theme is reinforced at the base of the bowl, which is in the shape of the sepals or calyx of a flower. An additional pearl or dot separates the upper part of the petals.

The bowl is moulded in two parts and is 3.4cm in height with a diameter of 2.2cm for the bowl opening. The metal from which it is made resembles tin, an impression confirmed by the deformation of the bowl opening, which is slightly flattened. The socket of the bowl is shorter than in the specimens previously described and it has an internal diameter of 6mm. Its opening seems to have been made by forcing a tool of the same size as the stem into the interior of the bowl, thus leaving evidence in the form of internal burrs (Figure 3). The thin metal comprising the bowl wall is between 1 and 1.5 mm thick and turned over towards the

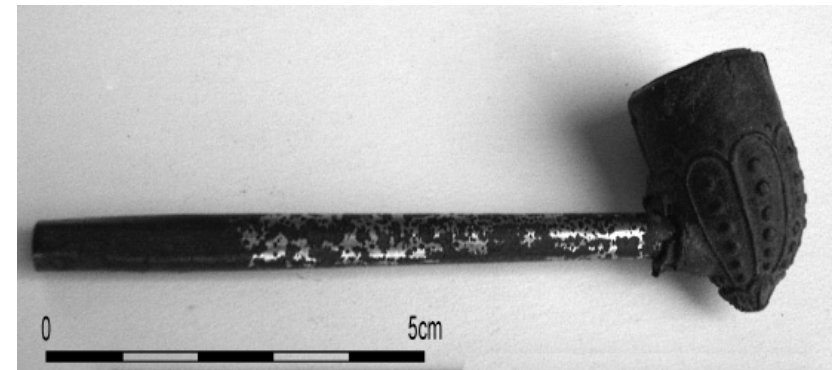


Figure 2: Metal pipe in the André Leclaire Collection.



interior at the top to form the lip of the bowl. There is a slight external mark at the rim but this is insufficient to have had a lid fixed to it. On the assumption that there was a lid, this would have had to be fitted over the external lip of the bowl. The pipe stem is 9.5cm in length and made of a rolled sheet of fine metal that has not been welded (Figure 4). There are vestiges of a gilded painting on its external surface, but these have completely disappeared

Figure 3: Interior of the bowl.

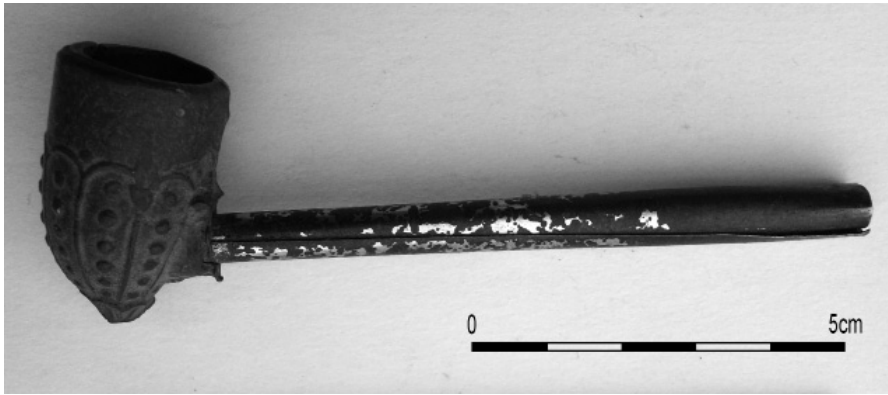


Figure 4: Sheet metal forming the stem and mouthpiece.

at the mouthpiece end, thus attesting prolonged use of the object.

It would therefore appear to be the same type of object described by David Higgins as being a whistle. The form of this object would make it impossible to use it as a pipe to smoke tobacco. It is therefore more likely to have been a child's toy. The only question that remains is who made these toys, but I am sure that we will find answer soon.

At the end of nineteenth and the beginning of the twentieth century, many toys were manufactured out of metal and in particular out of lead alloy (for example, military figures). In the areas with a potting or pipe making tradition many of these everyday objects would have been made out of clay. Their relatively low production costs would have made them popular.

