

SOCIETY FOR CLAY PIPE RESEARCH



NEWSLETTER

78



Autumn/Winter 2010

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Editorial

by Susie White

They say that if something is worth having it is worth waiting for - so I hope that you will feel that this current issue was worth the wait! Thanks to all those members who responded to my plea for material, I am now able to send out a full edition of the newsletter for Autumn/Winter 2010. I just need to work on material for the Spring/Summer 2011 issue now - so any further contributions will be most welcome!

One note that I did not enjoy having to include in this issue is the sad news that we have lost two long standing members of SCPR - Gordon DeAngelo and Geoff Egan - both of whom passed away in 2010. Obituaries for them appear on pages 2-4 of this newsletter.

In September 2010 the Society held its annual meeting, this year in Stirling. It was a wonderful conference and thanks go to Dennis Gallagher for not only managing to pull together a very interesting programme for the weekend, but also for securing one of the finest conference venues we've had for a while - Stirling Castle! The conference for 2011 has now been fixed and will take place in York on Saturday September 10th and Sunday September 11th - so be sure to make a note of the dates in your diary.

This current issue of the Newsletter has a wide range of papers and notes for your interest, ranging from clay pipes found in Japan, to a pipe mould - or half a mould - from London. Also included are a number of shorter notes and items from mystery pipe clay objects that we need help identifying; to mystery pipemakers' marks and details of a rather curious demonstration in Italy involving pipes from the mid nineteenth century!

We are always happy to promote pipe literature and on page 17 are details of two new pipe publications - the 3rd Edition of Eugene Umberger's publication *Tobacco and Its Use*, and Volume 2 of the Journal of the Académie Internationale de la Pipe, which is almost exclusively in English and includes a lot of material on clay tobacco pipes, including summaries of the pipemaking industries of nineteen different countries.

Since the last issue of the Newsletter was published, the National Pipe Archive (NPA) have been working on a new website. It is still very much in the "bare-bones" stages, but it is hoped that it will develop over the coming months. At the moment visitors to the site can learn about some of the activities that the NPA are involved in, and make a search of their library of published and unpublished notes. The web address for anyone wishing to have a look or consult the library index is <http://www.pipearchive.co.uk/>

Finally, on behalf of the Society I'd like to take this opportunity to welcome all the new members who have joined us recently and we hope to meet you at York in September.

Sad Losses to SCPR

It is with great sadness that we have to report the loss of two of the longer standing members of our Society - Gordon DeAngelo and Geoff Egan.

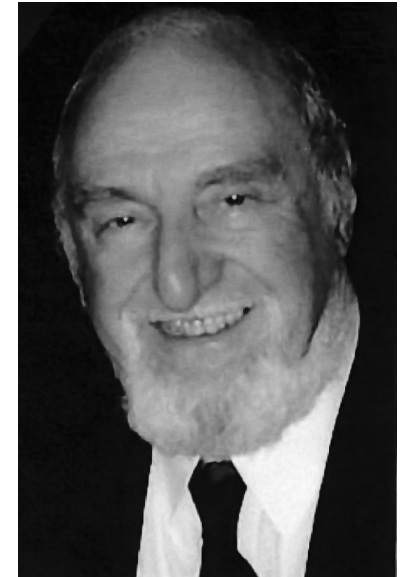
Gordon DeAngelo (1931 - 2010)

Gordon had been a member of SCPR from at least 1994. In his youth Gordon suffered from polio and in recent years Post Polio Syndrome robbed him of his mobility. During the summer of 2010 he gradually became weaker and weaker. On the 5th September 2010 he suffered a massive heart attack and passed away at home.

Born in New York City on November 10, 1931, son of Edith and Carol DeAngelo, Gordon graduated from New York State College of Environmental Sciences and Forestry in 1954. From 1954 to 1988 Gordon worked for the New York State Department of Transportation as a landscape architect in Poughkeepsie, NY and in Syracuse. Gordon, who was a founder of the William Beauchamp Chapter of the New York State Archaeological Association, enjoyed spending his time as an archaeologist and naturalist. He also served as president of the New York State Archaeological Association. Gordon was a long standing member of the Chittenango Landing Canal Boat Museum serving as director, field archaeologist and curator as well as being a member of the Board of Trustees and the Exhibit Committee. Gordon was the recipient of many awards recognizing his dedication to the study of archaeology, historical preservation and environmental issues. As well as his many other interests Gordon enjoyed his clay pipe research and his association with SCPR. On the pipe front he worked mainly in the United States where he published various papers including the following:-

Bradley, James W., and DeAngelo, Gordon, 1981, 'European Clay Pipe Marks from, 17th Century Onondaga Iroquois Sites', *Archaeology of Eastern North America*, **9**, 109-132.

Gordon leaves a large family including a number of grand children and great grandchildren.



Geoffrey (Geoff) Egan (1951 - 2010)

Geoff was one of the earliest members of SCPR and not only had an interest in clay tobacco pipes, but was also an internationally renowned academic specialising in small finds, in particular metalwork, from the medieval and post medieval periods. Geoff died suddenly of a coronary thrombosis on Christmas Eve last year.



Geoff was born on the 19th October 1951 in North-west London where he lived all his life. He attended Harrow County School where he studied Advanced Classics and Russian. When he first went to Cambridge University he began by reading classics but soon switched to archaeology. In 1976 he secured an archaeological job at the Museum of London and undertook a course in practical fieldwork in 1977/8 based at Oxford University. He went on to do a part-time PhD on the lead trade seals for medieval and later cloths from the City of London.

During the course of his career Geoff held many important posts in the archaeological world - President of the Society for Post Medieval Archaeology; Consultant on finds at Jamestown, Virginia; examiner for higher degrees for several universities including Nijmegen (the Netherlands) and Turku (Finland). He was also probably the first archaeologist to head one the City of London Guilds when he became Master of the Company of Arts Scholars, Collectors and Dealers in May 2009.

Between school and college Geoff worked as gardener, dumper driver and lawn mower at the Royal Botanic Gardens, Kew. Some of the work he did there included a stint in the quarantine and experimental greenhouses. One of Geoff's less well known contribution to the furtherance of science came when he accidentally knocked the one-and-only bud from the stem of a *tradescantia* with unique symmetry, recently collected in South America. The imminent flowering of this rarity was eagerly awaited but Geoff saved the day by pushing the bud into the soil, where it thrived (apparently unaffected and its new position unnoticed) to the delight of the staff of the Jodrell Laboratory!

But it was his encyclopaedic knowledge of small finds that he will be best remembered. Geoff spent his life with the small things that Londoners had lost or discarded in the Middle Ages and later. Geoff relished nothing better than finding a type of object that had been neglected in recent scholarship. He would then scour libraries and antiquarian bookshops for anything that would throw light on the subject and read voraciously until he had mastered all the facts. As a result, the house that he had inherited from his

parents was filled with a sea of books.

In 2004 he was seconded to the British Museum to act as national finds adviser on early medieval to post-medieval finds for the Portable Antiquities Scheme, a post made permanent in July 2010, only a few months before his death.

Geoff never married but leaves behind a huge 'archaeological family' who will miss him terribly.

There will be a memorial event for Geoff Egan from 2.00 to 5.30pm on the 24th March in the BP lecture theatre in the Clore Education centre at the British Museum when Geoff's friends and colleagues will contribute their memories, followed by a party. All are welcome. Admission is free but space is limited and booking is required, so please contact ccostin@britishmuseum.org if you are interested in attending.

Geoff's publications include:-

1987, 'More Lead Tokens', *Society for Clay Pipe Research*, **13**, 10.

1992, 'Pipes with the arms of the USA from Rainford', *Society for Clay Pipe Research*, **33**, 38.

1994, *Lead Cloth Seals and Related Items in the British Museum: Department of Medieval and Later Antiquities*, (Occasional Papers), British Museum Press, 208pp.

1996, 'Pornographic clay pipes', *Society for Clay Pipe Research*, **49**, 53.

Forsyth, H., and Egan, G., 2004, *Toys, Trinkets and Trifles: Base Metal Miniatures from London's River Foreshore 1150-1800: Base Metal Miniatures from London c1200 to c1800*, Unicorn Press, 480pp.

Egan, G. & Pritchard, F., 2004, *Dress Accessories, c1150-c1450 (Medieval Finds from Excavations in London)*, Boydell Press, 426pp.

2005, *Material Culture in London in an Age of Transition: Tudor and Stuart Period Finds c1450-c1700 from Excavations at Riverside Sites in Southwark*, MoLAS Monograph, Museum of London Archaeology Service, 257pp.

2010, *The Medieval Household: Daily Living c1150-c1450*, Boydell Press, 364pp.

On behalf of the Society we would like to extend our deepest sympathies to the families and friends of both Gordon and Geoff.

SCPR 2010 Conference, Stirling, Scotland

Lang may yer lum reek

by Susie White

The Society's 2010 meeting took us to Stirling, Scotland, on the 18th and 19th September (Fig. 1). Conference organiser, Dennis Gallagher, had managed to find us the most splendid of locations for the conference, the Education Room in Stirling Castle.



Figure 1: Stirling Castle (photograph by the author).

Day one of the conference was spent listening to a series of very interesting papers on Scottish pipes and pipemakers. **John Harrison**, a freelance historian based in Stirling, kicked off proceedings with an introduction to seventeenth-century Stirling with passing references to its pipemakers. One of the earliest references to the use of tobacco in the town dated back to 1629 with a court order to pay for tobacco. It was a most interesting and informative

introduction and provided us with a motto for the conference – can you guess what it might be? Read on!

The morning continued with a paper from **Dennis Gallagher** who presented an overview of pipemaking in seventeenth-century Scotland looking a bit more closely at the makers operating in both Edinburgh and Stirling. Dennis hinted at a possible link between the castle marks seen on pewterers' touchplates and those used by some of the early seventeenth-century pipemakers. **Peter Davey** brought the morning session to a close with a paper looking at Dutch imports found in Scotland.

Most of the conference delegates chose to take lunch in the Castle Café and took advantage of a long lunch break to look around the castle itself (Fig. 2).

The afternoon session began around 2:00pm with a paper from **Peter Hammond** on the nineteenth-century



Figure 2: Conference Delegates in the castle grounds (photograph by David Higgins).

pipemaker William Richmond of Dunfermline. Peter illustrated his paper with a number of interesting pipes including one commemorating the Order of Free Gardeners, of which William Richmond was a member.

The second paper of the afternoon was given by **Susie White** and related to a small group of pipes from a site in the Outer Hebrides. One of the interesting elements of the pipes recovered from the site was the number of re-used pipes, presumably as fresh supplies were more difficult to come by.

The next two papers were linked in that they related to Glasgow. **Dennis Gallagher** gave his paper first on a dump of pipe material from Gallowgate, Glasgow, which included a number of whitening bricks that were used for decorating doorsteps. This paper was followed by another from **Louise Turner** from Rathmell Archaeology on excavations of Christie's factory site in Glasgow. The excavation theme continued with the final paper of the day, which was given by **Julie Franklin** from Border Archaeology, who presented the result of work being carried out at Rattray's Pipeworks in Leith.

The lecture part of the day concluded with the Society's business meeting and tea. Delegates were then in for a real treat. At the time of the conference Historic Scotland were in the final stages of a huge restoration project to recreate the renaissance interiors of the palace of James VI/I, at an estimated cost of £12.5 million. Through his connections with Historic Scotland, Dennis had managed to arrange for a special viewing of work in progress. Since our visit photographs of some of the reconstructed ceilings, with their impressive painted ceiling bosses have now been released to the public (Figure 3). The palace is due to be re-opened at Easter 2011 and will be well worth a visit. The conference dinner was held at the *Coq au Vin* restaurant in town.

A very cold, and wet Sunday morning dawned but did not deter the hardy souls who had signed up for the walking tour of Stirling led by John Harrison. The conference finally came to an end in a small coffee shop in town for lunch.



Figure 3: Decorated bosses on the ceiling (photograph from The Guardian, 19 Jan 2011).

Thanks go to Dennis Gallagher and John Harrison for a most enjoyable and very well organised conference in a superb venue.

Oh, by the way, have you worked out what the conference motto was? It is given in the title of this report *Lang may yer lum reek* and it means 'Long may your chimney [or pipe] smoke'!

A Late Seventeenth- or Early Eighteenth-Century Poem On Tobacco

by Bill Jones

For the past nine years a small group of amateur archaeologists have been excavating a fifteenth-century manor house at Dolwyddelan, North Wales (Grid Ref: SH 736 508; see Figure 1). This was originally the home of the Wynn family of Gwydir, one of the families of landed gentry who controlled this part of the country.



Figure 1: Excavation in progress on the manor house at Dolwyddelan, North Wales. (photograph by the author).

At the very end of seventeenth century a young girl named Angharad James married William Prichard, a man over forty years her senior, and they rented the house and land from the Gwydir family (at this date the Wynn family were living at Gwydir Castle, Llanrwst). Despite the difference in age they had at least four children, three girls and a boy. Angharad James was a very learned woman, especially for her time, and is known to have been a harpist, poet and philologist, as well as being well versed in the laws of the land.

The archaeological excavations on the site of their house have recovered over 2,000 fragments of clay pipes, some of which were displayed at the 2008 SCPR Conference in Liverpool. These pipes range in date from the early seventeenth century right through to the twentieth century. Most of the pipes have been recovered from stratified deposits on

the site, and are currently in the process of being catalogued. Some of these fragments have been found amongst other types of finds such as turnover shoes, a boars head, lead seals and ruff pins. Beneath the clay pipe bearing layers a turned wooden bowl and flint scappers have also been unearthed.

What is of particular interest in relation to the site is that, amongst her other poems, Angharad wrote a verse on tobacco (Jenkins 2001), which is reproduced below. The original poem is written in Welsh, but an English translation has also been given here. From the poem, it could be argued that although she understood why men smoked, she may have also considered that her husband wasted too much time and money on his smoking! Given that quite a number of the excavated pipes date from the period when they were living at the house, it is more than likely that some of them are the pipes that William smoked and that Angharad wrote about.

PENNILL I'R TYBACO

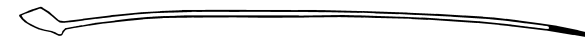
Pum rhinwedd sy' ar dybaco,
Sef oeri gŵr a'i dwymo,
Ysgafnhau ei ben a'i bwrs,
A lluddias cwrs ar weithio.

