

SOCIETY *for* CLAY PIPE RESEARCH



NEWSLETTER

79



Spring/Summer 2011

## SOCIETY FOR CLAY PIPE RESEARCH

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## Editorial

*by Susie White*

Two major events so far this year. First, our President, Gordon Pollock, was 97 in May, so on behalf of the Society I'd like to wish him a rather belated, but very happy 97th birthday. Second, we have finally launched a new website for the Society. It can be found at <http://www.scpr.co/>. We hope to add more information over the coming months.

There are lots of very interesting papers and notes in this issue. We haven't quite manage to cover all five continents, but it's not far off, with papers on pipes from America, Canada, England, France, Ireland, Scotland and Thailand. Everything From pipes smoked by migratory fishermen in Red Bay, Labrador, to those smoked at a fancy dinner in New York. A little closer to home there are pipes from a pub group in Liverpool and even evidence of a seventeenth-century pipemaker from Rainford who got a bit carried away with his stamp!

Towards the end of this issue we have a couple of pages packed with Society news - lots of information that could not be included in this editorial. So be sure to read the Society News section on page 55 and check out the list of new members who have joined our ranks since 2010; their details appear on page 54.

A reminder that our annual conference is to take place in York this year at the Priory Street Community Centre on Saturday 10th September. On the Saturday a range of papers will be presented with the morning session focussing on pipes and pipe making in and around York. The afternoon will be devoted to pipes from elsewhere followed by our AGM. Pete Rayner, who has been a member of the Committee for a number of years now, has decided to stand down from his post. The present Committee are happy to carry on as they are, but if anyone would like to put themselves forward to replace Pete, please let me know before the AGM in September.

On Sunday the 11th there will be a guided walking tour of York ending up at the Hungate Dig, where the dig director has offered to give us a special tour of the archaeological site. A booking form for the conference is included with this issue so if you'd like to come along, be sure to send it back to me as soon as possible together with your conference fee (£15 per person, which includes lunch). Further details about the conference can be found on our new website at <http://www.scpr.co/>

Finally, I am grateful to all those members who responded to my plea for material earlier this year. Without your contributions there would not have been an issue to send out. Please do keep the material coming in.

## Clay Tobacco Pipes from the Coach and Horses, Liverpool (SJ 362 909)

*by David A. Higgins*

### Introduction

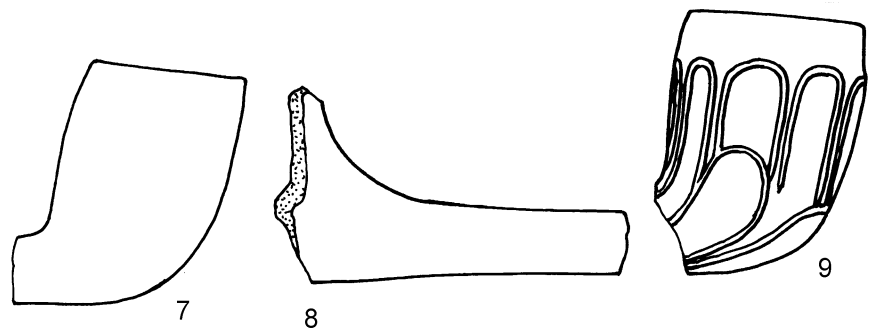
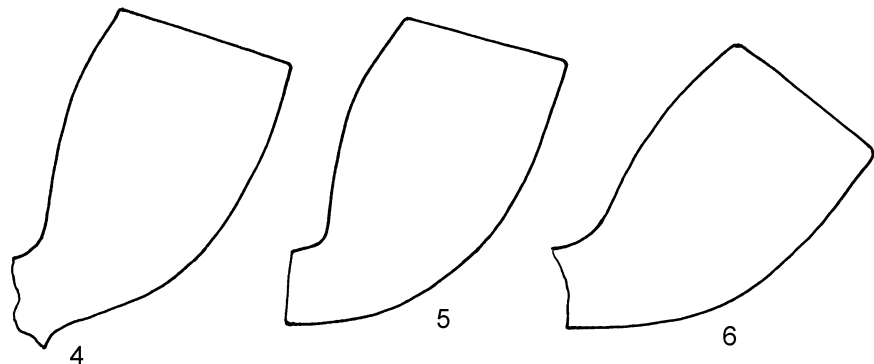
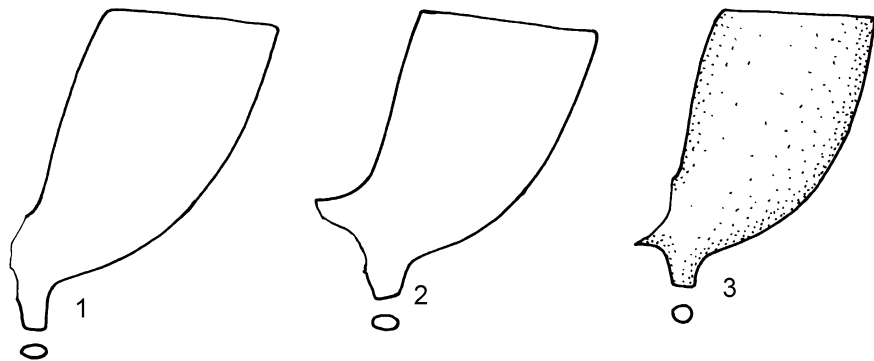
This paper describes and discusses a group of 56 clay tobacco pipe fragments that were discovered beneath the floor of the bar at the Coach and Horses pub on the corner of Low Hill and Kensington in Liverpool (SJ 362 909). The pipes were examined on 11 March 2004 at the Williamson Tunnels Visitor Centre, where the finds are now stored.

### The Pipes

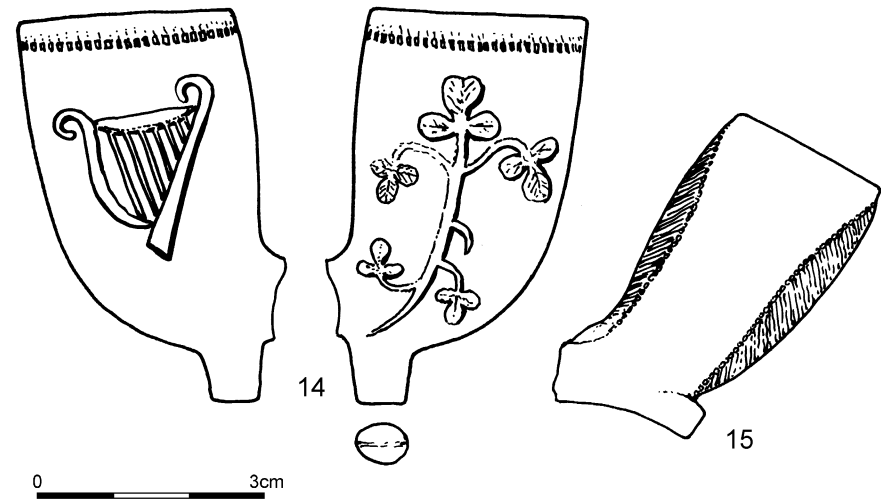
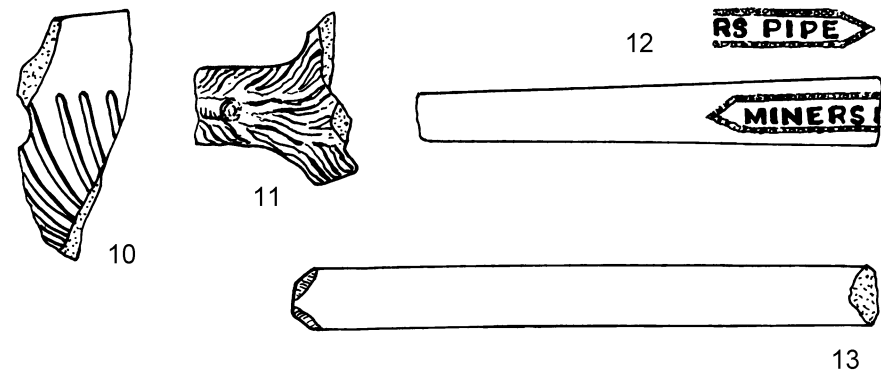
The pipes themselves were discovered beneath the bar floor of the Coach and Horses pub during building works. It is not clear whether these finds accumulated over a period of time or whether they represent a sealed deposit dating from a previous phase of building works. The group recovered comprises 16 bowls, 38 stems and 2 mouthpiece fragments. There are 10 more or less complete bowls, all of which have been illustrated, together with the other more diagnostic fragments (Figs. 1-15).