The manufacturers of clay tobacco pipes sometimes diversified to produce other objects made from pipe clay. Their catalogues abound not only in pipes for the smokers but also with many other objects, such as pipes for shooting galleries or the terra cotta figures and animals intended for children. At the end of the nineteenth century Victor Belle, a pipe maker from Erôme (Drome), produced some of these children's toys. One of them was so successful that it became an important part of a local festival which took place on May 26th each year – the *Fair of the Nightingales*. On this day the children were given either a small pot, or a miniature pipe which they blew. This pipe or bowl produced an ear-piercing whistle, but if it was filled with water it sounded much more melodious. With a little imagination the audience could believe they were listening to the song of a bird – a nightingale. The fair continued long after the manufacture of these pipes had ceased.

We cannot be sure that the pipe in Figure 5 was produced by Victor Belle, but the bird in relief on both sides of the bowl suggests that it might have been. With a length of just

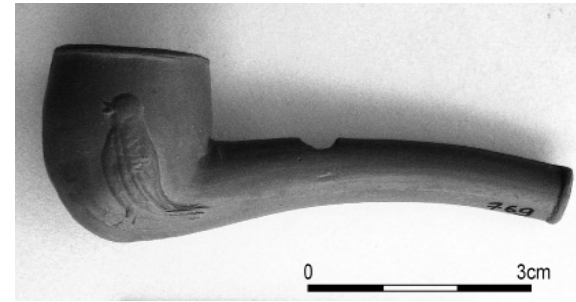


Figure 5: A clay whistle from the Andre Leclaire Collection.

7.5cm and a height of 2.8cm, this miniature red clay pipe is very similar to those produced for smoking. However, the presence of a notch, which was cut into the top of the stem before firing, clearly makes this pipe impossible to smoke.

Without wishing to steer readers too far away from the main topic of this paper - toy metal pipes - it seemed important to

mention the similarity between the 'whistle' pipes made from metal, and similar pipes made from clay.

References

Higgins, D. A., (2009), 'Metal Pipes and Toys Whistles', *Society for Clay Pipe Research Newsletter*, **76**, 43-46.

Vigarie, H., (1961), 'Fouilles du Groupe d'Archéologie Antique du Touring Club de France', *Revue du Gévaudan*, **7**, 18.



Bawdy Pipe Clay Figurines Revisited – The “Pisseur”

by David Higgins

A bawdy pipe clay figurine depicting a naked man holding his penis has previously been described by the author (Higgins 2007, 10-11). The published example was recovered from excavations at Gristlehurst in Greater Manchester and probably dates from the late seventeenth or early eighteenth century. Since writing the 2007 note, the author has come across other almost identical examples that now identify exactly what is being represented by the figure as well as showing that this design has probably been in continuous production for more than two centuries.

The new examples date from the twentieth century and come from various locations in Belgium, where the figure is known as the *'pisseur'* and represents a peeing boy. Depictions of this type are relatively widespread in continental Europe, where they are



Figure 1: A box of objects for a shooting gallery from Heurter's factory in the Andenne. (Photograph by Jan van Oostveen).

still produced in a variety of mediums to decorate various objects, ranging from fountains and postcards to key rings and corkscrews.