A VERSE TO TOBACCO

Five virtues has tobacco,
Too cool a man and warm him up,
Lighten his head and also his purse,
And hinder his course on work.

Reference

Jenkins, Nia Mai, 2001, "A'i Gyrfa Megis Gwerful": Bywyd a Gwaith Angharad James', *Llên Cymru*, 24.



A Curious Pipe Demonstration at Pavia, Italy

The following article appeared on page 820 of the *John Bull and Britannia* on Saturday December 25, 1858 and refers to a 'curious demonstration' involving clay pipes!

ITALY.—The *Unione* of Turin has the following foom Lombardy:—
“On the 11th a curious demonstration took place at Pavia, when a large number of citizens and students paraded the principal streets four and five days, each with the stump of a clay pipe in his mouth, the bowl being empty and turned downwards, meaning thereby that the procession represented the funeral of the pipe, all those who had taken part in it pledging themselves to forswear tobacco.”

A Cockerel Mould of c1880 used by Ebenezer Church of London

by David Higgins

The Church family operated one of the principal pipe manufactories in London for a period of some 60 years between the mid-1860s and the late 1920s. A history of this business has recently been published (Hammond 2010, with a review by Davey in this volume), in which Hammond mentions ‘one half of a bird’s head pipe mould’ from the author’s collection that can be attributed to the firm (Hammond 2010, 247). This paper describes the surviving mould half in more detail and discusses the reasons for thinking that it comes from Church’s workshop.

To start with the Church business itself, Hammond describes how Ebenezer Church started life as a carpenter but married into the well known Ford pipemaking family in 1856, subsequently taking over the running of their ‘Pentonville Pipe Works’ in North Street, King’s Cross, in about 1866. Church built up the business and, in particular, specialised in making a wide range of good quality pipes, both plain and decorated, for the home and export markets. He took out no less than 26 individual registrations for new pipe designs between 1873 and 1886, when he died. Following his death, the business was carried on by his widow, Sarah, until her death in 1893. In 1894 the contents of the factory were sold off, but some of the tools were clearly retained or purchased by their son, Ebenezer John Church, who carried on as a pipemaker until the mid- to late-1920s.

The best evidence for the range of pipes produced by Ebenezer Church comes from a surviving price list of May 1879 and a pattern sheet illustrating 64 different varieties of pipe, which appears to have been printed at about the same time (Hammond 2010, 230). The exact dating of the pattern sheet is a little unclear from Hammond’s account since he initially says it is a surviving example of a pattern sheet mentioned in a “circular” of 1878 and then that it “appears to have been published sometime after mid-1879”, but without saying what the evidence for this is (Hammond 2010, 230). He later goes on to discuss which of the registered designs, or those listed on the 1879 price list, do or do not occur on the pattern sheet (Hammond 2010, 231 & 235), but he does not arrive at any clear conclusion as to the significance of these. It is the dates of the registered designs which this author believes hold the key to the accurate dating of the pattern sheet.

In broad terms, there are six registered designs that appear in the 1879 price list but not on the pattern sheet and the registration dates for these six patterns all fall between 1873 and 1876. There is then a run of design registrations dating from between 1876 and February 1881 all of which appear on the pattern sheet. Finally, there is a run of registrations dating from February 1882 to June 1886, none of which appear on the pattern sheet. From these dates, it would seem clear that the pattern sheet must date

from between February 1881 and February 1882. The registration of a pattern only gave three years protection from copying and so the six missing 1873-76 designs would all have expired by 1881. This in itself does not mean that they could no longer be produced and, indeed, there are some earlier registrations dating from 1873 onwards that do occur on the pattern sheet. The explanation must be that these six designs had proved unsuccessful and so their production had been discontinued. This shows how fickle the market at the time must have been, and how short-lived the production of some of these patterns is likely to have been. It also provides a close dating of c1881 for the pattern sheet.

One of the designs on the pattern sheet is a short stemmed pipe with the bowl modelled in the form of a cockerel’s head (Fig. 1) and its design name, ‘cock-a-doodle-doo’, written on the stem. From the other illustrations on the pattern sheet it is clear that this lettering would not be expected to have actually appeared on the pipe, it is simply where it has been placed in the engraving. The ‘cock-a-doodle-doo’ pattern is not included in the 1879 price list and so it seems likely that this design was introduced at some point between 1879 and 1881, i.e., c1880. It is half of the mould for this particular pattern that is thought to survive in the author’s collection.

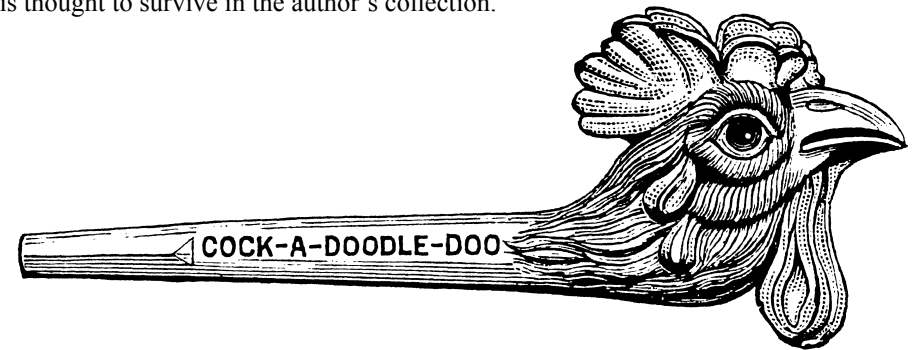


Figure 1: Cockerel pipe from the Ebenezer Church pattern sheet of c1881.

The surviving mould half (Figs. 2 and 3) is for the right hand side of the pipe and is of a typical English form. There are two conical pins that have been inserted in the mould below the pipe itself to engage with the left hand half of the mould and two holes at the end of the wire guide (one large and one small) that would, in turn, have received pins mounted in the other mould half. There is a trimming slot at the top of the bowl and one small diagonal hole in the ‘chops’ (the section projecting above the top of the bowl) that would have been used to secure packing pieces of metal sheeting if adjustments to the alignment of the stopper forming the bowl cavity were required. As with almost all English examples, the mould is made of cast iron although there is one small copper insert by the beak of the cockerel, which projects out and has been shaped so as to form the bird’s nostril (Fig. 3). One other unusual feature is a single hole of about 6mm in

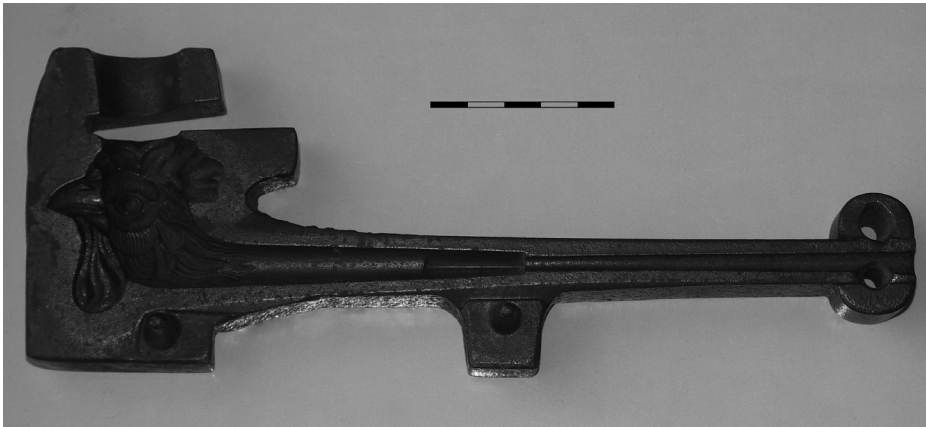


Figure 2: Surviving cast iron mould from the author's collection (photograph by the author).



Figure 3: Mould detail showing the cockerel's head. There is a copper insert that has been used to form the bird's nostril (photograph by the author).



Figure 4: Detail showing the pattern number engraved on the 'chops' of the mould. The number is shown the right way up in the insert (photograph by the author).

diameter on the outside of the mould. This has been cut part of the way through the mould and internally threaded. No similar features have ever been observed by the author on other moulds and this may have been a later addition, perhaps to allow the mould to be lifted from a sand-box if it was used to make another casting, or to mount it for display after it had become a 'collectors item'. Finally, there is the number 289 that has been engraved upside down onto the end of the chops above the trimming slot (Fig. 4).

There are two reasons for attributing this mould to the Church workshop. First, a clay impression has been made from the surviving half and the detail of the part pipe thus formed exactly matches that in the engraving (Fig. 5). In particular, the engraving shows a very unusual form of mouthpiece where the end of the stem has been flattened to make a broad oval shape, but without any nipple ending, which is precisely matched by the clay impression. It is known that several other manufacturers produced cockerel pipes at around this date, particularly in France where examples were made, amongst others, by Fiolet. Several very similar but different models from other manufacturers are known, but none of them match the detail in the engraving as closely as this mould.

Second, the provenance of the mould would support this attribution. The mould half was purchased from the W. D. and H. O. Wills auction in Bristol when Imperial Tobacco sold off their pipe collection in 2002. One of the other items in this auction was a half mould for making a claw design, which had the maker's name 'CHURCH' on the stem of the pipe. This clearly shows that Wills has obtained at least one other mould from

Church's workshop, thus considerably strengthening the argument that this mould could have come from the same source. Taken together, the exact match with the engraving and the provenance of this piece provide reasonable grounds for identifying this mould as being the one commissioned by Ebenezer Church in about 1880. This being the case, is it possible to work out how it came to be in the Wills collection?

The history prepared by Hammond has shown that the contents of Ebenezer Church's factory were sold off in 1894, following the death of his widow, Sarah. Although this would provide a possible occasion when Wills could have purchased the moulds, two factors argue against this. First, there were still quite a number of active pipemakers in 1894, who would have been interested in purchasing the tools as working equipment, especially a decorative mould such as this that was then only about 14 years old. By the same token, there would have been less interest in the moulds from collectors, as they were still objects in everyday use. Second, there is a reference to a family member recalling the production of 'fancy head pipes – faces and chickens she thinks' in the 1910s or 1920s, when Ebenezer John Church was running his own business (Hammond 2010, 246). This clearly suggests that the cockerel mould remained in family ownership until the business finally closed in the mid- to late-1920s. This would provide a much more likely occasion for its purchase as part of the Wills company collection since, by the 1920s, clay pipemaking was a dying art and the mould would have acquired more of a historical significance.

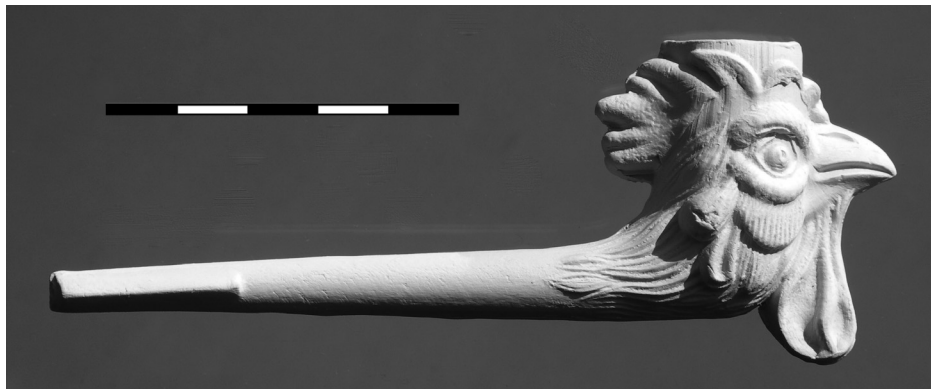


Figure 5: Clay impression taken from the mould showing what the complete pipe would have looked like - except that the top has not been trimmed (photograph by the author).

If this mould was already in existence by c1880 and was still being used in the 1910s or 1920s, then it is in remarkably good condition. In particular, the edges of the stem are still quite clean and sharp – this being the area that most frequently gets worn and chipped in use. It is possible that this mould, like some of the others mentioned above, was only used for a brief period in the 1880s and then brought back into use for a period

in the early twentieth century, rather than having been in continual use for some 40-50 years. Either way, it shows that the cast iron moulds were extremely durable and perfectly capable of producing pipes over a long period of time. Some of the moulds still being used today by the successors to John Pollock & Co., date back to the firm's original foundation in Manchester in 1879, giving a life span of up to 130 years.

The final points to note are in relation to what the mould can tell us about the factory and its production techniques in about 1880. The illustration of the pipe on the pattern sheet, and excavated examples of the design, both have an uneven top to the cockerel's comb, whereas there is a straight trimming slot at the top of the mould. If this slot were used to make the pipes, they would either have a straight rim, as seen in the clay impression (Fig. 5), or the top of each pipe would have had to be individually hand shaped after moulding – a time consuming and expensive process that would be avoided, if at all possible. It seems more likely that this was, in fact, a 'self cutting' mould, whereby the stopper forming the bowl cavity was so precisely engineered to fit within the mould that it had the effect of trimming the clay off where it met the design, in this case the comb of the cockerel. Similar 'self cutting' moulds are known for some of the more elaborate figural bowls of late nineteenth or early twentieth century date, for example, where a crown is being worn, but this mould dates from the c1880, making it the earliest example so far known to the author. As well as being an innovator creating new designs, perhaps Church was also developing new mould technology.

Lastly, there is the number 289 engraved onto the chops of the mould (Fig. 3). This is almost certainly a pattern number that would have been used to identify the mould in the workshop. In the 1879 price list, there are some 108 different designs listed, of which 60 are given pattern numbers, the highest of which is 256. The fact that the mould numbers ran up to at least 256 clearly shows that a large number of designs were either not in production when the price list was compiled, or that they were omitted from it for some reason. It is clear from other manufacturers that pipes were sometimes made for specific markets or customers and so did not appear in general price lists. Hammond (2010, 237) notes that the pattern numbers do not appear on any of the pipes themselves and so this mould shows how the numbering system operated within the factory itself – the numbers were placed on the outsides of the moulds. The identification of the mould as coming from the Church factory not only allows its number to be added to the list, but also shows that the total number of moulds was probably still growing fairly rapidly at this period, given that the highest number was only 256 in the 1879 price list. There were 260 moulds in the factory when it was sold in 1894 (Hammond 2010, 244), which either suggests that Ebenezer John had already removed the moulds that he intended to keep, or that some moulds had already become worn out or obsolete and so had been scrapped prior to this date – a suggestion supported by the omission of some previously registered designs on the c1881 pattern sheet.