In general terms, all of the pipes are of types that would have been current during the second half of the nineteenth century. A lot of the stems clearly came from long stemmed or 'churchwarden' types of pipe. One of the stem fragments survives to a length of 198mm and the complete pipe was clearly much longer originally. There are four stems with traces of a thin, pale greenish-yellow lead glaze on them, which would have formed part of the mouthpiece coating. These would all have been long-stemmed pipes and shows that this style of pipe was popular at the pub. It is not clear, however, whether this reflects the date of the deposit or a preference for smoking long-stemmed pipes at the pub in the evening as opposed to shorter stemmed pipes during the day at work.

A variety of bowl forms is represented in the group, including both those with spurs (e.g., Figs. 1-4) and those without (e.g., Figs. 5-9). Some of the pipes have plain bowls (Figs. 1-8), while others are decorated (Figs. 9-11 & 14-15). One of the bowls has thick walls and moulded milling at the rim (Fig. 14). This is an Irish style bowl, complete with harp and shamrocks on the bowl, but this was a popular style and so this example could have been made anywhere. All of the pipes exhibit typical styles of bowl and decoration for the period and show that a wide range of pipes was being used at the pub. None of the pipes has a makers mark on it, but almost all are of types that were probably produced locally. The one possible exception is bowl made of red clay (Fig. 3). Most of the local manufacturers did not use red clay, but it was more



**Figures 1 to 9:** Pipes from the Coach and Horses, Liverpool (drawn by Susie White; inked by the author).



**Figures 10 to 15:** Pipes from the Coach and Horses, Liverpool (drawn by Susie White; inked by the author).

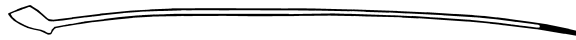
common amongst the large Scottish firms and so this example may well be an ‘import’ from there. One stem has the pattern name ‘Miners Pipe’ moulded in incuse lettering within a relief-beaded border on each side of the stem (Fig. 12). Another stem (Fig. 13) has got some abraded facets at one end, where it has either been smoothed for reuse in a broken state or used like a stick of chalk for doodling.

Although it was an important pipe production and trading centre, very little work has been done on the pipes that were actually made and used in Liverpool. The Coach and

Horses assemblage is a relatively small group and without any makers' marks on the pipes recovered. Despite this, the pipes recovered still make a valuable contribution to our knowledge of the pipe styles that were being made and used in Liverpool during the second half of the nineteenth century.

### Acknowledgements

The author is particularly grateful to Dave Bridson at the Williamson Tunnels Heritage Centre for recovering these pipes and allowing access to them for study and to Dr Susie White for preparing the original pencil drawings from which the finished versions have been inked.



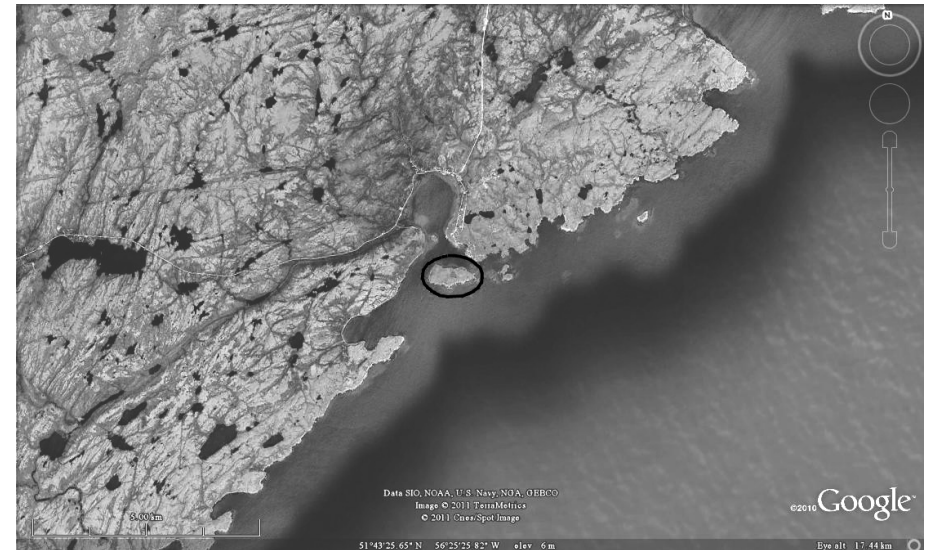
## Smoking Pipes of the Nineteenth-Century Migratory Fishery in Red Bay, Labrador, Canada

*by Arthur R. Clausnitzer Jr.*

### Introduction

Starting in 1977 and running fifteen years, the excavations on Saddle Island in Red Bay, Labrador (Fig. 1) uncovered significant evidence of several different and distinct historical occupations. Beginning with Basque whalers in the mid-sixteenth century, these occupations persisted in a disjointed fashion into the current era. Among the many thousands of artifacts recovered were nearly seven hundred fragments of clay smoking pipes dating from the mid-to-late nineteenth century. During this time period Red Bay was utilized as a summer fishing site by residents of Newfoundland (Burke 1991).

The pipe fragments left behind by these migratory fishermen offer an opportunity to examine the socio-economic status, consumption patterns, and patterns of supply and procurement for a group which was very much at the fringe of their society. As a consequence of the nature of the migratory fisheries and the distance that separated Red Bay from the shipping ports in Newfoundland, the participants would have had limited access to goods. This in turn would have influenced the way in which goods were used and reused, which should be reflected in the archaeological record.



*Figure 1: Google Earth image of Red Bay, Labrador. Saddle Island is circled.*

### Historical Background

Red Bay and Saddle Island have been utilized by humans since prehistory. Historical occupations include Basque whalers in the sixteenth century, French traders in the early eighteenth century, English sealers in the late eighteenth century, and Newfoundland migratory fishermen in the mid-to-late nineteenth century (Burke 1991; Tuck 1984; Tuck and Grenier 1989). The migratory fishery started in part due to the increase in population in Newfoundland in the early nineteenth century, which in turn put increased pressure on the fisheries and other resources in Newfoundland. For these fishermen it had simply become a choice between poverty or summer migration (Burke 1991, 17).