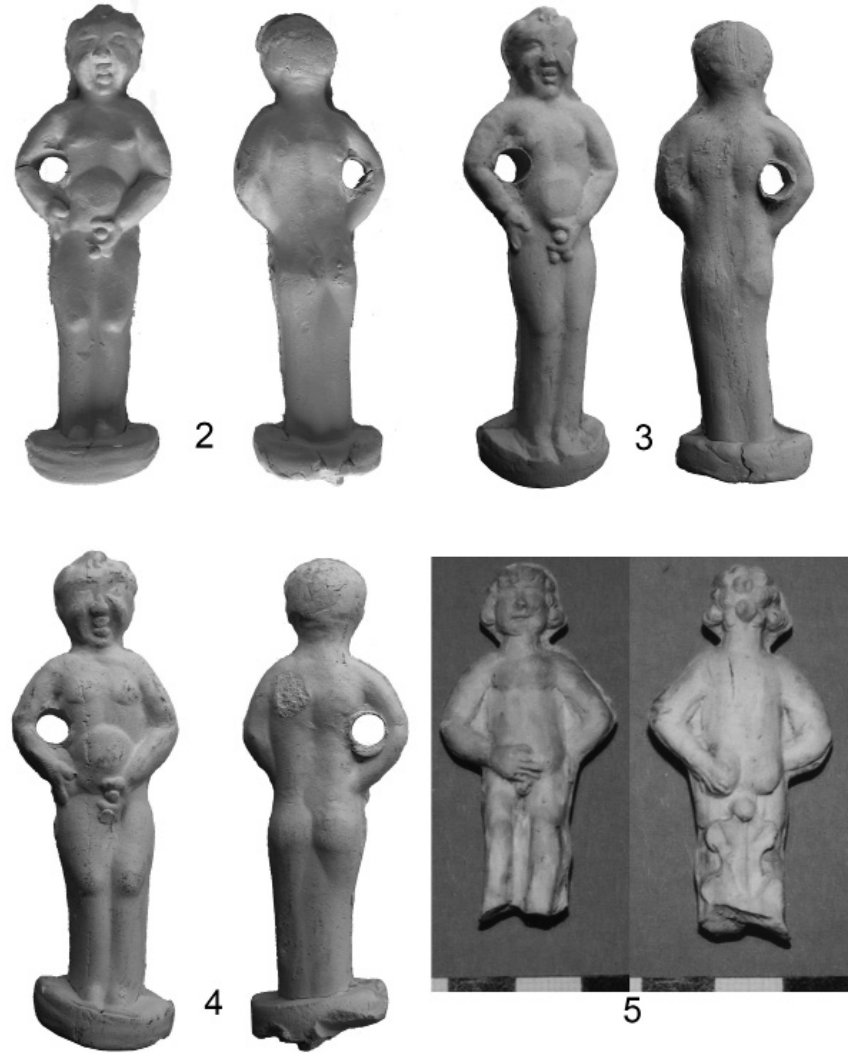
The first of the new ceramic examples that provide a parallel for the Gristlehurst example are contained in a box that was purchased in Liege, Belgium, in about 1950, when the box was probably already old – it dates from sometime during the first half of the century (Figure 1). The box came from the factory of Heurter in the Andenne and contains a range

of other pipe clay objects, including animals and poorly made pipes (with incomplete stem bores) that are clearly intended as targets for a shooting gallery. The “pisseur” figurines that it contains (Figure 2) must have been used in the same way, since they do not stand by themselves and need to be fitted in a shooting gallery.

The Liege examples are not the only ones to have been produced since other examples from different moulds are also known, for example another example from Andenne in Ruud Stam's collection (Figure 3) or one made by the firm of De Bevere in Courtrai (Figure 4), both in Belgium. What is striking is the similarity between the twentieth century Belgium examples (Figures 2-4) and the late seventeenth or early eighteenth century example from Gristlehurst (Figure 5). The hair style may have changed but in most other respects the figurines are identical. This not only shows that the Gristlehurst figure can now be more precisely identified as a peeing boy, but also that this particular design appears to have been produced in a pipe clay form for at least two centuries from c1700 until the first half of the twentieth century.

In terms of the original inspiration for the figurine, it may well be significant that the later examples cited above all come from Belgium, since Brussels is famous for its ‘peeing boy’ fountain. The figure decorating the fountain is known as the ‘Manneken Pis’ (Dutch for *little man urinating*) or, in French, as the ‘*petit Julien*’. This is a small bronze sculpture depicting a small naked boy urinating into the fountain's basin. The fountain was designed by Jerome Duquesnoy and put in place in 1618 or 1619 (Wikipedia, accessed 27.4.10). The pose of the fountain sculpture is very similar to that seen in the pipe clay figurines and the fountain may well have provided the original inspiration for these figures, since it dates from quite early in the seventeenth century.

Given that pipe clay figurines are much more common in continental Europe than in Britain, and the likely inspiration for this particular design, it seems probable that the



Figures 2 to 5: A range of figurines No. 2. From the box of items made by Heurter in the Andenne; No. 3. figure also from the Andenne (Ruud Stam's Collection); No. 4. figure from the Belgium firm of De Bevere in Courtrai; No. 5. figure from Gristlehurst (Higgins 2007).

Gristlehurst example is a continental import, most likely from the area now occupied by Belgium. This design does not appear to have been copied by pipemakers in the

Netherlands or Germany, although a ‘pisseur’ motif was used on Dutch pipes dating from around 1900 and a ‘pisseur’ figurine in the form of a urinating man wearing a top hat is shown on an ‘articles pour surprises’ advertisement of around 1900 that was produced by Job Clerc of Saint-Quentin-la-Poterie in the south of France. Clearly this motif was widely used both chronologically and geographically but one can only speculate as to the means by which a late seventeenth century example found its way to the North West of England - and what was made of it once it reached there!