As noted by Hammond, there is also a mould for a bearded man in St Alban's Museum that probably came from the Church workshop originally, as well as the half claw mould mentioned above. This paper shows how valuable these few surviving examples can be in researching and understanding both the changing pipe patterns and the mould technology within the workshops themselves. Church was not only one of the largest manufacturers in London but he also appears to have made good quality and innovative designs. The cockerel mould shows that he had produced at least 289 different designs by the early 1880s and that he was using self cutting moulds at an earlier date than had hitherto been supposed.

Reference

Hammond, P. J., 2010, 'Ebenezer Church: Clay Tobacco Pipe Manufacturer of Pentonville, London', *Transactions of the London and Middlesex Archaeological Society*, **60** (for 2009), 225-48.

An Early Seventeenth-century Wiltshire Pipe with Cross on the Base

by Heather Coleman

My attention was drawn to this early English pipe bowl that has been in my collection for several years (Fig. 1), originally thought to have come from the County of Wiltshire although I am not able to say with certainty.

Its appearance is much like some early examples that come from London, except more bulbous at the front closer to the rim, in the same way as later Wiltshire pipes are.

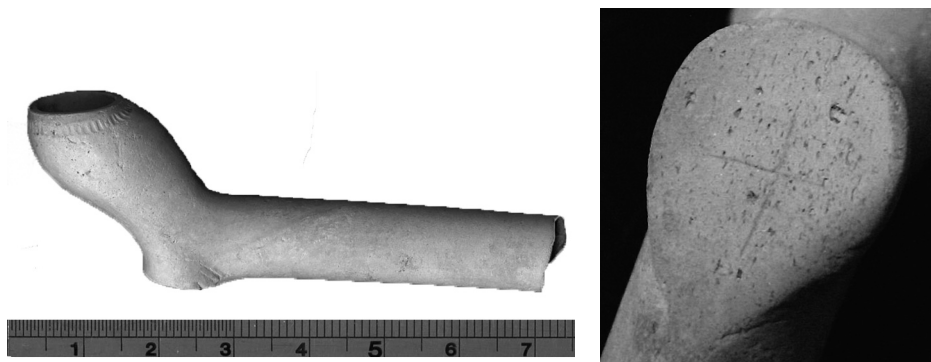


Figure 1: English pipe bowl c1600-1630.



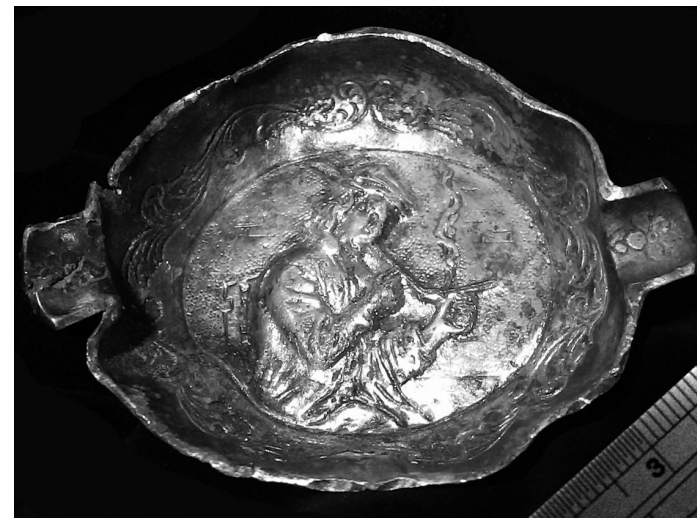
Figure 2: Heel detail.

Perhaps this is an early example of a localised form from this area dating from perhaps c1600-30. The surface does exhibit evidence of high burnishing although due to the slightly gritty nature of the clay this has been partly lost. The bore diameter is 6/64" and the rim has been neatly trimmed and fully milled with traces of internal smoothing at the front.

What is perhaps more unusual on this example is that there is a faint upright cross scratched into the base of the bowl (Fig. 2), which under very close inspection looks to be contemporary with the manufacture.

A Silver Plated Smoking Dish

by Heather Coleman



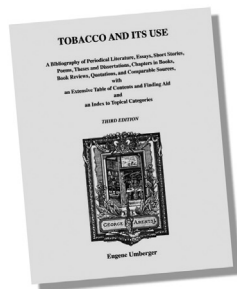
The following item has recently come into the author's possession and is included here for the interest of the membership.

It appears to be a silver plated smoking dish (Fig. 1) and was recovered by a metal detectorist in a field near Shillingford Abbot, Exeter.

On the back of the object is a maker's mark reading GERO 90, which refers to Gerofabriek NV. The company was founded in 1909 as M. J. Gerritsen & Co. then renamed in 1925, Gerofabriek, Zeist, Netherlands.

Although buckled, the dish's dimensions are approximately 70mm x 50mm, 12mm deep. There appears to be a pipe rest on each side for a straight narrow stem pipe or cigarette. The picture in the base of the dish depicts a gentleman lighting up what looks like a clay pipe.

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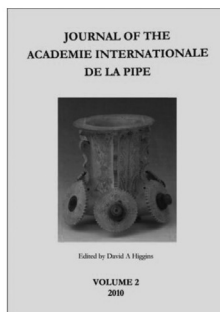
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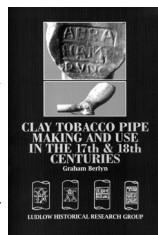
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Clay pipes from the Yamashita Foreign Residence in Yokohama, Japan

by Bert van der Lingen

In 1854, after more than 200 years of seclusion, the Americans forced the Japanese to open their country for commerce. In 1859 the port of Yokohama was opened and construction of foreign trading houses and residences in the Yamashita district started. Numerous trading companies from America and Europe settled in Yokohama. Southeast from the Foreign Residence was (and still is) Chinatown and on the northwest the Japanese lived. In 1923 most of the buildings were demolished by the Great Kantō earthquake.

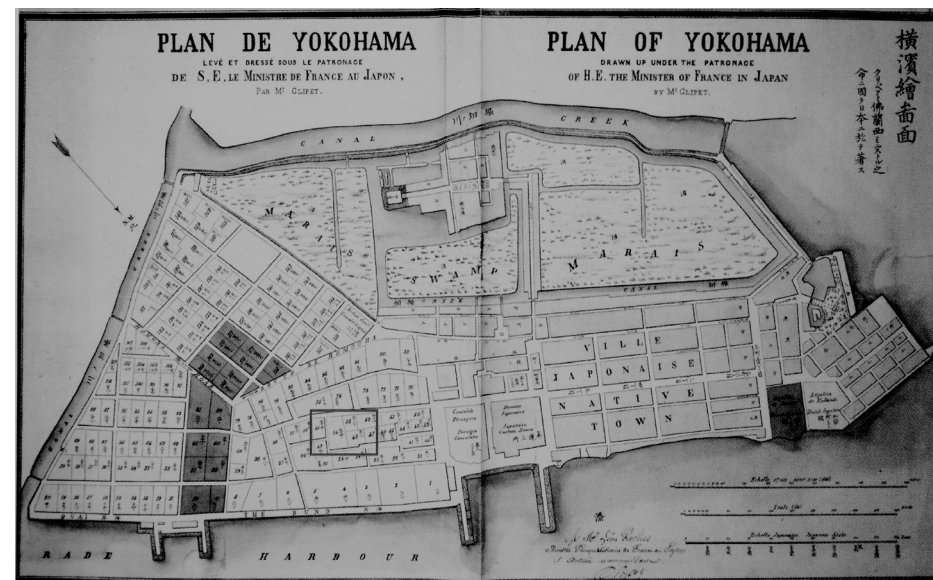


Figure 1: The excavated area in Yamashita. Plan of Yokohama, 1865.

The Trading Houses

In 2007-2008 the remains of British and a German trade house between Honchō Street and the former Surugachō Street were excavated (Kanegawa Research Report 258). The trade house on Lot No. 48 was built in 1883 for Morrison's Export Company, a British trading firm. A small part of this building survived the Great Earthquake and is still preserved as an important cultural property. Next to it, on Lot No. 54, the trade house of the German company L. Kniffler & Co. stood. They started business in 1863

and are considered the first foreign trade company in Yokohama. Lot No. 55, was the location of several trading companies. In the 1870s companies like Jarvie Thiorburn & Co., Ross, Barber & Co., Pusch, Schiraub & Co., the printers Meiklejohn & Co. were based here and in the 1880s and 1890s Wagen Freres, Aunand & Co. and Cocking & Co. did their business from here. After the earthquake of 1923 when new street layouts were made, Surugachō Street disappeared from the maps.

Most of the artifacts came from Lot No. 55, like a Japanese netsuke, a Chinese porcelain bowl, European toothbrushes, English ‘Doulton Lambeth’ and ‘Powell Bristol’ stoneware, ‘J. Schwepp & Co.’ soda bottles, English and Dutch wine bottles, German ‘Selters Herzogthum Nassau’ stoneware mineral water bottles, a variety of pottery with transfer prints from the ‘Petrus Regout’ company of Maastricht in the Netherlands and Dutch, British and French clay pipes. All together an international collection of artifacts which show part of the lifestyle of the residents of Lot No. 55 in the late nineteenth century.

The pipes

A total of 106 (pieces of) pipes have been found, comprising of 34 bowls and bowl fragments, 68 stem fragments and 4 complete pipes which have been restored. All pipe material dates from c1870-1920 and was produced in Britain, The Netherlands and France. Most of the finds are typical short export pipes, except for one fragment of a long stemmed Dutch pipe.

More than 90 percent of the pipe material came from Lot No. 55 (87 pieces) and from Lot No. 48 (10 pieces). From Lot No. 54 only one plain stem fragment was recovered. Another 8 undecorated stem fragments were found during the excavation of the former Surugachō Street directly north of the trade houses. Besides European clay pipes fragments of at least 4 Japanese metal tobacco pipes (*kiseru*) were found (Fig. 2). No evidence have been found that Europeans adapted the use of Japanese smoking pipes and most likely they belonged to Japanese who worked in the Yamashita foreign residence.

Lot No. 48

The 8 plain stem fragments and a small part of a bowl of unknown origin could not be used for further research. An interesting find from No. 48 is a complete bowl with the remains of a small portion of the stem (Fig. 3). The carbonized encrustation inside the bowl shows that it was well smoked. Also the rim of the bowl is a little blackened, either from smoking or lighting the pipe. Even though the pipe is well smoked and other pipes were expected, none have been found at this site. This pipe fits well with the collection of short decorated pipes from the neighbors at Lot No. 55, which will be discussed later.

The bowl is decorated with branches in relief. On both sides are two small circles and a star design that probably represent gnarls. The branch decoration was a popular design



Figure 2: Fragments of Japanese kiseru, late nineteenth century.



Figure 3: Branches, Gouda 1870-1910.

39 & Catalogue No. 92).

Lot No. 55

More than 90 percent of the pipe stems and bowls came from the Lot No. 55, where a total of 87 pieces, comprising of 32 bowls, 51 stem fragments and 4 complete pipes,

in the second half of the nineteenth century and was made by several pipemakers in Britain, Germany and the Netherlands. The mould engraving, finishing of the bowl and, in particular, the finishing of the rim clearly points to Gouda as production place for this pipe. The bowl opening is finished with a botter, a small cylindrical tool with a groove into which the pipe rim fits, which is typical of Dutch products. In Britain, and often also in Germany, the excess clay at the rim was removed with a knife. Identical pipes dating from around 1870-1910 have been found in Gouda at the factory site of P. Goedewaagen & Zoon. This firm started production of these 100mm short straight pipes before 1885 and continued until 1925 (Duco 2000,

were excavated. The pipes from this site were produced in Britain (31), Holland (3) and France (3). One of the bowls could be of either French or Dutch origin. Only one British pipe has a maker's mark on it. All the British pipes have thick walled bowls. The excess clay from the bowl rim has been cut away with a knife. The Dutch pipes have thinner bowl walls and the bowl rim is finished with a botter.



Figure 4: *Yachter Baltic pipe, length 122mm, British.*

British

The largest group of British products comprise short straight Yachter Baltic pipes with a length of 122mm and a bowl height of 36mm. A total of 23 pieces of this type have been found, of which there are four complete (restored) pipes, three stems with (partial) bowls and 16 stem fragments. On the left side of the stem is the word 'YACHTER' and on the right 'BALTIC' - both names are between two small horizontal 'coat of arms' (Fig. 4). All of these pipes appear to have been made in the same mould and all are unused. They presumably arrived in the same shipment and probably broke during transportation. Similar pipes are found in New Zealand (Brassey 1991, 29) where the Baltic pipes are, like in Yokohama, the largest group. The second largest group from Yokohama are four TD pipes (Fig. 5), at least two of which come from the same mould. Three of the TD pipes have not been smoked. The TD and Yachter Baltic pipes are the only two which are represented by more than one example. One small fragment has the pipemakers mark 'IF' on the sides of the spur (Fig. 6) and one stem fragment has the moulded letters '...ON' which probably would have read 'LONDON'. The maker of the marked bowl fragment remains uncertain, although John Ford of London, who is also found in New Zealand, might be the possible maker of this pipe. There is one cylindrical mouthpiece fragment covered with light yellow glaze.

An interesting pipe is moulded in the shape of a man's head with a beard and moustache,



Figure 5: *TD pipe, British.*

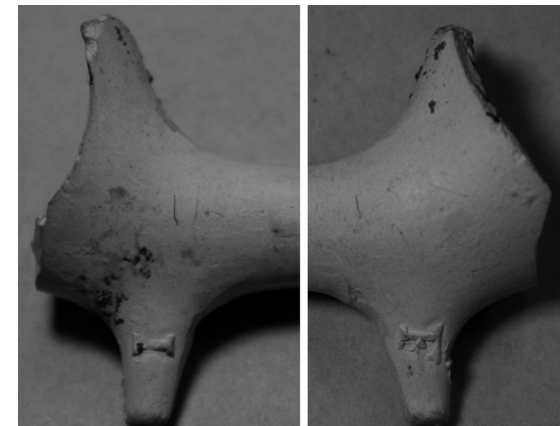


Figure 6: *A fragment with IF on the spur, England.*



Figure 7: *'Face North Country' pipe, British.*

wearing a 'crown' consisting of ten leaves (Fig. 7). A similar pipe was found in New Zealand (Brassey 1991, 29 Figure 4a). The maker of this particular pipe is not known and there were probably several pipemakers who had designs like this in production. In the c1898-1910 catalogues of D. McDougall & Co. of Glasgow (Duco 2004, 92-3) this type is named 'Face North Country'.