Existence at Red Bay depended on the ability of the fishermen to acquire necessary goods. Merchants, primarily from England and St. John's, Newfoundland, controlled the availability and access to goods. Most of the trade done in the region was on the barter or 'truck' system. Under the truck system a merchant would advance a fisherman supplies and equipment equal in value to half their projected catch for the season. Upon his return in the fall the account would be balanced, and any surplus could be exchanged for winter supplies. This system greatly influenced the type, quality, and quantity of goods the fishermen carried with themselves as they moved back and forth between summer fishing sites and winter habitations.

## Analysis

In order to facilitate analysis of the artefact assemblage it was necessary to sort the artefacts according to which area of the site they were recovered from. They were then further sorted into three categories, labelled ‘stems’, ‘bowls’, and ‘other’.

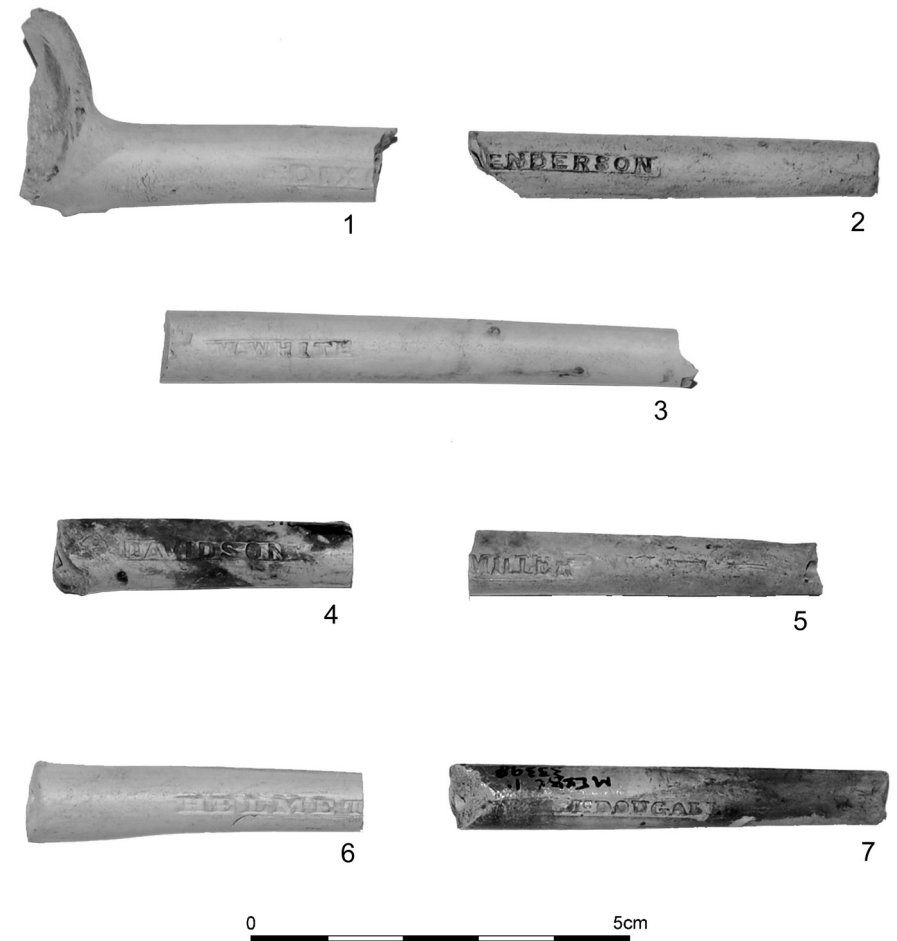
Stems were any fragment of a pipe recognizable as a stem piece, which was determined by the presence of a recognizable bore. Bowls were any intact or mostly intact bowls, plus any stem fragment with a recognizable heel or spur as they represent a single bowl (Fig. 2). Other consists mostly of bowl fragments and other fragments that may have been stems, but which do not have a recognizable bore. Approximately 661 clay pipe fragments were counted in the assemblage. Of these, 71 are bowls, 232 are stems, and 358 are listed under the “other” category. Due to the highly fragmented nature of this last category they were deemed unsuitable for this analysis and set aside.



**Figure 2:** Clay pipe bowls from Red Bay, Labrador. Bowl on bottom left has been modified to accept a new stem.

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Not surprisingly, a majority of the makers’ marks (Fig. 3) come from Scottish manufacturers in the Glasgow area. The two most represented firms are McDougall and W. White. Also present is a single Davidson pipe. The McDougall, W. White, and Davidson firms were the top exporters of clay pipes in the mid-to-late nineteenth century, and W. White and McDougall pipes are among the most commonly recovered artifacts on nineteenth-century sites in North America (Walker 1983, 12).



**Figure 3:** Marked stems from Red Bay, Labrador. Present are McDougall, W. White, and Davidson of Glasgow, Dixon and Henderson from Montreal, and Miller from Liverpool. Additionally, one fragment is marked ‘Helmet’ and is believed to be a McDougall pipe.

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Besides the Scottish pipe makers, firms from England and Quebec are also present in the collection, though in significantly smaller numbers. The Henderson and W. H. Dixon firms of Montreal and the firm of David Miller in Liverpool are represented by one pipe each. With Atlantic ports such as St. John's being the largest source of supplies for the fisheries it is no surprise that the Glasgow firms dominate the collection. The presence of a Liverpool maker also indicates trading links with that area of England.

Despite the theoretical advantages when competing in the North American market, the Montreal pipe industry rarely gained any dominance outside of the immediate Montreal area (Walker 1983, 22). It is likely that the Montreal pipes were acquired by secondary trade with fishermen and merchants who originated from Quebec and who also operated along the Labrador coast (Burke 1991, 24).

The stem:bowl ratio is calculated as a means of determining the intensity and nature of smoking pipe use (Richie 1983, 106). The average ratio for a nineteenth-century site has been suggested to be between 1.5:1 and 2:1 stems to bowls (Bradley 2000, 127). The stem:bowl ratio for Saddle Island, however, is 3.27:1, nearly twice this average. This represents the highly transitory nature of the Red Bay population during this time period. Living far from sources of replacement smoking pipes and being a migratory population, the fishermen retained usable bowls longer, resulting in increased stem attrition. As a result more stem fragments were created from each pipe, therefore creating a higher number per bowl than a sedentary population with a steady supply of new pipes would have. Furthermore, bowls which were still usable were likely taken with the fishermen when they departed at the end of the season.

The site was then broken down into excavation areas and the stem:bowl ratio calculated for each area (Fig. 4). In Area M the ratio is 7.64:1. This area has been interpreted as one of the primary trash pits used by the migratory fishermen (Tuck 1989, 218). Area H has a stem:bowl ratio of 3.11:1. There is no interpretation for what this area was used for, but the ratio suggests that while it was used quite a bit that use did not involved extended, intensive occupation. The most likely possibility is as a secondary trash pit.