Acknowledgements

Thanks are due to Ruud Stam for his helpful comments on a first draft of this paper and to Jan van Oostveen, who not only corresponded with the author on this subject but also allowed his photographs to be used in this article. For further examples of pipe clay figurines, as well as an excellent catalogue of Dutch pipe marks, see Jan’s website at <http://www.xs4all.nl/~kleipijp/kleipijp/>.

Reference

Higgins, D., 2007, ‘A Bawdy Pipe Clay Figurine from Gristlehurst, Greater Manchester’, *Society for Clay Pipe Research Newsletter*, **72**, 10-11.



Tobacco Pipes in Ireland in the Reign of James I

submitted by Peter Davey

The following paper was written in 1981 by the late R. J. Hunter, who was a member of the Department of History at the New University of Ulster, Coleraine, Northern Ireland. It was planned as a contribution to a proposed Irish clay pipe BAR volume which never, in fact, materialised. Though never published it does contain original material which has not been accessible to more recent studies of Irish pipes. It is published here by kind permission of his daughter Laura Houghton.

The study of Irish trade in the early seventeenth century is greatly hampered by the scarcity of relevant source materials. However a unique group of port books for Ulster ports for the years 1612-15 in Leeds Public Library¹, which for the most part only specify goods in detail for the year Michaelmas 1614 to Michaelmas 1615, yields, when correlated with the English port books², detailed evidence of Ulster trade shortly after the British colony there had been established. For any more extended period, or for the rest of Ireland, non-Irish port books have to be used.

This brief note indicated the dimensions of the recorded tobacco pipe imports into three Ulster ports. The evidence for other towns was noted from English port books being searched for another purpose. The table shows ports of arrival and departure with the dates of entry inwards and outwards (where available) and also the quantities involved. However, port books often use general terms such as ‘and other small necessities’ which may make them unreliable for the statistical treatment of such commodities as tobacco pipes.

Port and Date of Departure	Quantity	Port of Arrival	Date of Arrival
London, April-May 1615 ³	9 gross	Londonderry	10 July 1615
London, April-May 1615 ⁴	2 gross	Coleraine	29 July 1615
Beaumaris, 20 October 1614 ⁵	4 dozen	Carrickfergus	6 November 1614
Barnstable, 22 May 1615 ⁶	4 gross	Carrickfergus	12 June 1615
London, 12 September 1612 ⁷	4 gross	Dublin	
Chester, 12 December 1614 ⁸	½ gross	Dublin	
Bristol, 1 December 1612 ⁹	2 gross	Cork	
London, 12 August 1615 ¹⁰	1 gross	Baltimore	

The quantities of tobacco – it might only properly enter Ireland as a British re-export – entering Ulster ports in these years were also small, by far the largest consignment being one of 50lbs which arrived in Londonderry on the *Daniel* of Leith in May 1615¹¹. Nevertheless the fact that William Temple, provost of Trinity College, Dublin, issued a statute c1613, forbidding the use of tobacco there¹², suggests that the habit was becoming fashionable. An impost on tobacco pipes and tobacco imported into Ireland was established in 1614¹³. The impression left, however, by the English port books is that exports of tobacco from England to Ireland had greatly increased by the 1630s¹⁴.

The only historical evidence for the manufacture of tobacco pipes in Ireland in this period appears to consist in a license in 1617 to John Coker of Dublin to manufacture and sell tobacco pipes for twenty-one years at a rent of £10¹⁵. It is possible that he did indeed engage in pipe making and if so internal trade facilities were such that they could have received a wide distribution.

Notes:

1. Leeds Public Library, TN/PO7/1/1a-4d.
2. Public record Office, London, E190, *passim*. The equivalent Scottish sources, customs books (Scottish Record Office, Edinburgh E71), survive in smaller quantities for this period. I hope to examine later in greater detail the points tentatively approached here for all of Ireland in the first half of the seventeenth century.