Dutch

Two Dutch have been found. One is a piece of a traditional long-stemmed decorated pipe and the other a short-stemmed export type.



Figure 8: Dutch stem fragment with leaves and flowers.

The typical stem decoration of flowers and leaves (Fig. 8) sometimes alternating with small animals, was a popular design in the eighteenth and nineteenth centuries. Small oblique lines have been applied with a comb at the mould seam at the bottom of the stem. This fragment is from the late nineteenth or early twentieth century and could have been made by any of the larger companies in Gouda. In the catalogues of pipe manufacturers and exporters P. Goedewaagen & Zoon, P. van der Want Gz. and Jan Prince & Cie, this type of stem decoration can be found on pipes with stem lengths of between 50 cm and 1 metre.

The short export types are represented by two examples. The first one is a plain pipe fragment with an English bowl shape and a spur (Fig. 9). In Gouda pipes with spurs were only made for export. This bowl has a '3' or '5' on the left and a dot on the right side of the spur. The stem directly behind the bowl has been decorated with a moulded zig-zag pattern, which is typical of Dutch pipes. The origin of the second pipe, which has lobed leaves around the lower part of the bowl (Fig. 10), is not clear. Judging from the finishing techniques it might be of either Dutch or French manufacture.



Figure 9: Dutch export pipe with spur.

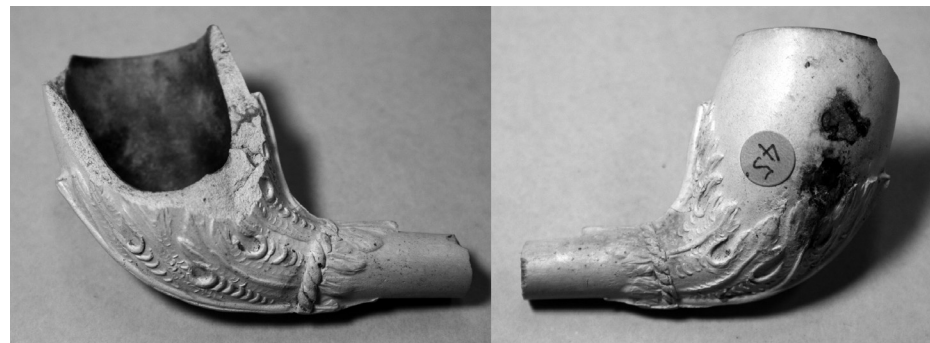


Figure 10: Dutch or French pipe with lobed leaves.

France

From France three pieces have been found. One is a stem fragment with the name of the French company 'L. Fiolet à St. Omer' (Fig. 11). The second piece is a small fragment from a bowl in the shape of a 'JACOB' head with some remains of yellow enamel (Fig. 12). Another interesting fragment has a finely engraved dog standing on top of the stem with his back and tail against the bowl (Fig. 13). The finely finished pipe has the catalogue number 407 in an oval on the left side of the stem, in a 'cable-design', which is typical of French products.

Conclusion

This group of British, French and Dutch pipes from Yokohama dates from between 1869, when the first foreign trading companies arrived in Yokohama, and 1923, when the buildings were demolished by the Great Kantō earthquake. There is some similarity between this group from Japan and pipes excavated at the site of the Victoria Hotel in Auckland, New Zealand. This hotel operated from 1842 until 1865, when it was completely destroyed by fire. At least the Yachter Baltic, TD, Face North Country, a smaller bowl type with branches and a Fiolet stem fragment have been found in New Zealand as well. This might raise questions about how these pipes arrived there. They could have been carried in the private luggage of individual visitors, but it is perhaps more likely that they were shipped by European trade houses as export products in larger quantities. Further research on the distribution and export of pipes by European merchant houses to Asia will be necessary to understand the distribution of these pipes.

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Figure 11: L. Fiolet à St. Omer.



Figure 12: Jacob fragment.



Figure 13: Dog with the pattern number 407.

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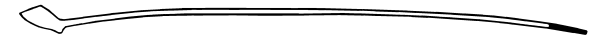
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Acknowledgement

I would like to thank Mr. Ichikawa of the Kanegawa Prefectural Archaeological Centre in Yokohama for giving me the opportunity to study the Yamashita pipe material in their depot and Mr. B. T. Suzuki for the coordination work and for guiding me through Yokohama to take me to the pipes. The kind permission of the Kanegawa Prefectural Archaeological Centre in Yokohama was given to publish the photographs (taken by the author) and to use Figures 1 and 2 from their 2010 report.



'Squatters Budgerie' Pipes – An Update

by Ron Dagnall

Since my last article on these 'Australian' pipes with the strange aboriginal legend moulded on either side (Dagnall 2006) I have recently been made aware of further specimens having been discovered in two new locations. Previous finds have occurred only in very small quantities on several excavation sites in Australia and New Zealand and near a production site in Rainford, Lancashire.

The first reported new site is at Tarbert, a small port on Loch Fyne on the west coast of Scotland about 35 miles (56 kilometres) due west from Glasgow. Members of the Tarbert Conservation Initiative have for some time been collecting various artefacts from the harbour at low tide including two hundred and twenty-two fragments of clay tobacco pipes. One fragment of stem has the complete SQUATTERS / BUDGEREE

legend mould imparted on either side. Approximately 25% have full or partial makers' names and places moulded on stems, almost all being Glasgow manufacturers.

I have not seen any illustrations of this SQUATTERS / BUDGEREE stem to compare the style and positioning of the lettering with the Rainford products. The Australian finds were initially thought to be of Scottish manufacture and this latest find would tend to support this, but no Glasgow or other Scottish maker has yet been identified. Anyone wishing to see the list of finds please contact the author (address inside front cover).

The second new site takes us across the Atlantic Ocean to New Jersey, USA. Archaeological excavations in advance of a road realignment project involving demolition of the homestead of a free black family at 37 Mill Street, Sussex Borough, Sussex County, New Jersey, discovered several nineteenth century clay pipe fragments. Amongst these were two stem fragments, one a stem / bowl junction with spur, marked SQUATTER- / -DGEREE, and the other a smaller stem fragment marked BU- / -S. This house was built c1865, which coincides closely with the dates of the Australian and Rainford finds. From the drawings of these stems contained in an article (Springate 2010) the lettering appears rather crude and irregular in comparison with specimens from other sites.

The article relates the ownership and occupancy of this house and examines possible explanations for the presence of these unusual pipes by research into the level of Australian immigration during the nineteenth century. The writer also includes the following interesting paragraph: -

An advertisement in the Sydney Morning Herald in 1855 notified tobacconists, grocers, shippers, and others that the firm of Cohen and Harbottle had 432,000 'budgerie squatter pipes' (300 cases of 10 gross each) for auction. (Denis Gojak, pers. comm., 31 January 2010)

Where have they all disappeared to?

I don't suppose that this is the last we shall hear of these intriguing pipes – watch this space.

Acknowledgements

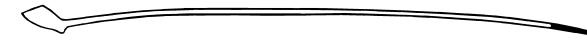
My thanks go to David Higgins for passing on to me the sources for these two reports.

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Benjamin Richard Aston: Clerk of the London Company of Tobacco Pipemakers

by Peter Hammond

There are a series of surviving records of the London Company of Tobacco Pipemakers dating from the first half of the nineteenth century that are signed by, or refer to, the clerk of the Company, a certain B. R. Aston. But who was B. R. Aston, and what was his link with tobacco pipemaking? My curiosity was aroused, for he is not a recorded pipemaker himself and yet played a major role within the affairs of the Company from the period c1820-1849. There had to be a link, especially as some of the previous clerks - such as members of the Phipps family - are documented as pipemakers.

He turned out to be **Benjamin Richard Aston**, born on the 20th December 1798, the son of another Benjamin Richard Aston and his wife Elizabeth. He was baptised at St. Lukes, Old Street, on the 16th January 1799. His marriage at St. Luke's on the 21st May 1820 – when he must have been 22 – provides the key link, for his bride was Ann Jones, the daughter of **James Jones**, tobacco pipemaker.

James Jones had been apprenticed in August 1784 for seven years to the pipemaker **James Bourne** and, in March 1791, he had been turned over for the remainder of his term to **Thomas Bourne**. On completing his apprenticeship in August 1791 he married Martha Gibbs at St John Horsley Down, one of the witnesses being the pipe clay merchant **Thomas Duggan**. Jones went on to work in the area of St. Luke's, being documented at 56 Featherstone Street from at least 1802 onwards. Once he became a master himself he is known to have taken on at least seven apprentices between the period 1795 to 1823 (**William Newman** in 1795, **Roger Dix Moore** in 1796, **Edward Cullen** and **Thomas Stapleton** in 1803, **Thomas Hasler** in 1810 and **William Callender** in 1823). He had several children by his first wife Martha, including Ann (mentioned above) who must have been born c1800. Sometime later his first wife died and so on the 24th January 1819 he remarried to Hannah Roach at St Luke Old Street.

When James Jones made his will on the 27th November 1837 he referred to his 'son in law Benjamin Richard Aston' and also his nephew **Edmund Roach**, 'now residing in

one of my cottages in Featherstone Street and in my employ.' After his death in July 1839, when he was aged 70 years, his widow Hannah continued the business at 56 Featherstone Street, to be succeeded in turn by Edmund Roach during the 1850s.

Meanwhile after the marriage of Ann Jones to Benjamin Richard Aston, the couple went to live in Banner Street, St. Luke's (directly to the west of Featherstone Street) where Benjamin worked as a coal merchant. They had at least eleven children, born between 1821 and 1842, most baptised at St Luke's Old Street.

The following are examples of some of the known documents that are signed or witnessed by Benjamin Richard Aston, in his capacity as Clerk of the Company of Tobacco Pipe Makers: -

1828: Witnessed promissory note by **James Swinyard** (master of the Company), **James Jones, James Jarman, James Russell, and George Webb**, all wardens [and pipemakers] to pay £500 in instalments, with interest, to **Thomas Duggan**, dated 10th July. The Company was in debt at that time; a meeting of the Company, held in the Eagle tavern in City Road five days later, refers to the 'great satisfaction' of those present for their efforts 'to reduce the outstanding debt, and to prevent inroads and encroachments on the chartered rights of the Company'. At the meeting it was agreed that each master should pay £2 and each journeyman £1 in addition to their present quarterly payments to defray the debt (manuscript and printed papers; copies in Hammond collection).

1829: Witnessed will of **James Freeman** of Richmond, tobacco pipemaker, 14th June. Aston's address confirmed as 71 Banner Street, City Road (National Archives, Prerogative Court of Canterbury wills (PCC)).

1833: Witnessed apprenticeship indenture of **George Edwards**, son of Mary Edwards of George Street, Bethnal Green, to **William Barker** of Worship Street, Norton Folgate, tobacco pipemaker, dated 25th March 1833 (original in possession of descendant of Edwards family; copy in Hammond collection)

1838: Witnessed oath taken by **James Harrington**, tobacco pipemaker, when he was admitted freedom of the Company of Tobacco Pipe Makers, 26th June. Also signed by the then master of the Company, **H. Doubtfire** [Henry] (House of Pipes auction, 1990; copy in Hammond collection - see page 30).

Benjamin Richard Aston made his own will just three months after the death of his father-in-law James Jones, being dated the 21st December 1839. In this he described himself as a gentleman, and again when his youngest daughter was born and baptised in June 1842. The latter shows that the family had moved from 71 Banner Street sometime



THE OATH TAKEN BY EVERY MEMBER

ADMITTED TO THE FREEDOM OF THE

Company of Tobacco Pipe Makers.

— DO —

Sworn the 26th June 1838
YOU shall be true and faithful to our Sovereign ~~Lord the King, his Heirs and~~ lawful Successors, and at all times obedient to the Master and Wardens of this Fellowship and Society, and their Successors after them in all honest and lawful things, touching the affairs and business of this Fellowship. You shall be ready at all manner of Summons, and bear Scot and Lot in all manner of reasonable contributions of and to this Fellowship and Company of Tobacco Pipe Makers of the Cities of London and Westminster, and Kingdom of England, and Dominion of Wales.—You shall, to the best of your power and ability, uphold and maintain the weal, welfare, and prosperity of this Company; and if you shall know or suspect any manner of Meetings, Conspiracies, Plots, or Devices against the ~~King's~~ *Successors* ~~or the Government of this Fellowship; you shall~~ *Make by the same Successors, or the Government of this Fellowship; you shall* the same, to the utmost of your power, let, and hinder, and speedily disclose to the Master, or one of the Wardens of this Society and Fellowship of Tobacco Pipe Makers, whom you shall keep harmless as much as in you lies: Also you shall be ready at all times, to be at the Quarter Days, and every other Assembly, Matter, or Cause; that you shall be warned or called to for the affairs of this Fellowship, unless you shall have a lawful and reasonable excuse, in that behalf, and all the ordinances of this Fellowship or Society ratified and made according to the Laws of this Realm, or otherwise lawful for this Fellowship, to make and ordain, you shall, to the utmost of your power, well and truly submit yourself unto and keep.

SO HELP YOU GOD.

M^r James Harrington

Tobacco Pipe Maker, ~~was~~ this *Twenty sixth* Day of *June* 1838.
Admitted and Sworn a Member of the WORSHIPFUL COMPANY OF TOBACCO PIPE MAKERS.

WITNESS,

B. M. Aston

Clerk of the Company.

H. Doubtfire Master of the Company.

after the census of June 1841 to 6 Lloyd Street, Lloyd Square, St. Luke's. Later in the 1840s the family moved again to 2 Holford Street, Holford Square – a more salubrious area in the parish of St. Pancras. Benjamin died in January 1850 at the age of 51 years and was buried in Highgate Cemetery. His widow Ann proved his will on the 13th February.

Sometime during the late 1840s Benjamin's son, Joseph Reech Aston, who was born in 1824, took over as clerk to the Company, for 'J. Reech Aston, Clerk to the Company of Tobacco Pipe Makers', witnessed an apprenticeship indenture of **Robert Hayes Kipps** of 10 Great Powell Street, Seven Dials, to **George Frederick Hedges**, tobacco pipemaker, of Lower Edmund Street, St. Pancras, on the 14th August 1849. This suggests that Benjamin may already have been ill by this time and therefore sought the assistance of his son on a temporary basis.