	Area C	Area G	Area H	Area K	Area L	Area M	Area N	Unknown	Total
<b>Stem</b>	22	16	28	2	8	106	7	43	232
<b>Bowl</b>	19	18	9	2	0	14	0	9	71
<b>Ratio</b>	1.16:1	0.89:1	3.11:1	1:1	-	7.57:1	-	4.78	3.27:1

*Figure 4: Number of Stems, Bowls and stem:bowl ratio by excavation area.*

In Areas C and G the stem:bowl ratios are almost 1:1. Bradley (2000, 127) suggests that this ratio is caused by a sedentary smoking population located close to its source of new pipes. This certainly does not describe the Red Bay population, however Area G contains the remains of a dwelling and Area C is probably a shore station for the processing of fish (Burke 1992, 1; Tuck 1985, 224). Both areas would have been relatively restricted in size and very likely located close to the stores of supplies the fishermen brought with them, which would have contributed to the low stem:bowl ratios. Additionally, the exceptionally low ratio in Area G is probably due to fragments from the dwelling being swept up and discarded in the Area M trash pit.

Use-wear marks were found on seventeen fragments. Nine possess teeth marks suggestive of heavy use, while seven appear to have been whittled to form new mouth pieces. Finally, an almost completely intact bowl appears to have been modified to accept a new stem. In addition to the use-wear marks, nineteen of the pipe bowls have heavy staining, again suggesting prolonged use.

The presence of teeth marks and the heavy staining on the pipe bowls is proof that most of the assemblage was created through use and discard, not incidental damage. The reworking of stems into new mouthpieces and the modification to the bowl to accept a new stem supports the belief that the inhabitants of the site could not easily replace broken pipes due to the dependence on distant sources of supply and the relatively poor economic position of the fishermen and their families. It is also solid evidence for pipes being used for extended periods despite continuous stem attrition.

## Conclusion

The structure located in Area G at Saddle Island represents the summer home of a migratory population, one that was dependent on merchants from as far away as St. John's, Newfoundland, as their source of supplies and the results of each year's fishing to be able to pay for them. As a result this population was generally poor and had limited choice in the goods that they could obtain and afford. These factors would have directly contributed to use and disposal patterns - patterns which are reflected in the archaeological record.

Inexpensive, disposable, and extremely popular, clay smoking pipes are among the most ubiquitous of artefacts uncovered on historic sites. Under-utilized for many years, a careful examination of these artefacts can shed light on trade patterns and the socio-economic position of the person or group which discarded the item, and the fishermen at Red Bay are no exception. This site is an excellent case study in the use of smoking pipes in archaeological studies. These artefacts show that the fishermen concentrated their activities in a few areas, were forced to reuse bowls for much longer

than usual despite continued stem attrition, and had limited access to new pipes.

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## A Cambridge Burns Cutty pipe

by Craig Cessford

In recent years archaeological excavations in Cambridge by the Cambridge Archaeological Unit have produced several pipes with the stem mark A-CLEEVER / BURNS-CUTTY-PIPE, one of which had a type 29 bowl dated c1850-1900 (Oswald general typology; Oswald 1975). These pipes were manufactured by Anne Cleaver/Cleever, who was born in Worcester c1818 and married Thomas Cleaver, who had been born in Loughborough c1818. The couple were living in Coventry in 1837, but had moved to Newmarket Road in Cambridge by 1839. Thomas died in the last quarter of 1858 (FreeBMD.org.uk) and Anne is listed in Kelly's Directory of 1864 as working at No. 97 Newmarket Road. Ann Cleaver was buried on the 21<sup>st</sup> of January 1864 and pipes marked A Cleever can probably be dated quite closely to 1858-1864, as Anne does not appear to have marked pipes with her name whilst her husband was still alive. Anne is known to have produced several types of marked pipe, but her Burns Cutty pipes have not previously been recognised and there is no evidence for any other Cambridge makers producing Burns Cutty pipes.

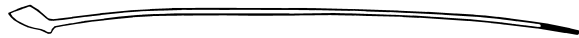


Figure 1: Burns Cutty pipe produced by Anne Cleaver c1858-1864, from Castle Street, Cambridge.

The name Burns Cutty refers to the poem of 1790 by Robert Burns, where the farmer Tam O'Shanter names one of the witches Cutty Sark after her short (cutty) petticoat or shirt (sark). Type 29 pipes have a relatively small bowl with a short stem, which is why they were known as Cutty pipes. Cutty pipes were supposedly favoured by manual workers, as they could be held in the mouth whilst working. This idea is supported by the fact that these pipes have generally been recovered from building related deposits, such as the fills of construction trenches, rather than dumps of domestic debris.

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## Tyneside Pipemaking in 1878 and the Elusive 'J. Higgins'

by Dennis Gallagher and Peter Hammond

The article below, from *The Newcastle Courant* of 28<sup>th</sup> June 1878, reports on the perceived decline in pipemaking on Tyneside in 1878. There had been a world-wide trade depression since the mid 1870s with many employers imposing drastic cuts in wages (Hammond 1988, 18). This depression deepened later in 1878 and included the spectacular collapse, in September, of the large City of Glasgow Bank, in a scenario familiar to the present reader. The article reproduced below gives both a remarkable picture of the inside of an 'old-fashioned' small workshop, as opposed to the larger factories, and the changes in production of these small makers in the face of competition.

### ***Decaying Trades: Local Tobacco Pipe Makers***

*The manufacture of tobacco pipes was once a very important and extensive branch of industry in the North of England, but the large quantity of fancy and ornamental pipes of all kinds imported from the continent or sent from Scotland has had the effect of materially reducing the trade in England, especially in the North, where it is now chiefly confined to the supply of plain pipes, short and long, for this neighbourhood. At Liverpool and Manchester and London there is still a large quantity of pipes made both of old and new-fashioned descriptions, for home trade and exportation. In Newcastle the chief establishment is that of Messrs Tennant & Sons, in the Dog Bank, whose name*

*is well known to smokers. This firm does a good trade, sending pipes to all parts of the country. About half a dozen men are employed in their works, but their operations were suspended lately for about fourteen weeks, owing to a strike of their workmen over a reduction of wages. They have resumed work and when fully employed a considerable trade is done by this firm, as they enjoy, so far as Newcastle is concerned, a monopoly, having no rivals to contend with on the north side of the river. In Gateshead, the chief seat of the pipe manufactory, as is almost expressed by the name of the old street, is Pipewellgate. There are three shops in this street, and one or two more in the neighbourhood. At Hexham, where pipemaking was once a very flourishing trade, there is now only one manufacturer who carries on business. The foreign makers, such as Gambier and others, can make and sell pipes of a superior description much more cheaply than any English makers; and the general effect of their competition has been for many years to reduce the number of men employed in England; but the general prevalence of smoking still enables local makers to do a business, which though not so extensive as it was, in proportion to the increase of the population, is regular and sufficient to keep fully employed the limited number of hands now engaged in the trade in this part of the country.*