3. Leeds Public Library, TN/PO7/1/4d, ingates 10 July 1615; P.R.O., E190/19/1, ff 24-39.
4. Leeds Public Library, TN/PO7/1/1c, ingates 29 July 1615; P.R.O., E190/19/1, as above. This was the same ship.
5. Leeds Public Library, TN/PO7/1/3, ingates 6 November 1614; P.R.O., E190/1330/13, outwards 20 October 1614.
6. Leeds Public Library, TN/PO7/1/3, ingates 12 June 1615; P.R.O., E190/942/13, f5.
7. P.R.O. E190/16/2, f81.
8. P.R.O. E190/1330/11, ff38v, 39v.
9. P.R.O. E190/1133/12, ff44-4v.
10. P.R.O. E190/19/1, f66v.
11. Leeds Public Library, TN/PO7/1/4d, ingates 19 May 1615. The port of departure has not been established.
12. Mahaffy, J. P., (1903) *An Epoch in Irish History*, London, 162.
13. *Calendar of Patent Rolls*, Ireland, *James I*, 276 & 513 and *Calendar of State Papers relating to Ireland, 1611-14*, 530; 1615-25, 516.
14. For example Chester in 1632. P.R.O. E190/1334/f15v.
15. *Calendar of Patent Rolls*, Ireland, *James I*, 342.



Dates for Your Diary

Pipe Aston 2010

Archaeological investigation of the early seventeenth-century pipe production site in Upper Aston Field, Pipe Aston, will be continuing this year under the direction of Allan Peacey. This seasons dates are 26th July to 13th August (weekdays only). Anyone interesting in taking part in the excavations should contact Allan Peacey on apeacey@beaudesert.gloucs.sch.uk.

SCPR Conference 2010 - Stirling Castle, Scotland

Don't forget this year's annual conference will be held at Stirling Castle on the 18th and 19th September. A booking form enclosed with this issue of the newsletter.

For more details contact Dennis Gallagher on dbgallagher@blueyonder.co.uk.

A Silver Tobacco Pipe from the 1820-1827 Military Fort Atkinson, Nebraska, USA

by Michael "Smoke" Pfeiffer

Metal tobacco pipes are few and far between on archaeological sites, primarily because of their poor smoking qualities. They are heavy, non-absorbent, difficult to decorate, and can be hot to hold or smoke. Their advantage is that they are very durable in rough settings like a sailing ship and on the frontier. They have been made out of iron, base metal, pewter, lead, brass, and silver (for example, Higgins 1993). A silver pipe or any other pipe made from expensive materials or with expensive embellishments would be a high status item.



Figure 1: *The Silver Pipe* (Cat. No. 10758). Photo courtesy of the Nebraska State Historical Society.

This note describes a silver pipe (Catalogue No 10758) that was excavated from Fort Atkinson, a military site in Nebraska, which was only occupied between 1820 and 1827 (Figure 1). The pipe was recovered from Feature No. 41, which was an irregularly shaped limestone fireplace base and associated brick rubble, on the inside (and near the southern end) of the barracks along the west wall of the Fort near the west gate. This feature was considered, by the excavators, to date to the Fort occupation period (Carlson 1979, 17). A photo of the pipe was first published by Kivett in 1959 (Plate VIII), when it was shown with a bird bone stem, which is thought to have been excavated with it. The pipe was illustrated again by Carlson in 1979 (201, Plate XXA4).

The pipe is currently in the possession of the author, on temporary loan from the Nebraska State Historical Society. It will be returned to them sometime during August-September 2010 on completion of the writing up of the tobacco related artifacts from two sites. The first, *Engineer Cantonment*, were the winter quarters for the Major Stephen H. Long Expedition and dates from October 1819 to June 6, 1820. The second is the nearby *Fort Atkinson*, which dates from 1820 to 1827. The reports on both assemblages will appear in the planned volume on the excavations of Engineer Cantonment by the Nebraska State Historical Society.



Figure 2: Detail of the stamped marks. Photo courtesy of the Nebraska State Historical Society.

There are stamped marks on the left side near the top of the bowl (Figure 2). They look like an I M V W with the M resting on its left side and the W resting on its right side. The V between them is partially obscured by the W. There is a 5mm wide soldering band at the bowl/socket juncture. The interior shows seams at the front and back and its dimensions are as follows: -

Bowl depth at rear	32mm
Bowl length	23mm
Bowl width	23.5mm
End of flared shank exterior	9mm
End of flared shank interior	6mm
Total length is	67mm

Further research is now being undertaken to try and find parallels for this piece and to identify the marks stamped on the bowl. Initial inquiries to other tobacco pipe researchers have shown that metal bowls of this general form were produced in various parts of northern Europe and that they were often fitted with bone stems. The hallmarks, however, do not appear to be either British or Swedish and so any suggestions as to their origin – or any other comments on this piece – would be very welcome.