If any readers are aware of any further documents signed by Benjamin Richard Aston I would be interested to hear of them.

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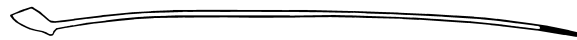
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Two Heel-less Export Style Pipes Found in London

by Andy Kincaid

These two pipes were recovered in London from the foreshore of the River Thames, purchased from two different mudlarks. A heel-less export style pipe (HES) found in London is significant, this does not seem realized by the sellers as both were purchased

in lots of 17 pipes (Fig. 1) and 13 pipes (Fig. 2). The pipe lots contained seventeenth and eighteenth-century pipes, the sellers being aware of the era of manufacture. Coincidentally, the locations that were given of where the pipes were found, both are from Rotherhithe in south London. Figure 1 was pinpointed to 'the front of the Surrey Docks Farm', while Figure 2 was found in the general area.

Figure 1 is a finely made pipe, much of which is the result of skilful hand-work. The cylindrical bowl is forward leaning as is the angle of the rim. The diameter of the bowl becomes slightly smaller at the rim. The bore measures 5/64" and the stem break is sharp and flat showing a very fine and consolidated fabric. Trimming of the mould seams, the only finishing, was done smoothly and with care without denting the surface contributing to the slick glossy feel of the unfinished areas of the pipe. The inside of the rim is fully bottered and on the outside three quarters of the rim edge is gently rounded creating a very small chamfered surface. There is a defined line at the base of the chamfering and a light mushrooming effect on the inside of the rim resulting from the use of a button type bottering tool. In the Atkinson and Oswald typology of 1969 the Type 24 is close in matching the form of this pipe, also noted in the description 'American export style occasionally found in London'. In considering the similar traits with an OS-8 (Oswald 1975, Fig. 4, G), suggested dating for this pipe is c1690-1710.

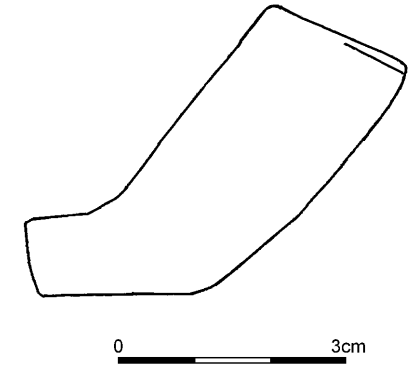


Figure 1: HES pipe from Surrey Docks Farm, Rotherhithe, London (drawn by the author).

Figure 2 has a form that could easily be interpreted as a HES version of an early Type 25 (Atkinson and Oswald 1969, Fig. 2), dating from c1700 to 1730. The inside of bowl shape and capacity are characteristic of a Type 25 and the same type of stopper was used in manufacturing. What remains of the rim, 5:00 to 7:00, is bottered and has a slight forward lean. The pipe is unfinished with only the mould seams being worked, and the bore measures 6/64". Sometimes on an early Type 25, when viewed in profile, the stem flares at the bowl-stem junction. This creates a slight curve on the bottom of the stem that stops at the back of the heel. From the front of the heel the curve of the bowl starts a little higher up on the heel. Basically the heel is taller in the front than in the back. Possibly when an HES mould was being made with this bowl and stem form in mind, the bottom curve of the stem was extended towards the front of where the heel would have been. The curve of the bowl then would start at a lower point, creating a 'chin'

and flattening the curve. The lower portion of the front of the bowl has now been extended forward slightly in adapting a heeled form to a heel-less export type. This has now masked the original form, and has in turn made a new type of profile.

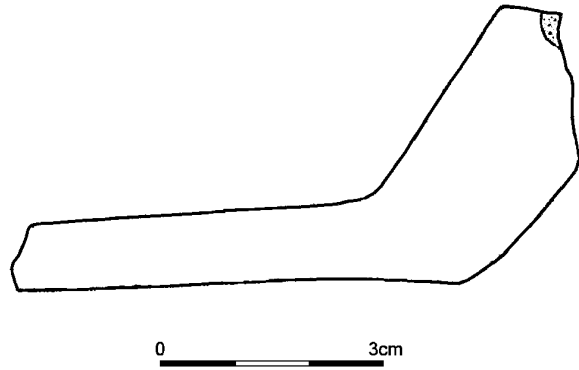


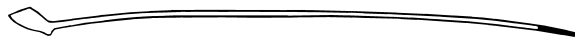
Figure 1: HES pipe from the Rotherhithe area, London (drawn by the author).

Although both pipes were found in London, the question will remain as to whether or not they were produced there. Both show clear signs of being smoked. Since they are river finds in a port town, being an item tossed from a ship is a good reason for ending up there. The HES type pipe is thought to be made solely for export and not sold for use in the country. It seems unlikely that anyone involved in the manufacture of clay pipes would ever have to purchase one to use, a fringe benefit in a low paying job. Someone smoking a HES in London would stand out in a crowd; fashionable, to be different, or ridiculed because you are a poor soul who picked one up from work.

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Next SCPR Conference - 10th and 11th September 2011

The Conference for 2011 will take place in York at the Priory Street Community Centre on , Saturday 10th September and Sunday 11th 2011.

Help? A Pipemaker From Sherborne, Dorset

by Robert Lancaster

I am researching Dorset clay tobacco pipes and recorded the mark illustrated below in the collections of Sherborne Museum (Accession Number 1990.412). The incuse mark, which has a maximum diameter of 10mm, is on an incomplete heel, projecting at the front and very similar to the early eighteenth-century pipes manufactured in Chard by the Webbs'.

The mark is difficult to read being damaged during manufacture and with later chips and loss but 'OF/CHARD' at the bottom is probably a fair assumption to make. What is not clear is the makers' name. I have not recorded another example of this mark and, so far, been unable to find anything similar published. I would be grateful if any members could help with the identification of this maker.



As an aside I would also be very grateful for any information about Dorset clay pipes and their makers and of any private collections of Dorset pipes.

My e-mail address is robertlancaster123@yahoo.co.uk.

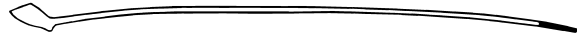
A Reference to Winchester Pipes

from John Rogers

I recently came across the following quotation from Ben Jonson's play *The Alchemist*, which was first performed in 1610, in a little book called *Gossip for Smokers*, and thought it may be of interest to the membership.

'This is my friend Abel, an honest fellow; he lets me have good tobacco, and he does not sophisticate it with sack-lees or oil, nor washes it in muscadet and grains, nor buries it in gravel, underground wrapt up in greasy leather..... but keeps it in fine lily pots that, open'd, smell like conserve of roses, or French beans. He has his maple block, his silver tongs, Winchester pipes, and fire of juniper: a neat, spruce, honest fellow.....'

The tobacco trade is obviously well established by 1610, as are some rather dubious methods of treating tobacco. I think that the reference to 'Winchester pipes' in the penultimate line, must surely be one of the first references to pipes in English literature - unless anyone knows of an earlier one!



A Festivity Pipe for Willem II and Maria Henrietta Stuart

by Jan van Oostveen

Decorated tobacco pipes were produced from the beginning of the seventeenth century in the Netherlands. One of the earliest known Dutch tobacco pipes was decorated with a sea monster or fish with gaping mouth and was produced in the present province of North Holland (Duco 1997).

In the second quarter of the seventeenth century an increasing, although still limited, number of decorated pipes were produced. These decorated pipes were not only produced in the larger production centers such as Amsterdam, Gouda, Leiden and Rotterdam, but also in the smaller production centers such as Enkhuizen / Hoorn, Groningen, Leeuwarden and Maastricht.

The decoration is generally either faces (Jonas) or baroque ornamentation. Sometimes a festivity pipe was produced. One of these festivity pipes was manufactured for the marriage of the governor and commander (captain-general) Frederick Henric and

Amalia of Solms in 1625. The relationship between the decoration on this pipe and the historical story was first published by Duco (1977).

The eldest son from this marriage was Willem II, born in 1626. At the age of 14 he married the daughter (Princess Royal) of King Charles I of England, Henrietta Maria Stuart. The marriage between William II and the then nine-year-old Maria Henrietta Stuart took place on May 2nd, 1641 in the Royal Chapel of the Palace of Whitehall in London. Given her age, it was 1642 before Maria and her mother finally crossed the Channel to the Netherlands.

Willem II was ambitious and wanted to create a highly centralized Calvinist country where he himself was the head of the monarchy. He chose to side with the orthodox Calvinists and quickly came into conflict with the *Staatsgezinden* (Republicans). In 1650 this led to a breakdown in power in the province of Holland. Willem II then issued a false document which stated that in the event of civil war, the parliament of England would support the regent with troops. Several of Willem II's prominent opponents were arrested and this led to an anti-Willem group. By the end of 1650 the prince had contracted smallpox and he died on November 6th. The *Staatsgezinden* used the confusion in the Orangist camp and this resulted in the First Stadholderless Era (Dutch Republic).

A tobacco pipe in the H. van Oostveen Collection, commemorates the marriage of Willem II and Maria Henrietta Stuart (Figure 1). On the left side of this pipe is a standing lion, the symbol of the Netherlands, while on right side are the three English Lions. This pipe can be dated on typological grounds to the period 1640-1650 but is likely that this rare



Figure 1: Festivity Pipe for the 1641 marriage of Willem II and Maria Henrietta Stuart, with the symbols of the Netherlands (left) and England (right) clearly visible. Photograph by the author. Not to scale.

pipe was produced to commemorate the marriage of William II to Mary Stuart in 1641. The production centre for the pipe is unclear. The most prominent production centres in the 1640s were Amsterdam, Gouda, Leiden and Rotterdam. Given the political preferences of a city like Amsterdam, it is unlikely that this type of pipe would have been produced there. Leiden is also unlikely based on the shape of the bowl. Consequently it is suspected that this pipe is produced either in Rotterdam or, more likely, in Gouda.

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Duco, D. H., 1977, 'Over Jonas en het oudste Oranjepijpje', *Westerheem*, XXXVI-4, 176-180.

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26th Conference of the Académie Internationale de la Pipe in Grasse, Alpes Maritimes, France, November 3-5, 2010

by Peter Davey

Figure 1: Conference venue for the AIP's 26th Conference in Grasse (photograph by David Higgins).



The 26th annual AIP conference was held in the Palais des Congrès (Fig. 1), Grasse (Alpes Maritimes) from November 3rd to 5th 2010. The main reason for choosing the provençal medieval town for the conference was the pipe collection of Alice Baroness de Rothschild (1847-1922) – see figure 2 - donated in 1927 and now held in the Municipal Library. A member of the wealthy European banking family from 1887 she divided her time between her estates at Waddeston Manor in Berkshire in the summer and the Villa Victoria in Grasse for the winter. In 1889 she began a pipe collection which, by the time of her death in 1922, amounted to over 450 items. The collection is entirely European in its provenance and is dominated by porcelain (over 200 examples) and carved wooden pipes (over 150 examples); there are smaller numbers of meerschaum, clay, metal, glass,

stone and antler pipes. Because she was able to afford and chose the best, her collection is one of the finest in existence of its type.



Figure 2: Alice Baroness de Rothschild (1847-1922).

On the first full day, after a series of introductory lectures looking at elements of the collection itself, the high point of the conference was a long afternoon handling session where around 35 AIP members were allowed to study individual pieces in the collection (Fig. 3). This was a delicate and complicated occasion for the Library to organise but was voted a great success by everyone who took part.

On the second day the morning sessions focussed on the development of pipe studies in southern France and neighbouring countries. A series of lectures on mainly on clay pipes from excavations included a study of local production in Provence and the Languedoc between the seventeenth and nineteenth century, an account of pipes from recent excavations in Marseille the

Languedoc and Corsica and a presentation of recent finds from Barcelona, including a review of other centres of clay production in Spain.

In the afternoon a series of short papers looked at the phenomenon of the WM pipes from Venice and the Mediterranean area. It began with a presentation of the evidence of over a hundred examples recovered from the demolition of the *Manifattura Tabacchi* of Venice in the late eighteenth century in relation to the establishment of a clay pipe factory by Severino Meydel at Oriago, south-west of Venice in 1793. There followed a detailed account of the evidence for the Manby family in London and a discussion of the WM marks themselves, both the English and Venetian finds. The session concluded with an analysis of the use of numbered initials in French factories, especially those of St Quentin-La-Poterie.

The conference concluded with papers on southern elements in Gambier's production, the influence of Turkish originals in the production of the Marseille pipe-maker Morelli and the transfer of technology and ownership in the briar industry between France and England in the late nineteenth and early twentieth century.

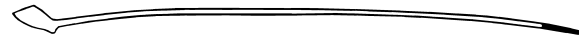
It was a full programme whose concentration was mediated by the warmest of welcomes and excellent French cuisine. Summaries of all the papers (in English and French) can



Figure 3: Members of the Academy examining some of the Rothschild pipes in the Municipal Library (photograph by Susie White).

be found on the Academy's website: www.pipeacademy.org. Click on Conferences and you will find a downloadable pdf of the summaries after the 2010 entry.

The Academy's next meeting is to be held in Novi Sad, Serbia from 5th to 8th October 2011, details of which can also be found on the Academy's website.



Shooting Pipes

by Susie White

Whilst trawling through the internet in an idle moment over the Christmas vacation, I came across the rather interesting image below, depicting 'shooting pipes' in the process of being shot! I thought this would make a nice little 'filler' for the newsletter.

The image in question, a photograph probably taken in the 1950s (Fig. 1), shows Florence Campbell showing off her shooting skills as she takes aim at three clay tobacco pipes.

But who was Florence Campbell? Back in the late 1880s Britain was gripped by Wild West fever. In 1887 Buffalo Bill came to Britain with his world famous Wild West Show. Not only did the show include famous names like Annie Oakley, but it was made up of a very impressive cast of

hundreds of native American Indians as well as horse, buffalo, elk, mules and even a handful of Texas Longhorns, thrown in for good measure. On the opening night in London no less than 28,000 people went to see the show.

The Wild West show returned in 1881/2 and then again in 1902/3 when the tour included 333 performances, with only one cancellation. These shows were so popular that it wasn't long before there were a number of 'home grown' imitations including Texas Bill Shufflebottom, from Sheffield. According to an interview with Bill's grand-daughter there were two stories circulating as to how it all began for the Shufflebottoms.