*In Gateshead, one of the largest makers is Mr J. Higgins, who carries on his business in a very old four-roomed house, No 39 and 41, Pipewellgate. It is probably as old as the practice of smoking in England. Originally a respectable mansion, it was gradually let into tenements, a portion of it being a brokers shop, and just before it was taken by the present occupant, after being condemned as uninhabitable, a blacksmith carried on his business in the rear of the premises. The ground floor consists of two rooms, one of which contains the crucibles or pots, as they are called, for containing the pipes when put into the kiln. In the other room is the kiln for baking the pipes, and in front of the window is a large flat stone upon which the pipeclay is prepared for the workmen and workwomen upstairs. Lumps of this clay, in a hard state, each piece like a small boulder, are brought from a heap in another part of the premises, and placed against the side of the kiln to be made white. They come in green, but by the application of heat are gradually whitened. They are broken with a hammer, then soaked for 24 hours, and the mass afterwards beaten and worked like putty till it is of a proper consistency for use. Each of these lumps weighs about 25lb. A cargo of clay in this state arrives every four or five months from Devonshire, ordered by a local agent, Mr Heslop of the Quayside, Newcastle, for the supply of the pipemakers of the neighbourhood. Mr Higgins takes at one time about eight or ten tons of this material which is sold at present for 32s per ton.*



*The most interesting part of the manufacture takes place in the two rooms upstairs. In one of these the master sits at a low table before a mould and a press. Opposite him sits a little boy with a mass of prepared clay on each side. He takes at once, in each hand, exactly the quantity of clay required to make a pipe, and then rolls each piece roughly into shape, placing them together in groups of a dozen. From this his employer selects one and places it in a mould, after dexterously drawing the clay of the stem around a wire: the mould is then put under a hand press, which is brought smartly down. On being opened the wire is withdrawn and there is a neat cutty pipe inside, with the name of the maker stamped on the tube, and the figure of a man rowing in a skiff upon the upper surface of the tube. The cuttings fall into a pail, and are worked up into other pipes. By a curious coincidence, the name of the maker "J Higgins" happens to be the same as that of the great rower – the champion of England, and the pipe thus manufactured has nearly, by this state, approached the state in which it is ready to be baked, and sold as the "champion pipe." Several dozen in this condition are laid on a frame to dry, before being sent downstairs, but all the pipes made, long or short, plain or fancy, "Churchwardens" or sixteens, must go through another process before they are finished for baking.*

*In the adjoining room are seated two men, engaged in moulding, and near them two women are busy finishing the pipes. They carefully smooth any marks left, perfect the perforation, and with a small stamp mark the maker's name on the bowl of each pipe. Two men are employed by Mr. Higgins; and in an average days' work, one man can turn out from six to eight gross per day – or from 36 to 48 gross per week.*

*When every other process is finished the pipes, thoroughly dried, are taken down and put in crucibles to be placed in the furnace or kilns, which will contain about 40 crucibles, the whole quantity of pipes made at once in this way being about 150 gross. These are sent out to the public-houses and tobacconists shops where orders have been taken in the employers weekly journeys. In another part of Pipewellgate are some smaller shops from which the women hawkers get their baskets supplied. The group of pipe manufactories at Gateshead is a much better sample of the old-fashioned style of pipemaking than the establishment of Messrs Tennant in Dog Bank, at Newcastle, where a larger number of men are employed than in any shop in the north of England, and where articles are manufactured worthy to compete with those of the same kind made by any foreign manufacturer. The structure of the pipe is so simple that it is not capable of much improvement, and it has varied less in all the parts of the globe than perhaps any other familiar utensil. The "machine for smoking" as old Encyclopaedias quaintly term the tobacco pipe, is made in endless variety in various countries; but there are many smokers in all classes*

*of society who prefer to every other tube the plain "cutty" or churchwarden of Tyneside make. Scotch, French, and German pipes, however, have sorely damaged the local trade, which is in a very different state from when its wares enjoyed a monopoly: and probably at no very distant date the trade will become gradually centralised in places like Liverpool and Manchester, and carried on by capitalists in premises of a more improved description than those to be found at present in the north of England.*

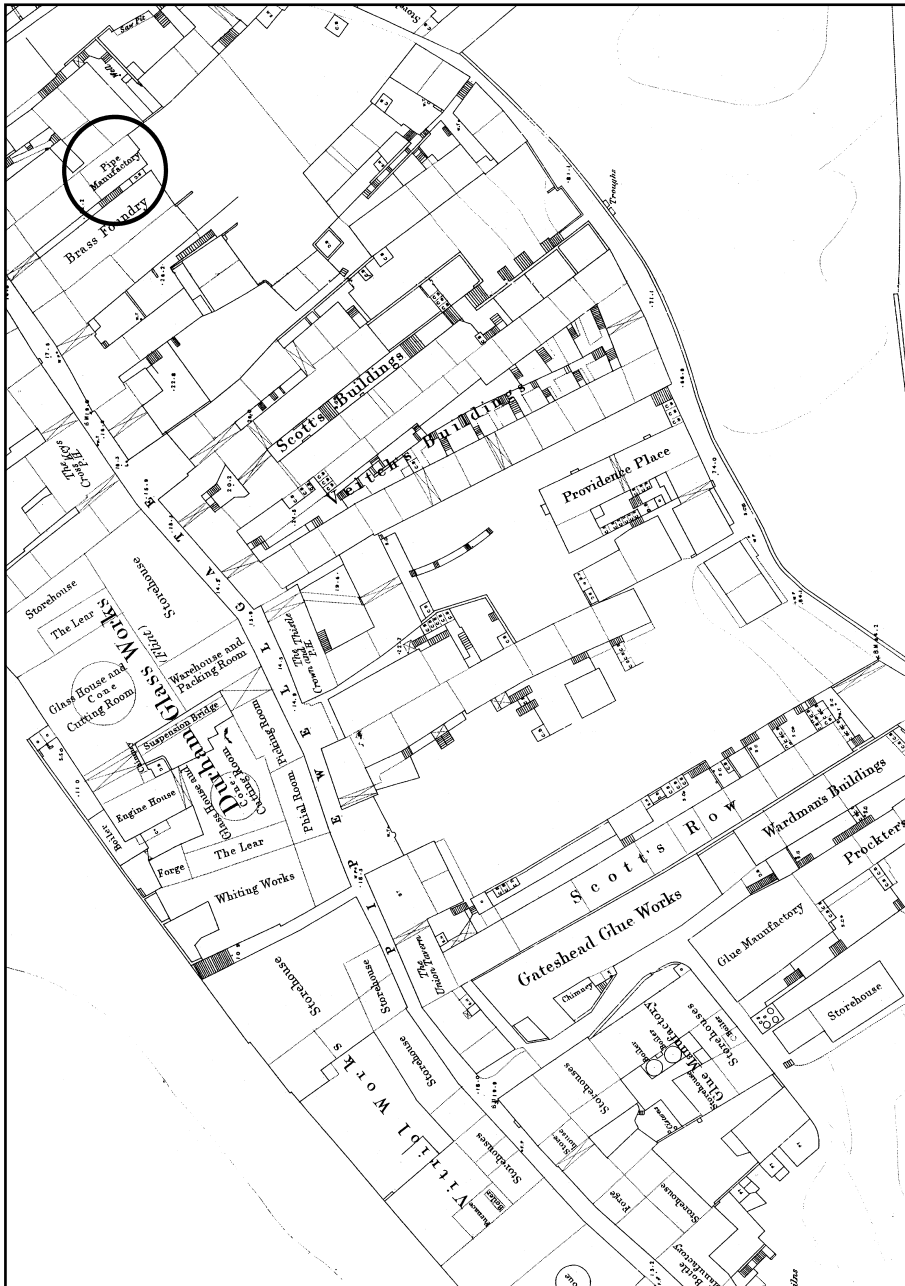
### **J. Higgins, tobacco pipe maker, Gateshead**

A number of pipe makers were operating in Gateshead during the nineteenth-century, some of whom, such as the late nineteenth-century makers Francis J Finn, George Ruddick, James Watson, John Smith, and Alexander Hamilton, characteristically marked the stems of their short 'cutty' pipes with their names. However, despite the above article stating that 'J. Higgins' marked the bowls of his pipes, no surviving examples are known to the authors – perhaps implying that they were not in production for very long.