References

Carlson, Gayle F., (1979) Archaeological Investigations at Fort Atkinson (25WN9), Washington County, Nebraska, *Publications in Anthropology*, **8**, Nebraska State Historical Society, Lincoln.

Higgins, David, (1993) 'A Silver Pipe Bowl', *Society for Clay Pipe Research Newsletter*, **38**, 14-15.

Kivett, Marvin F., (1959) 'Excavations at Fort Atkinson, Nebraska: A Preliminary Report', *Nebraska History*, **40(1)**, 39-66.

A Double-bowled Pipe from Aylesbury

by Bruce Waddell



Figure 1: Double-bowled pipe (Drawn by Susie White from a sketch provided by the author).

The pipe illustrated (Figure 1) was found by the author at a recent Bottle and Collectors Fair in Aylesbury, Buckinghamshire. It is published here for the interest of the membership.

It is an unusual double-bowled pipe marked PATENT NO 8899. This patent was granted on 9th June 1890 to William John Brown, of 1 Bohn St., Stepney, London, for a 'double bowl vertical draught filtering clay tobacco pipe' (Hammond 1988, 113).

What is interesting about this design is that the stem bore from the mouthpiece enters the nearest bowl in the normal way at its base, but it does not extend to the second bowl. Instead, the two bowls are connected by an angled hole through the mid-point, where they touch.

The author would like to thank Peter Hammond for his help with the identification of the maker.

Reference

Hammond, P. J., (1988), *Registered and Patented Clay Tobacco Pipes*, privately published, Nottingham, 130pp.



And finally.....

The following note was provided by Pete Rayner for the interest of the membership. It is an extract from *The Marrow of Compliment*, which was published in London in 1654.

“Much meat doth gluttony procure,
To feed men fat as swine;
But he’s a frugal man indeed,
That with a leaf can dine.

He needs no napkin for his hands,
His fingers’ ends to wipe;
That hath his kitchen in a box
His roast meat in a pipe.”

Contributions to the Newsletter

Articles and other items for inclusion can be accepted either

- on an IBM compatible floppy disk or CD - preferably in Word.
- as handwritten text, which must be clearly written - please print names.
- as an email/email attachment, but please either ensure that object drawings/photographs are sent as separate files, i.e., not embedded in the text, and that they have a scale with them to ensure they are sized correctly for publication. If your drawings/photographs do not have a scale with them, please send originals or hard copies as well by post.
- with Harvard referencing, i.e., no footnotes or endnotes.

Illustrations and tables

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

Photographs - please include a scale with any objects photographed.

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

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

Enquiries

The following members are willing to help with general enquiries (including those from non-members) about pipes and pipe makers (please enclose an SAE for written correspondence):

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

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

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

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

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

Email: susie_white@talktalk.net (pipes and pipe makers from Yorkshire and enquires relating to the National 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).

SCPR 77 : Contents

Editorial <i>by Susie White</i>	1
Summary of Papers Presented at the SCPR Conference 2009, Grantham <i>by Peter Hammond</i>	2
Clay Tobacco Pipes from Hilbre Island <i>by David Higgins</i>	10
Fairfield Plantation, Gloucester County, Virginia (44GL24): Clay Tobacco Pipes from the Western Part of the ‘Mystery Room’ <i>by Andy Kincaid and Thane Harpole</i>	14
Sparnaaij <i>by Ruud D. Stam</i>	21
Two Marked Clay Tobacco Pipes from the Phips Homestead Site, Maine, USA <i>by David Higgins</i>	26
A Stockman’s Ode to His Broken Cutty Pipe <i>submitted by Dennis Gallagher</i>	28
Metal Pipes and Toys – Continued <i>by André Leclair</i>	29
Bawdy Pipe Clay Figurines Revisited – The “Pisseur” <i>by David Higgins</i>	32
Tobacco Pipes in Ireland in the Reign of James I <i>by R. J. Hunter</i> <i>submitted by Peter Davey</i>	35
Dates for Your Diary: Pipe Aston 2010	37
SCPR Conference 2010 - Stirling Castle, Scotland	37
A Silver Tobacco Pipe from the 1820-1827 Military Fort Atkinson, Nebraska, USA <i>by Michael “Smoke” Pfeiffer</i>	38
A Double-bowled Pipe from Aylesbury <i>by Bruce Waddell</i>	40
And finally..... An extract from <i>The Marrow of Compliment</i> <i>submitted by Pete Rayner</i>	40