'I can't remember my grandparents on my father's side but my father told me of them and there are two versions that I know of. The romantic story is that my grandfather William Benjamin Shufflebottom came over with Buffalo Bill Cody's Wild West Show and met, fell in love and married my grandmother Rosina Bishop and he stayed over here and opened it his own Wild West Show. Now the second version was that he belonged to a rich cotton mill family who lived in Lancashire and he saw Buffalo Bill's circus and he was so impressed and captivated by it that



Figure 1: Florence Campbell (née Shufflebottom) showing off her shooting skills. Photograph courtesy of The National Fairground Archive at <http://www.nfa.dept.shef.ac.uk/>

he decided he would open one of his own and my grandmother Rosina was from a showground family so they opened up their own Wild West show'.

Bill and his wife Rosina had ten children, five sons and five daughters, all of whom went on to play some role in the show. Indeed, after their father's death, many of them went on to form shows of their own including the Colorados, and the Texans.

The clay pipe shooting star in Figure 1 is Bill's granddaughter Florence; her parents, Richard and Laura (née Birch) opened as the Colorados and were largely based in Yorkshire. Following in her mother's footsteps, some of Florence's earlier performances were as a snake charmer, but she later went on to take on the 'Annie Oakley' or 'Clamity Jane' roll in the shows. I wonder if those are Yorkshire pipes that she is shooting at?

For anyone interested in the Shufflebottoms, or indeed other Fairground families, you should check out The National Fairground Archive at <http://www.nfa.dept.shef.ac.uk/>.



Clay Tobacco Pipes from the Williamson Tunnels, Liverpool (SJ 363 901)

by David Higgins

Introduction

This paper describes and discusses a group of 63 clay tobacco pipe fragments discovered during recent clearance works in the Williamson Tunnels at Edge Hill in Liverpool. The tunnels were excavated by Joseph Williamson, the following details of whom have been extracted from two books by Stonehouse (1863 and 1869).

Joseph Williamson was born in Warrington on 10 March 1769 and came to Liverpool to work for Mr Tate, a tobacco merchant in Wolstenholme Square. He went on to marry Tate's daughter and became an extremely prosperous, if somewhat eccentric, merchant. During the early nineteenth century Williamson lived at Mason Street, Edge Hill, where he started excavating an extensive complex of underground passages and chambers into the underlying sandstone. Some of these chambers may well have been used as quarries for building stone but Williamson does not appear to have been extracting the stone commercially. Indeed, many of the chambers have been specially created by roofing over deep excavations using carefully constructed brick or stone vaults, sometimes at two or more levels. A number of the houses on Mason Street have passages or chambers underneath them and the gardens often overlie the supporting vaults. The general consensus at the time appears to have been that there was no real purpose for these

excavations, which can best be regarded as 'follies', excavated to satisfy Williamson's fascination with underground spaces. Williamson died in May, 1841.

It is not clear what state the tunnels were in during Williamson's lifetime since he appears to have been secretive about the excavations and rarely let visitors in. Stonehouse (1863) refers to the tunnels in their 'newly wrought state' in the mid-1830s, but other sources suggest that they may have been started as early as c1806-1808 (Bridson, *pers com*, 11.3.04). Given the effort and expense of constructing them, it would seem odd if Williamson allowed them to be substantially filled during his lifetime. Stonehouse (1869) records that several only partially successful attempts were made to explore the tunnels in 1844 but that the stench in them was frightful. This was, no doubt, due to the fact that several chutes had been made from the houses and gardens above, down which sewerage and garden waste was discharged into the caverns. In some chambers foul water accumulated to a depth of fifteen feet (*The Porcupine*, 31 August 1867) and a woman drowned one night in a deep well (Stonehouse 1869).

By the middle of the 1860s the stench emanating from the caverns and their dangerous condition was a cause of great public concern and there were calls to fill them up (*The Porcupine*, 31 August 1867 and 23 November 1867). In 1863 Stonehouse referred to the tunnels having been 'gradually filled up and very much altered' over the past few years and, in 1869, he refers to some areas having already been filled up for at least 30 years. *The Porcupine* of 23 November 1867 notes that 'week after week tons of refuse are being added to the accumulating stock in the galleries and caverns' while in 1869 Stonehouse talks of the 'mysterious tunnels being closed or removed, and the subterranean wonders of the place no longer accessible'.

From these accounts it seems that the tunnels were probably started during the early 1800s and that they were substantially complete by the mid-1830s. Houses and gardens were constructed over them, many by Williamson himself, and rubbish chutes added to discharge waste into the caverns beneath. Following Williamson's death in 1841 there appears to have been rapid infilling of some areas and a general abandonment of the works, which became dumping areas for domestic and other waste. Sewerage appears to have continued to be discharged into the caverns, despite the sewerage of Mason Street in about 1846 or 1847 (Stonehouse 1869). By the late 1860s most areas were already inaccessible and the public outcry at the state and smell of the remaining sections most likely ensured that the tunnels were generally filled and sealed by about 1870.

The Recent Excavations

Over the past few years there has been a concerted effort to re-excavate some of the tunnel complex and to open up sections for visitors. Some of the largest caverns were accessed from a stable yard (formerly an orchard) on Smithdown Lane, which runs parallel to Mason Street, and it is in this area that most work has been done. A visitor

centre has now been built in the stable yard and two large chambers opened to the public, the 'double tunnel', and the 'corner tunnel'. It was during the re-excavation of these areas that the majority of the pipes have been recovered. No record was kept of the exact locations or layers within which the pipes and other finds were made. This is unfortunate, since otherwise they could have been used to help establish a chronology for not only the different elements within the tunnels, but also for the history of their abandonment and infilling. In particular, a lot of domestic waste was associated with rubbish chutes from the large houses on Mason Street and these groups could probably have been related back to individual households. In general terms, however, most of the pipes were apparently discovered during the removal of fills from the large chamber at the eastern end of the 'corner tunnel'. This chamber lay beneath a narrow plot fronting onto Mason Street and in an area where two or more rubbish chutes had been constructed. The pipes were associated with very large quantities of glass, pottery and other domestic waste.

The Pipes

The pipes from the tunnel excavations were examined on 11 March 2004, at which date 63 pieces were present. The group comprised one complete 'cutty' pipe, 20 substantially complete bowls, 3 fragmentary bowls, 34 stems, 4 mouthpieces and 1 fragment of a porcelain pipe. All of the substantially complete bowls plus all the marked, decorated or otherwise diagnostic fragments were drawn and these illustrations have been included in the accompanying catalogue (Figs. 1-27).

The first point to note is the presence of an early bowl dating from c1680-1720 (Fig. 1). This is a useful find, since there are very few known pipes of this date from Liverpool, and it adds to the range of documented forms. Its presence in the tunnels, however, raises the question of how it got there. Bridson (*pers com*, 11.3.04) has suggested that there may have been earlier stone quarries on the site that these were adapted and roofed over by Williamson. If this were the case, then the stratigraphic location of this piece may have provided important supporting evidence. The other alternative is that it was simply dumped into the tunnels as a residual piece in the nineteenth century fills. There are one or two of the stem fragments that could also be of seventeenth or eighteenth century date, but the overwhelming majority of the pipes discovered are of nineteenth century date.

The nineteenth century pipes form an interesting group since they should primarily date between the early nineteenth century, when the tunnels were started, and around 1870, by which date they were effectively sealed. Within this period the site's history can be divided into two main phases; up to 1841 when Williamson died, and after 1841 when the tunnels were abandoned and being infilled. Pipes from the earlier phase are poorly represented amongst the assemblage. From c1810-1840 the Liverpool pipemakers were predominantly making rather narrow, upright bowls. These bowl forms almost all had

leaf decorated seams in addition to which they often had enclosed flutes at the base of the bowl with 'panel decoration' above. Panel decorated bowls are entirely absent from this assemblage and there is only one example of an early nineteenth century bowl with leaf decorated seams (Fig. 5). There are three rather tall, plain bowls (Figs. 2-4) that could also date from this period, although these forms sometimes continued later as well. The total absence of panel decorated bowls and the small number of other potentially early nineteenth century fragments suggests that very little rubbish was accumulating in the tunnels during Williamson's lifetime. Having said that, many of the chambers still retain their lower fills and the apparent lack of early material may be partly due to few of the original floor areas having been uncovered.

The majority of the pipe forms recovered (Figs. 6-27) seem likely to date from c1840-1870 and to represent material dumped into the tunnels after Williamson's death. The only exception is the acorn bowl, Figure 23, which is of a later nineteenth or early twentieth century style and must have been introduced to the tunnels at a later date. The pipe fragments in the c1840-70 group represent a mixture of short stemmed 'cutty' pipes and the longer 'churchwardens'. Short-stemmed pipes only became popular from the mid-nineteenth century onwards but they seem to form the dominant type amongst this group. All five of the mouthpieces recovered probably came from this type of pipe. There were four examples with a 'nipple' end, for example, Figures 19 and 24, and one with a wide, flattened and rounded mouthpiece (Fig. 12). None of these mouthpieces shows any sign of a tip-finish or coating.

The bowl styles are generally rather plain with only a few decorated pieces, including fluted designs (Figs. 7 and 16), a ship and anchor design (Fig. 11) and a Liver bird (Fig. 15). The Liver bird was a distinctive local motif that must have been made by many manufacturers in the area, although none with a maker's mark has yet been found. A similar example was recovered from an early 1860s dump at the Big Lea Green excavations, near St Helens, as was an example of a fluted design like Figure 16. There is also an unusually large bowl with simple and rather crudely executed leaf decorated seams (Fig. 22). Although none of the pipes has a Liverpool mark on it, this is not particularly unusual, since most of the locally produced pipes were unmarked at this time. The presumption is that all of these pipes were made in or near Liverpool unless they have a manufacturer's mark to show that they were imported from elsewhere. Three of the pipes have style or pattern names on them; 'Dublin' (Fig. 17), 'Garibaldi Pipe' (Fig. 18) and 'Baltic Yachter' (Fig. 20).

Six of the fragments do, however, have makers' marks on them and these are of some interest. The most local example is a bowl with a moulded mark reading 'BIRCH / RAINFORD' running up the bowl. This is a particularly unusual form of marking but two similar examples are known from Ormskirk both marked 'I.BIRCH / RAINFORD'. It is possible that the Williamson Tunnels example would have been the same, but that the

first part of the name has not moulded clearly. Unfortunately, there were many makers called Birch in Rainford, making this particular J. Birch hard to date or identify. The best lead is provided by the fact that a similar bowl marked 'WHITTAKER / RAINFORD' is known. The Whittaker example is a little narrower in profile and has the name around the rim, but the decorated seams are identical and the two moulds are likely to have been made by the same mould maker. The Whittaker example was probably made by either James (apprenticed in 1831, still an employee in 1841 and died 1849, age 33) or his younger brother Samuel (apprenticed 1835, free c1842, recorded as a pipe manufacturer in 1851 but as an agricultural labourer in 1861; Dagnall 1989 & 1990). Either way, the Whittaker brothers are only likely to have been making pipes with their own name on around 1842-1860, thus providing likely date for the similar example produced by Birch. It is interesting to note that James Whittaker was apprenticed to James Birch of Pasture Lane, Rainford. Perhaps this is the Birch who made the marked pipe from the Williamson Tunnels and who provided the inspiration for the Whittakers to copy.

There are two marked pipes from Scotland, one each for the firms of W. White (Fig. 21) and D. McDougall (Fig. 26), both from Glasgow. McDougall's operated from 1846-1967 and White's from 1806-1955 (Anon 1987). These were probably the two largest Scottish firms and their products were widely exported. Their pipes are frequently found around the Irish Sea and occur in good numbers around Liverpool. McDougall's even had a warehouse in the city from about 1878-1884, as well as having agents based there at other times. The presence of a McDougall pipe, which must date from later than 1846, clearly shows that this piece came from one of the post-Williamson fills. From further afield is a pipe stamped 'WOLF & BAKER / LONDON', which was either made by or for Wolf and Baker of Sambrook Street, near Basinghall Street in London. This piece probably dates from the 1850s since Wolf and Baker are known to have registered the design for a 'pipe socket' in February 1856.

There are also two French pipes, one from the well known firm of Fiolet from St Omer (Fig. 24) and another that is just stamped 'Paris / F C' (Fig. 25). The second example has a burnished stem and would have been made by Francis Cretal of Rennes, who sometimes used a Paris mark on his pipes. This piece probably dates from the 1850s. Both of the French products are likely to have been good quality pipes, most likely costing a little more than their locally produced counterparts. These pipes may well have been associated with the large houses on Mason Street, reflecting both their status and the quality of the goods that they consumed. The final imported piece, although not marked, is part of a porcelain pipe, almost certainly produced in central Europe (Fig. 27). The surviving fragment is plain but the bowl would probably have been decorated with coloured painting or transfer prints originally.

Conclusion

The pipes recovered from the Williamson Tunnels are important in providing a good

provenanced group from Liverpool. Although some 350 pipemakers have been documented from the city, there has been little study of their actual products. This group not only provides an example of an early bowl form but also a good group of nineteenth century pipes. Some of these may date from the time when Williamson was actually constructing the tunnels, but the majority fit well with the documented date of c1840-70 for their abandonment and infilling. During this period a mixture of long-stemmed and cutty pipes was in use with the bowls forms demonstrating a mixture of styles and decorative motifs. Most of the pipes are unmarked and presumed to be local but imports from Rainford, Glasgow, London, France and Central Europe show the diversity of pipes that were being imported to and used in Liverpool at this time. Some of the more expensive and exotic imports may well reflect the better quality households that occupied Mason Street during this period. It is hoped that future work will recover stratified groups that can be dated and interpreted with more precision, contributing not only to the history of the tunnels but also reflecting the social status and lifestyle of the residents who lived over them.