The trade in Gateshead was centred in the old thoroughfares of Oakwellgate Chare and Bottle Bank to the east of the town and Pipewellgate to the west, just to the south of the River Tyne. As stated in the article there were at least three pipe manufactories within Pipewellgate itself at the time. Ongoing documentary research carried out by Hammond on the Gateshead pipe makers (census returns and parish registers) reveals that one of these certainly was centred in Scott's Buildings and Scott's Entry and another was at 51 Pipewellgate. Furthermore, the 1857 Ordnance Survey map reveals the exact location of one of Pipewellgate pipe manufactories (Fig. 1), while in general it can be seen that the area was very industrial with a glass works, a vitriol works, glue manufactory, bottle manufactory, and a brass foundry – so it is easy to imagine the general appearance and state of the area – and one that would typically befit the trade of clay pipe making.

J. Higgins has proved so far to be an elusive pipe maker. He is only listed in the Gateshead Directories between 1877 and 1880, and no proof has yet been found of him being there at the time of the 1881 census. He does not seem to have died at the time either. Because of this we cannot at present verify his first name, though it is likely to have been John, or perhaps James, Josiah or Joseph.

However two pipe makers named John Higgins have been located within the northeast – either of whom at present may be the candidate for the 'J. Higgins' working in Gateshead during the late 1870s. Both, coincidentally, were born in Ireland.



**Figure 1:** 1857 Ordnance Survey map showing the location of one of Pipewellgate pipe manufactories.

### **John Higgins (1), born Ireland c1836**

At the time of the both the 1861 and 1871 censuses a John Higgins, pipe maker, was working for the well-known pipe maker Robert Tennant of Tweedmouth near Berwick upon Tweed. In 1861 Tennant stated he was employing thirteen men and five women while in 1871 he stated that he was employing eighteen men, twelve women, four girls and one boy. Like a number of the other workers, Higgins was living in nearby Kiln Hill throughout his time in Tweedmouth. In 1861 he was described as a pipe maker aged 24, with his wife Margaret, 25 (also born in Ireland), and with three young children, while in 1871, when he was 35, he was described as a widower, tobacco pipe maker, with four children still at home. His father was also resident with them. Eldest son Thomas, then 15, was a labourer on the roads, while daughter Ellen, then 11, was a tobacco pipe trimmer. The birthplaces of their children indicate that they had been living in Warrington c1864, Scotland c1867 and in Tweedmouth by 1870. As youngest son Stephen was then 5, Margaret Higgins must have therefore died sometime after c1865. A check of the General Register Office Death Indexes shows that she died at the age of 31 in the summer of 1866.

So in 1881 John Higgins would have been a widower (unless he had re-married) and about 45. The only plausible one located so far is a John Higgins, aged 45, born in Ireland, living within a substantial lodging house at 23 & 25 Pipewellgate in Gateshead. However he was described as unmarried and working as a mason's labourer. Within the same lodging house though was 25-year-old Thomas Higgins, tobacco pipe maker. Could this be the same Thomas who was 15 in Tweedmouth in 1871? If so then perhaps the John Higgins lodging at the same address was his father? Again there is a discrepancy though – this Thomas stated he was born in Scotland, whereas in 1861 and 1871 it was stated that he was born in Warrington (though his sister Sarah had been born in Scotland).

We certainly know from the above that John Higgins (1) was a journeyman pipe maker while living in Tweedmouth. It is of course possible that he may have become a master pipe maker later on, yet if this was so it would be surprising if he then completely changed his trade from being listed in Directories in 1880 and the time of the 1881 census. So at present he does not seem a likely candidate.

### **John Higgins (2), born Ireland c1845**

To confuse matters there was a clay pipe maker named John Higgins, a widower, also born in Ireland, living in Thornaby in South Stockton in 1881. At the time he was aged 35, so clearly is not the same pipe maker who had been working in Tweedmouth previously. He was described as a widower, boarding in the house of an ironworker. With him was his son Stephen, then 15, also born in Ireland. Is it just coincidence that

John Higgins (1) had a son also called Stephen born at around the same time as this Stephen? However this John Higgins must have been a master pipe maker, for clay pipes have been found in the locality that are marked with the name 'HIGGINS' on their stems (five examples found by Fred Close of Thornaby were recorded by Peter Hammond at the SCPR conference held in Stockton in 2000). These included the double-spurred cutty types that are common in the north-east.

The 1890 Kelly's County Durham Directory lists a John Higgins, pipe maker, at 9 Albert Street in West Hartlepool. As no John Higgins can be traced in Stockton at the time presumably he is the same maker. However a search of the 1891 census has so far failed to locate this John Higgins in either Stockton or West Hartlepool.

Clearly more research needs to be carried out to verify the identities of the pipe makers named John Higgins working in Tweedmouth, Gateshead, South Stockton and West Hartlepool.

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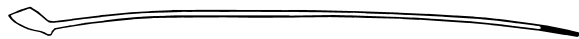
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## A Jenny Lind Pipe

by Dennis Gallagher

Several examples of this pipe were excavated recently on the Bon Accord site in Aberdeen and kindly brought to my attention by Anne Crone of *AOC Archaeology*.

One side has JENNY over a lyre, the other LIND and a bird – a nightingale – between crossed branches. There were no associated stems and the maker is unknown.



Joanna Maria Lind (1820-1887), 'Jenny Lind', was a Swedish opera singer - a soprano, known as the 'Swedish Nightingale'. In 1847 she appeared at venues in Scotland, at Edinburgh, Glasgow and Perth. There were further British tours in 1848 and 1849 and an American tour in the following year. She appeared in further concerts in Scotland during the following decade. The well published tours generated a Jenny Lind 'fever'. She was commemorated in many ways, including pipes and tobacco, and numerous other items ranging from pottery and dances, to locomotives and ships. A district of south Glasgow, previously known as Clogholes, was named after her. Perhaps the most unusual was a machine for polishing granite, invented in the USA and introduced into Aberdeen, the 'granite city', in 1885.

The pipe may be dated to c1848, one of the many artefacts produced to cater for the public's enthusiasm for the singer. A 'Jenny Lind Straw' pipe appears as no 138 in a 1900 list of moulds of McDougall of Glasgow, but it is probable that other makers responded to the Lind mania but thereafter deleted the pipe from their list (Gallagher 1987, 145). It is an indication of the quick response of the export pipe makers to demand that Jenny Lind pipes appear in an advertisement for pipes in Sydney, Australia, on 13 September 1848, 'some of which are of the "newest fashions" and the first of the sort in this hemisphere', (*The Sydney Morning Herald* 13 September 1848).

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## The Holland Society of New York

by Jan van Oostveen

In 1885 the Holland Society was founded in New York to collect information relating to the settlement and history of New Netherlands. Its main objective of the society was, and still is, to find and preserve documentation about the inhabitant's lives and times so as to shed light on the political, social, and religious patterns in the Dutch colony. The Holland Society created *The New Netherland Project*, which is translating and publishing the seventeenth-century records held by the New York State Archives. More information about this still existing society can be retrieved from <http://www.hollandsociety.com/index1.html> [accessed 1 April 2011].

Once a year a gala dinner was held and from reading old Dutch newspapers it is clear that between 400 and 450 people were present. They drank *oranjebitter* and the typical Dutch menu was written in Dutch on orange paper. This menu was decorated with famous Dutch persons that are known from history like Jan de Witt, Jacob Cats and Piet Hein (Goessche Courant, January 28<sup>th</sup>, 1892). The dinner finished with coffee and a pair of “twisted” Gouda pipes, together with a pack of Frisian tobacco. In 1890, the tobacco pipes were sent to New York by the U.S. ambassador in the Netherlands, Robert Barnwell Roosevelt (Vlissingse Courant, January, 26<sup>th</sup>, 1890).

The pipes for this occasion were the twisted tobacco pipes such like the ones shown in the book about Royal Goedewaagen (Duco 1999, 52) and Figure 2 (marked ES crowned form the Goedewaagen factory in Gouda).

An interesting description of the coat of arms of this society was found in the year book of the Holland Society of 1906 (Bogert 1906) and corresponds with the decoration on this bowl. The description of the arms given in the Year Book is as follows:

*“In chief, the arms of the Netherlands, a lion rampant holding in dexter paw a curved sword partly unsheathed and encircled with a wreath of laurel of seven leaves, showing seven states; in sinister paw, a bunch of seven arrows tied, also symbolical of the unity of seven states, and supporting the liberty-hat.*

*In fess sinister, the arms of the city of Amsterdam granted by Count William to the city in the year 1242.*

*Gules a pale sable, thereon three Latin crosses in saltire argent.*

*In fess point, a warship of the period of 1609 (1609 is the year that the Englishman Henry Hudson operating for the Dutch East India Company with*

Op den 10 Januari 1890 werd te New-York de 5e jaarlijksche maaltijd gehouden van de *Holland Society* aldaar, waarvan de op Oranje-papier gedrukte en keurig versierde menu ons werd toegezonden, welke wij om zijn eigenaardigen inhoud hier laten volgen :

Half-om-half.  
Spijskaart.  
De Weleerwaarde Heer William Prall, Th. D., zal aan Tafel voorbidden.  
„Eet smakelijk!“  
Blauwe landtongsche oesters.  
Hoog-Sauterneswijn.  
Soepen.  
Dikke Rivierkreeften Soep. Volmaakte Soep in Van Dijk Stijl.  
Amontillado.  
Zijschoteljes.  
Selderij Olijven, Radijs, Haringen. Paukenvorm gebakken in Bergen-op-Zoomsche Stijl.  
Liebfraumilch.  
Gekruide gerechten.  
Gestroopte Baars, Piet Hein Stijl. Lambpasteien met Zeeuwsche Saus.  
Château Danzac.  
Voorgerechten.  
Hoenden Vleugels, met Haagsche Saus Nestkoude-gemakten Ganzenlevers in Zwolsche Stijl.  
Ruinart, wrang wijn. Bijzonder Perrier Jouté Louis Roederer, wrang. Giesler & Co. G. H. Mutun, buitengewoon droog.  
Groenten.  
Aardappelen in Sneeksche Stijl. Doperwtien, Fransche Stijl. Gebakke Kropsalade.  
Sorbet, Anneke Jans.  
Gebraad.  
Kanefasrug Eendvogels. Gekruide Selderij-sla.  
Richebourg.  
Nagerecht  
Curaçogelei. Italiaansche Ijs, Edamsche Kaas.  
Vruchten.  
Gemonteerde stukken.  
Koffie.  
Likeuren. Sigaren.  
Pijpen en Tabak.  
(Gekronkelde Goudsche Pijpen, gezonden uit Holland door den Welgedien-Hooggeboren Heer Robert B. Koosevelt.)

Niet minder dan 450 leden of gasten van de *Holland Society* namen aan dien maaltijd deel, die inzonderheid gekenmerkt werd tot het uitbrengen van verschillende heildronken en waarbij tevens eene dankbare hulde werd toegebracht aan de nagedachtenis van den op 26 October 1889 overleden voorzitter

Figure 1: Article in “De Vlissingse Courant” of January, 26<sup>th</sup>, 1890 with the menu in Dutch.



**Figure 2:** Tobacco pipe produced for The Holland Society of New York (photograph by Aad Kleijweg).

*his ship the Half moon, for the first time looked on Manhattan), sailing west.*

*In dexter, the arms of the State of New York.*

*In base, a tree (the device of the princes of Nassau, and signifies that this vigorous sapling derived its glory from the parent branches), and underneath, the motto, "Eindelijk wordt een Spruit een boom".*

*Around the upper half of the seal, the title of the Society."*

On the pipe and not mentioned in the description above, is the text "Founded 1885".

All in all an interesting export pipe produced by the Dutch Goedewaagen Factory and produced for descendants of Dutch people in the United States.

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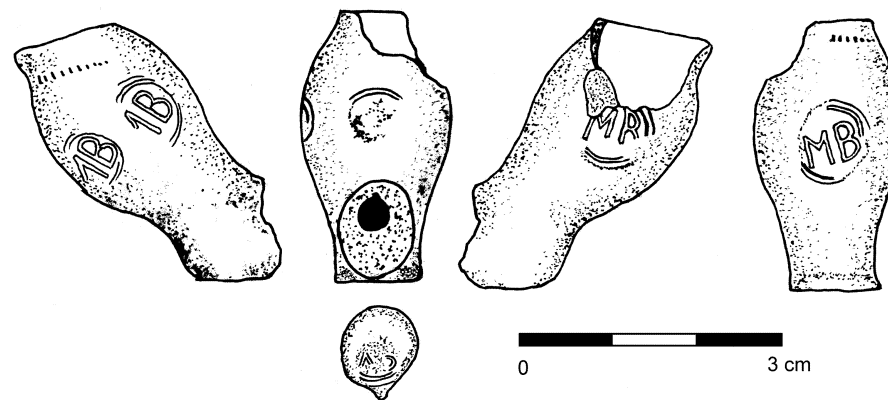
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**An Enthusiastic Stamper**

*by Ron Dagnall*

The seventeenth-century pipe makers of Rainford are well noted for prolific use of impressed marks of their initials on the bowl or heel of their products but this latest find (see below) must take first prize for maximum coverage. This damaged and abraded pipe of 1640-1670 date has had a typical heel stamp, with the maker's initials in a circular frame, applied five times on the bowl faces and once on the heel. The alignment and quality of the stamping is very poor which may suggest that this was a practice piece, possibly the work of a young apprentice.