Acknowledgements

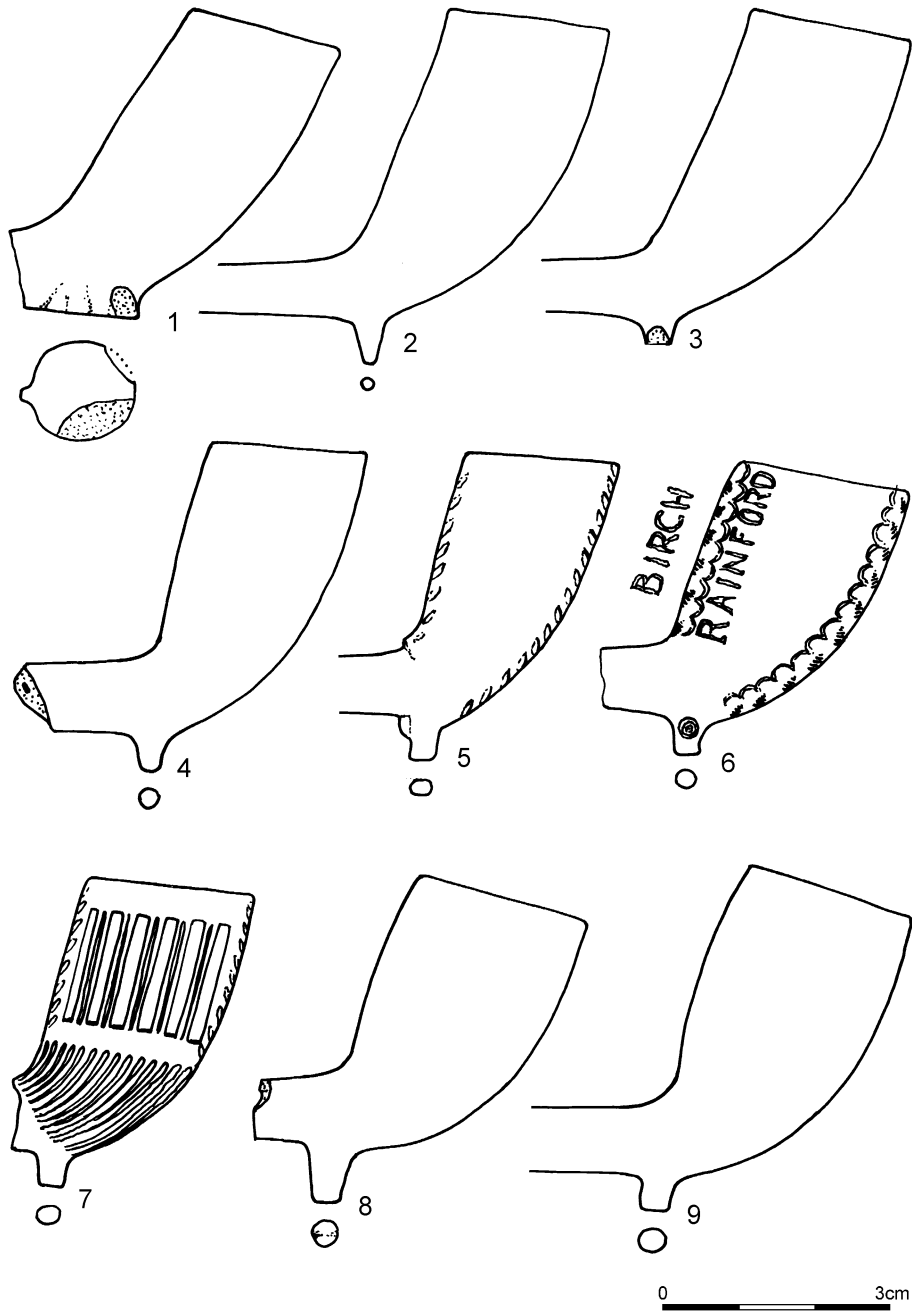
I am particularly grateful to Dave Bridson at the Williamson Tunnels Heritage Centre for allowing access to the collection for study and for providing background information on Williamson; to Dr Susie White for preparing the original pencil drawings of the pipes from which the finished versions have been inked and to Peter Hammond for his help in identifying the Wolf & Baker and Francis Cretal marks.

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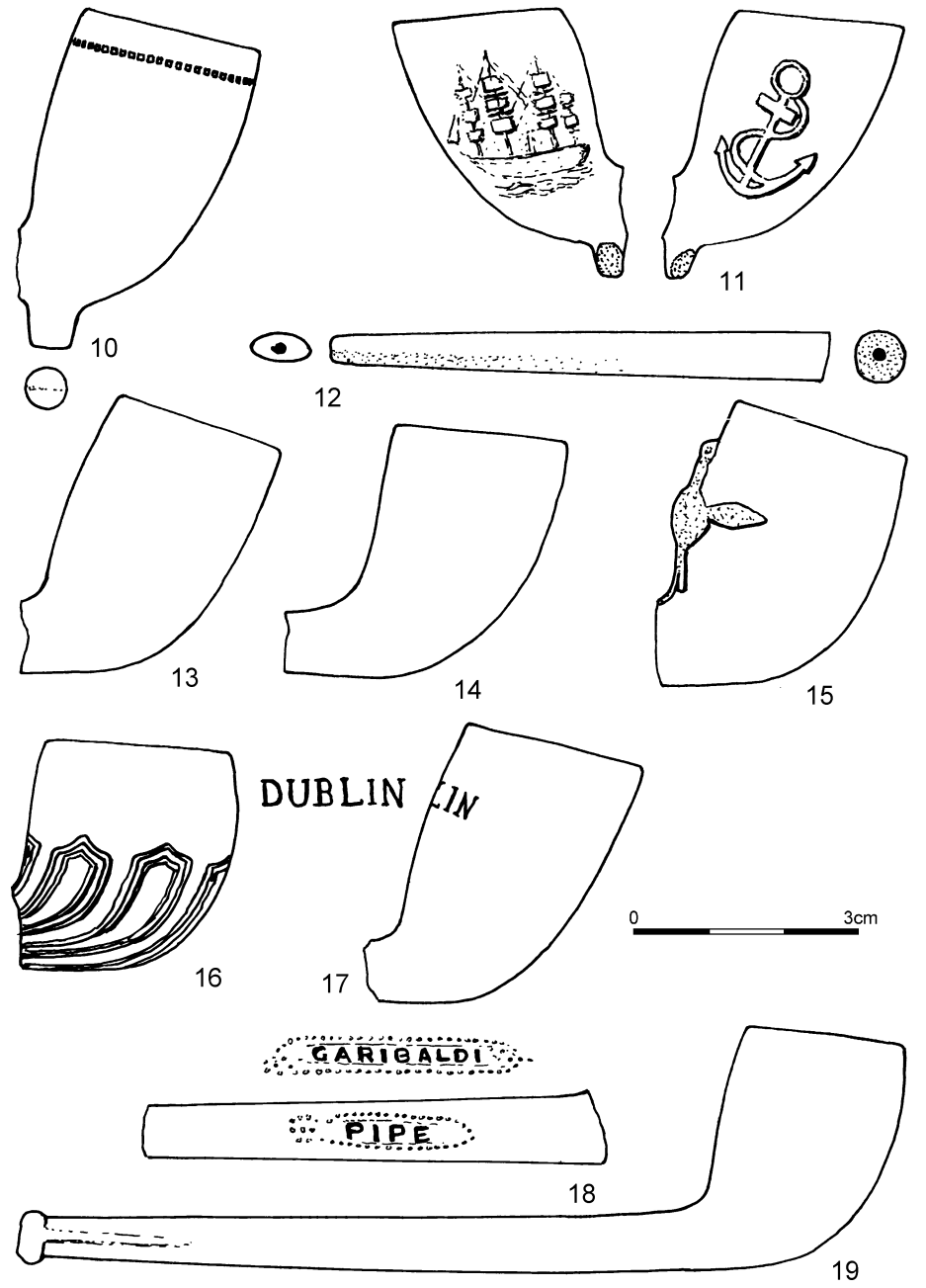
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Catalogue of Illustrations

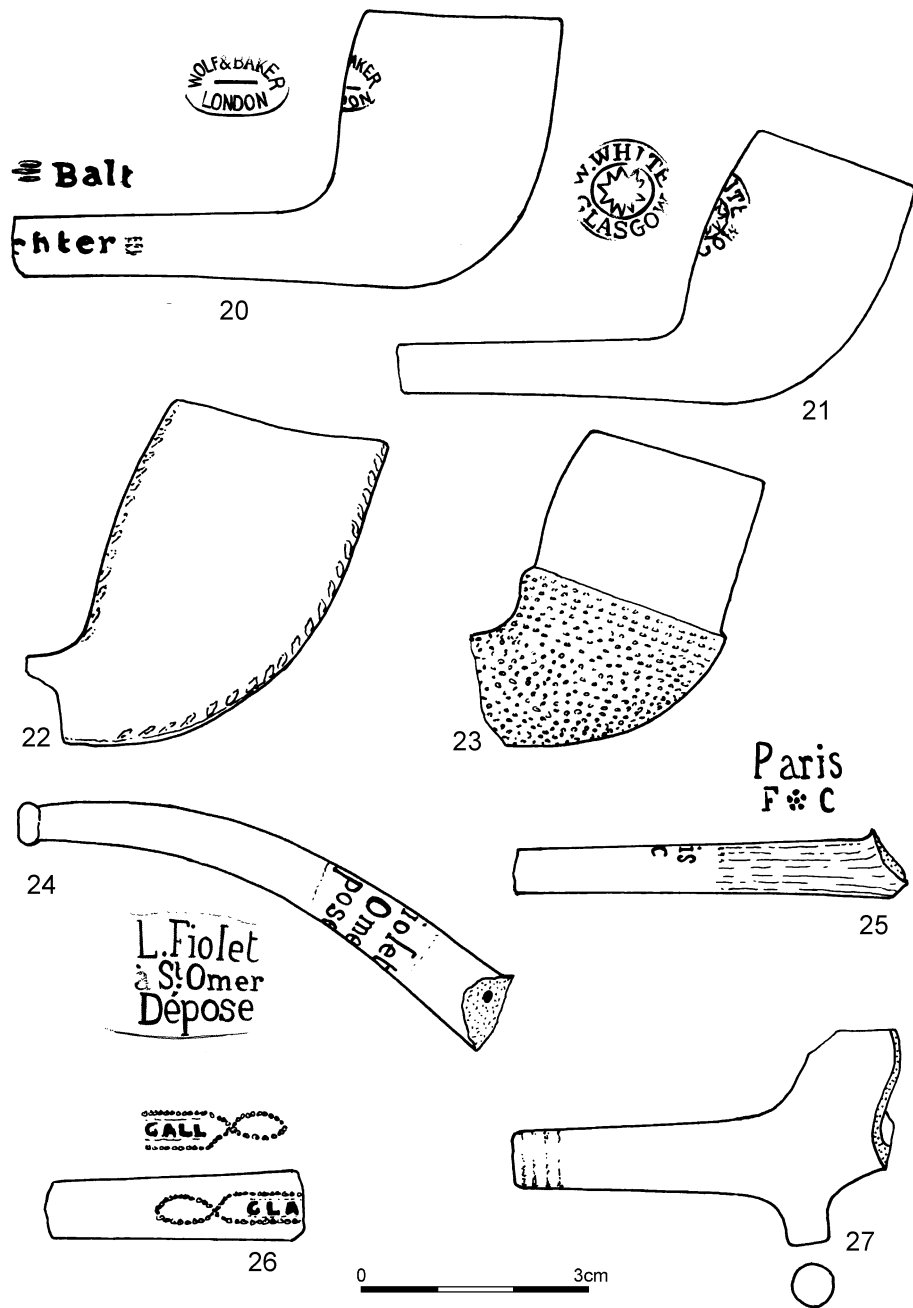
All of the marked, decorated or more complete bowls recovered from the Williamson Tunnels have been illustrated. The illustrations are shown at life size.



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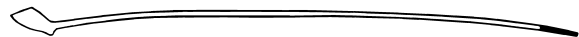
48



- 1 Transitional bowl of c1680-1720 with a large found heel on the sides of which are slight striations, reminiscent of the ridges found on Chester pipes at this date. Rim is cut and wiped but not milled. Stem bore 6/64'.
- 2 Plain spur form of c1810-1850, very similar to Fig 3 below. Probably from a long-stemmed pipe. Stem bore 4/64'.
- 3 Plain spur form of c1810-1850, very similar to Fig 2 above. Probably from a long-stemmed pipe. Stem bore 4/64'.
- 4 Plain spur form of c1810-1850. Probably from a long-stemmed pipe. Stem bore 4/64'.
- 5 Spur bowl with leaf decorated seams, c1810-1840. Probably from a long-stemmed pipe. Stem bore 4/64'.
- 6 Spur bowl of c1840-1860 with the makers' name 'BIRCH / RAINFORD' (almost certainly J. Birch) moulded in relief on the bowl. Probably from a long-stemmed pipe. See text above for discussion. Stem bore 4/64'.
- 7 Spur bowl with leaf decorated seams and fluted decoration, c1840-1870. Probably from a long-stemmed pipe. Stem bore 4/64'.
- 8 Plain spur form of c1840-1870. Probably from a long-stemmed pipe. Stem bore 5/64'.
- 9 Plain spur form of c1840-1870. Probably from a long-stemmed pipe. Stem bore 4/64'.
- 10 Thick-walled bowl in an 'Irish' style with a full band of hand-applied milling at the rim, c1840-1870. Could have had either long or short stem. Stem bore 4/64'.
- 11 Spur bowl of c1840-1870 decorated with a ship and anchor design. Stem bore 4/64'.
- 12 Mouthpiece fragment of c1840-1870, probably from a short-stemmed pipe. The stem becomes wide and oval in section with a simple rounded tip. Stem bore 4/64'.
- 13 Plain spurless bowl of c1850-1870, probably from a short-stemmed pipe. Stem bore 4/64'.
- 14 Plain spurless bowl of c1850-1870, probably from a short-stemmed pipe. Stem bore 4/64'.
- 15 Spurless bowl of c1840-1850, decorated with a Liver bird facing the smoker.
- 16 Spurless bowl of c1850-1870 with fluted decoration, probably from a short-stemmed pipe. Stem bore 4/64'.
- 17 Spurless bowl of c1850-1870, with the incuse stamped mark 'DUBLIN' facing the smoker. This indicated the style of the pipe, not its place of manufacture. Probably from a short-stemmed pipe. Stem bore 4/64'.
- 18 Stem with the incuse moulded mark 'GARIBALDI / PIPE' within a relief moulded border. This was a pattern name for the style of short-stemmed pipe, which dates from c1850-1870. Stem bore 4/64'.
- 19 Complete cutty pipe with a nipple mouthpiece, c1850-1870. Stem bore probably 5/64'.
- 20 Spurless bowl of c1850-1870 with the pattern name for this short-stemmed pipe,

‘Baltic Yachter’, incuse moulded on the stem between relief moulded dashes. The maker’s name, ‘WOLF & BAKER / LONDON’ is incuse stamped on the bowl (National Catalogue Die No 1763). Wolf and Baker of Sambrook Street, near Basinghall Street in London registered the design for a ‘pipe socket’ in February 1856. They may have been tobacconists who had this pipe made for them rather than actual pipe manufacturers themselves.

- 21 Spurless pipe with the incuse stamp ‘W. WHITE / GLASGOW’ on the bowl (National Catalogue Die No 1764). This firm operated from 1806-1955 but this piece probably dates from c1850-1870.
- 22 Unusually large and heavily built bowl of c1840-1870 with leaf decorated seams. Stem bore just over 4/64’.
- 23 Bowl modelled in the form of an acorn from a short-stemmed pipe, most likely c1880-1920 or later. Stem bore 6/64’.
- 24 Short, curved stem made by the French firm of Fiolet in St Omer, who operated from the late eighteenth century until the 1920s. This piece probably dates from c1850-1870. Stem marked with an incuse stamp. Stem bore 5/64’.
- 25 Part of a short pipe of c1850-1870 with the incuse stamped mark ‘Paris / F * C’ across the stem. This mark can be attributed to Francis Cretal of Rennes, who sometimes used a Paris mark on his pipes. Stem bore just over 4/64’.
- 26 Stem fragment with part of a McDougall mark from Glasgow incuse moulded within a relief border. This firm operated from 1846-1967 but this piece probably dates from c1850-1870. Stem bore 4/64’.
- 27 Part of a central European porcelain pipe, most likely of c1840-1870, with a glazed surface. No decoration survives but there is a trace of blue on the socket suggesting that it was probably painted originally.



Review: ‘Ebenezer Church: Clay Tobacco Pipe Manufacturer of Pentonville, London’

Transactions of the London and Middlesex Archaeological Society, **60**, 2009, 225-248, by Peter J. Hammond.

This comprehensive account of an important London pipe-maker is greatly to be welcomed. Peter Hammond has combined a detailed study of both public and private documentary sources with an extensive knowledge of the pipes produced by the firm including those in his own collection. The result is one of the best accounts of a single London maker ever written.

Ebenezer Church came from a family of carpenters but in 1856 his marriage to Sarah Ford brought him into a well-established pipe-making business. In 1861 he is still listed

as a joiner, but by 1866 is referred to as a pipe-maker, taking over the business formally in 1867. In addition to 26 pipe designs registered in the 1870s and 1880s, two important documents, a Pattern Sheet and a Price List, both produced during 1879*, allow a detailed account of his products to be presented. Six details from the Pattern Sheet are presented together with a very reduced version of the whole thing. These drawings give a clear overview of the range and quality of his pipes. Two colour photographs of 16 Church products in the Hammond Collection add considerably to the reader’s appreciation of this, though the identification of specific surviving pipes on the Pattern Sheet is left to him.

After Ebenezer’s death in 1886 his wife Sarah actively continued the business until her own death in 1893 (she actually registered three new designs in 1890), after which the business was sold in 1894. The Auction poster is wonderfully detailed and provides a virtually complete account of what was involved in a pipe-making business. Despite the sale Ebenezer’s son, Ebenezer John, continued to work as a pipe-maker until the 1920s at another site in Pentonville.

Two negative points. First, the order in which the material is presented is quite confusing. The information about pipes made by Church is inserted into the middle of the account of the history of the family and workshops. At the centre of this section is a concordance of all the named pipe designs issued by him. This list, at least would have been much better placed as an appendix, so that the account of history of the factory and its products could flow more coherently.

Secondly, there is not enough information about all of the sources presented. From the acknowledgements it is clear that the key Pattern Sheet is in private hands, but the whereabouts of many of the other published figures, described variously as ‘surviving’ or ‘recently come to light’, is unclear. Where are the four photographs of the family from the 1850s and 60s (Figs. 1 to 4), the ‘surviving Price List dated May 1879’ (Fig. 14), the box label used by Ebenezer Church (Fig. 15) or the circular letter issued by Sarah Church in 1886 following her husband’s death (Fig. 19)?

Despite these relatively minor grumbles the whole article is a splendid synthesis of information from many sources and a triumph for the author’s perseverance and detailed knowledge of the nineteenth-century industry in London. The publication of his parallel work on the more important figure of Charles Crop is anxiously awaited.

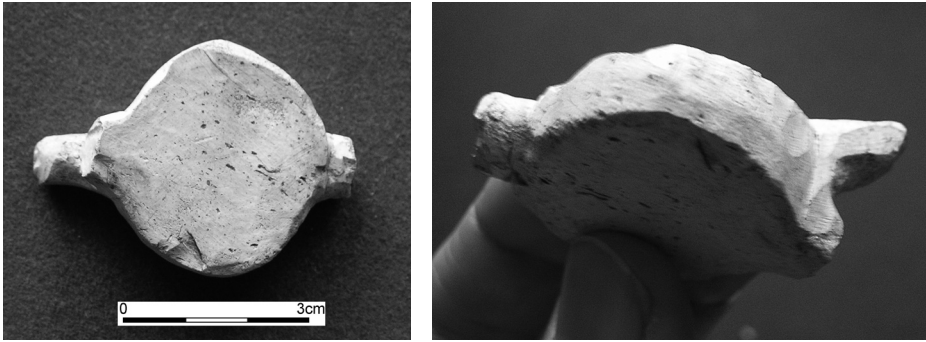
Peter Davey
Close Corvalley
9 January 2011

[*Editor’s Note: See p10 above for a suggested re-dating of the pattern sheet to 1881]

Help? Mystery Object in Pipe Clay

by Elke Raemen
Finds Officer, Archaeology South-East

Can anyone help with the identification of a mystery object made from pipe clay? The object (see below) is from an unstratified deposit and was found during a watching brief in Sandwich, Kent. The clay pipe fragments found from the site were mainly from the seventeenth century, but the pottery recovered from the site goes right through to the nineteenth century.



The single short protrusion appears to be finished/full length. The double protrusions on the other side of the disc appear to be broken. The surface appears to have been knife-trimmed. Any ideas or suggestions would be welcome.

My email address is e.raemen@ucl.ac.uk



On the Manufacture of Tobacco Pipes

by David Higgins

The following article has recently come to light giving an account of the production of clay tobacco pipes in the first half of the nineteenth century. The article was originally published in London on pages 111-112 of the *Saturday Magazine* for the 19th March 1842. A full copy of the magazine has been digitised by the Google Books and can be viewed for free online, but the section on pipemaking has been reproduced here for the benefit of the membership: -

will generally fill the mould, in which the clay is about to be placed, so accurately, as to leave but a trivial portion of surplus clay to be afterwards taken off. These rolls, however, are not placed in the moulds at once, but are allowed to harden, sometimes for a day or two, until they become sufficiently dry for the purpose. They have now to undergo a process which calls for considerable skill and address on the part of the workman, and which can only be satisfactorily accomplished after long experience. This is the boring of the stem by introducing an iron needle. For this purpose the roll is taken between the two fingers, which follow the point of the needle as it is gently pushed forward by means of its wooden handle. The needle has a circular enlargement near the point, which is oiled, and can be felt through the clay, and which renders the operation somewhat less difficult.

The pipe is now ready to be placed in a folding brass or iron mould, channelled inside of the shape of the stem and bowl, and capable of being opened at the two ends. This mould is formed of two pieces, each hol-



TOBACCO-PIPE MOULD

lowed out like a half pipe, and cut lengthwise, so as, when brought together, to make the exact space for one pipe. In one side of the mould there are small pins, and in the other, holes corresponding with them, by means of which the two parts are fitted together with precision.

The workman lays the pipe, with the wire remaining in it, into the groove of one part of the mould, and taking the other part, brings the two smartly together and unites them by a clamp or vice. A lever is now brought down, which presses an oiled stopper into the bowl of the pipe, while it is in the mould, forcing it

ON THE MANUFACTURE OF TOBACCO-PIPES.

SOME of the most insignificant articles in daily use are invested with considerable importance, when we regard the extent to which they are manufactured, and the employment thus given to a great number of persons; or when we consider the curious and interesting processes through which they pass ere they reach us in their familiar and useful form.

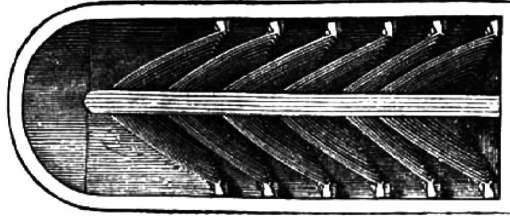
The manufacture of tobacco-pipes is a branch of the potter's art, which thus acquires importance from the great demand for the article and the methods employed in producing it. Perhaps these methods may not be known to the generality of our readers; we shall therefore attempt to describe them. The clay of which tobacco-pipes are made is obtained chiefly from the island of Purbeck, in Dorsetshire, and is valuable on account of its extreme whiteness. Teignmouth, in Devonshire, also furnishes a fine clay employed for this purpose. Much diligence is necessary in purifying the clay from all extraneous matters, before it is used for the purposes of the manufacturer. It is therefore thrown into large pits of water, and softened, the mixture being well stirred up, that the stones and coarse matter may be deposited; the clayey mixture is then poured off into another pit, where it subsides and deposits the clay. The water is drawn off as soon as it is clear, and the clay at the bottom is left sufficiently dry for use. The clay is now spread out and beaten with iron bars to temper and to mix it, and when the purification is fully accomplished, the workman, from time to time cuts off small portions, each sufficient to form one pipe, and after kneading them thoroughly upon a table, rolls them out as nearly as possible to the form and size of a pipe, and sticks a small lump to the end of the cylinder to form the bowl. If he is an experienced workman he will make a very near approach to the proper dimensions, and

down sufficiently to form the cavity; the wire being at the same time thrust backwards and forwards, so as to pierce the tube completely through. The wire is now withdrawn, the jaws of the mould opened, the pipe taken out, and any redundant clay removed with a knife.

The pipes are now again allowed to dry for a day or two, after which they are rubbed with an appropriate horn instrument, which is adapted for smoothing and perfecting the bowl. The stems are also bent into the desired form, or the pipe is placed a second time in the mould that any imperfections may be remedied. The last polish is given by rubbing them with flints, bored with holes, some of which are of the diameter of the pipe, while others are large enough to admit the bowl. So rapid and easy of accomplishment are all these processes, that a clever moulder will furnish 3500 pipes in a week. After the last polishing, the pipes are conveyed to the baking-kiln, the construction of which must next be described.

A tobacco-pipe kiln should diffuse the heat of the fire in an equal manner to every part of the interior, while it excludes the smoke of the fire. The kiln is therefore built of brickwork, in a cylindrical form, the top forming a dome, and the chimney rising to a considerable height in order to promote the draught. The inside is lined with fire-brick, and at the bottom is a circular fire-place. Over this fire-place stands the large crucible, or *sagger*, in which the pipes are to be baked. The

construction of this crucible is ingenious: the bottom is composed of a great many fragments of pipe stems, radiating from the centre; these are coated at the circumference with a layer of clay. A number of bowls of broken pipes are inserted into this clay; and in these, other fragments are placed upright to form the sides of the cylinder. The dome of the crucible is formed in the same lath-and-plaster way with broken pipes and clay; and so also are some projecting ridges on the outside. This method of making the crucible is not a mere economic arrangement for the employment of old materials, but is preferable to any other mode on account of the



Tobacco-pipe crucible.

by it, at the same time that the strength is so great as to render it little liable to split asunder. Inside the crucible a pillar of clay is placed in the centre, and six horizontal ledges are left at equal distances round the sides. Upon these ledges the bowls of the pipes are arranged, while the stems are made to lean against the central pillar. The crucible is capable of containing in these six divisions fifty gross of pipes, and if the heat of the

furnace is properly kept up, these will be sufficiently baked in seven or eight hours. Between the crucible and the lining of the kiln, a space of about four inches is left all round for the circulation of the flame, only interrupted at intervals by the projecting ridges on the outer side of the crucibles, which form so many flues for the direction of the heat. The well-known property of tobacco-pipes of adhesiveness to the tongue, is owing to the affinity which the clay has for water; a quality which is much increased by the baking process.

The tobacco-pipes of Natolia, in Asiatic Turkey, are prized above all others: They are made of *meerschauum*, a somewhat plastic magnesian stone, of a soft greasy feel, which is softened in water previous to the manufacture, and which becomes very hard and white in the kiln.

There is an extensive manufacture of tobacco-pipes carried on in Holland, whence large quantities are exported annually. The Dutch are indebted to England for their first knowledge of this art; and in some of the most extensive pipe-works, the principal working tools are still known by English names.

This article is of interest since it gives a good account of the manufacturing process that must have been based on a visit to an actual factory. There is some slight confusion over the making of the 'rolls', since they would have been made in one piece rather than having had a separate piece of clay added for the bowl, which would not only have been inefficient but also caused a weakness at the junction. Likewise, the moulds were not actually hinged, but fitted together using guide pins to ensure that they were aligned properly, and the pipes would not have been placed back in the moulds for a second time, since they would have already started to shrink in drying and would not fit properly. But apart from these minor points, the writer has given some useful detail about the process. It is interesting to note, for example, that he used the terms 'rolls' and 'stopper', which were still being used in Gordon Pollock's factory 150 years later.

Other points are of interest in that they do not appear to have been recorded elsewhere, for example, the use of horn tools for finishing the pipes and shaped flints for polishing them. There is a good description of the form and construction of the 'crucible' or 'sagger' for firing the pipes in (what we would now call the 'muffle') and figures showing that a good moulder would make 3,500 pipes in a week while the kiln would hold 7,200 pipes (i.e., two moulders would fill the kiln in a week). Finally, it is interesting to note that there was a clear tradition that English pipemakers had founded the Dutch pipemaking industry, as a consequence of which the principal tools were known by English names. This is something that has also been suggested by later writers and is supported by both documentary and artefactual evidence.

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 pipemakers (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 pipemakers 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 pipemakers from Yorkshire and enquires relating to the National Pipe Archive).

National Pipe Archive: The National Pipe Archive (<http://www.pipearchive.co.uk/>) 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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