Of the 400+ stamped pipes found in Rainford this is only the second pipe bearing the initials M B, both being found within a hundred yards of each other in the vicinity of the Parish Church. A similar mark on a similar pipe has been found in Chester. (Rutter & Davey 1980, 106-107). Seventeenth-century documentation for Rainford is very sparse and I have not yet found any reference to a pipe maker with the initials MB.

**Reference**

Rutter J. A. & Davey, P. J., 1980, 'Clay Pipes from Chester' in P. Davey (ed). *The Archaeology of the Clay Tobacco Pipe III*, British Archaeological Reports, (British Series 78), Oxford, 41-272.

## The Use of 'Local' Clay For Making Pipes in Seventeenth-Century Cambridge

by Craig Cessford, based upon work by the late Alan Vince

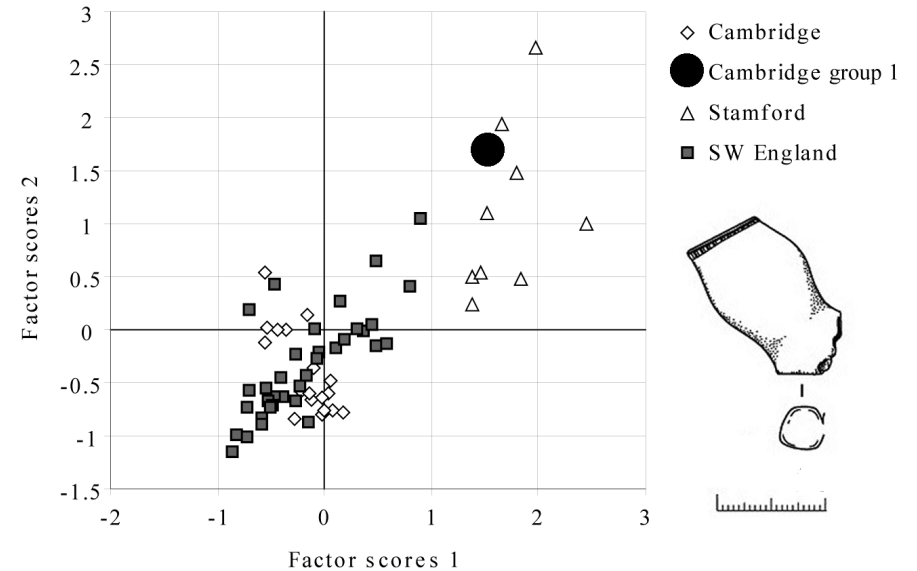
From 1997 to 2009 the late Alan Vince (1952-2009) was at the forefront of applying scientific techniques to characterise ceramic fabrics, including a number of studies relating to clay tobacco pipes. One of his last projects, undertaken on behalf of the Cambridge Archaeological Unit, was to look at the sources of clay used in the production of clay tobacco pipes in Cambridge between the early seventeenth and late nineteenth centuries (Vince 2008).

A range of pipes were studied using Inductively-Coupled Plasma Spectroscopy (ICPAES) and in common with most British clay tobacco pipe production the Cambridge makers proved to be largely utilising Dorset/Isle of Wight Tertiary ball clay. The exception is a single pipe typologically dated to c1600-40 (Fig. 1); this had a markedly different composition from the Dorset/Isle of Wight clays but is similar to certain types of East Midlands pottery such as Developed Stamford ware (Fig. 2). It seems likely that this pipe was made using white-firing middle Jurassic clays found in Lincolnshire and Northamptonshire, and possibly from Northampton Field, on the east side of Northampton, which lies in an area of Jurassic clay of the Esturaine Series. In the early eighteenth century it was reputed to be the finest in the land (Morton 1712) and it is documented as exploited between c1665/75-1771 before becoming exhausted c1771-1830 (Moore 1980, 4-5). This is the first time that the use of this type of clay to produce tobacco pipes has been identified using ICPAES; however its use at Cambridge suggests that its use may have been relatively widespread.

During the late sixteenth and early seventeenth century most pipes found in Cambridge appear to have been produced in London. It is likely that this pipe represents the earliest stages of local production, as the first documentary evidence for production in Cambridge was the will of Rodger Smith who died in 1647. Theoretically at least, between 1619 and 1639 London pipemakers enjoyed a virtual monopoly on producing pipes even if this was not entirely effective (Oswald 1975, 7-9). One intriguing possibility is that the use of a relatively local clay source relates to difficulties for those engaged in 'illicit' production in obtaining the more commonly used clays from the southwest of England.

### Acknowledgements

The excavations and post-excavation analysis were funded by Grosvenor Developments Ltd and the Universities Superannuation Scheme. The graphics were produced by Vicki Herring.



**Figures 1 & 2:** ICPAES results for clay tobacco pipes from Cambridge, plotted against clay from southwest England and Developed Stamford ware, plus Oswald general typology type 04 (c1600-40) clay tobacco pipe bowl found at the Grand Arcade site, Cambridge, made from middle Jurassic clay.

### References

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- Oswald, A., 1975, *Clay Pipes for the Archaeologist*, British Archeological Reports (British Series 14), Oxford, 207pp.
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## 'PW' Marked Heel-less Export Style Pipes Excavated from James City County, Virginia

by Andy Kincaid

### Background

Site 44JC7 was a cornfield located in the Lightfoot area of James City County, which is approximately three miles northwest of Williamsburg. After being ploughed in 1964, a concentration of early historic artefacts in the centre of the field was brought to the attention of archaeologist William Kelso. He led two excavations between 1964 and 1967, which revealed two trash pits that were 50 yards apart. It was determined that there was probably a dwelling of modest means nearby and the pits were used for domestic refuse. The filling date was found to be c1685-1710 (Kelso 1967). The Department of Historic Resources (DHR) in Richmond, Virginia, houses the artefacts from the excavations of site.

Pit B contained two heel-less export style pipes (HES), with the relief moulded initials 'PW' on either side of the bowl base. A sequence of mould defects in the 'W' initial that can be seen without magnification make this quickly apparent. Upon careful study with magnification and the use of a strong light at a low angle, four more very minute but matching defects were found. Obviously, these pipes are from the same mould.

In a search of the DHR collections another 'PW' marked HES was found. This pipe comes from the excavation of the well at the 'Utopia' site, in a context which dates c1670-1710. The Utopia site excavation of 1973-74, 44JC32, also by Kelso, was an indentured servant and/or slave quarter area of the Pettus Plantation, located three miles southeast of Williamsburg. This pipe (Fig. 1) has the same distinctive 'W' mould defects. Along with the matching minute defects from the other pipes, another distinctive defect was found in the form of a very small linear relief area 3mm from the bottom of the 'P'. This matches one of the Lightfoot pipes. On the other pipe this area had been broken off.

### The Pipes

The most complete pipe is illustrated, which is one of the Lightfoot pipes. Reconstructed from two fragments, there is a break horizontally through the mid section of the bowl. After the join was made, only a 5mm area of the bowl's front profile was missing. This pipe bowl has been drawn complete for clarity. It has 60mm of the stem remaining with a 6/64" bore. On the other Lightfoot pipe the stem break is at the bowl/stem junction. The bowl is complete except on the left side of the base, where the initial 'P' is chipped off. A large portion of the Utopia pipe is missing, with only the back of the

bowl and the bottom half of the bowl chamber surviving. The remaining stem length is 5mm and the bore is also 6/64".

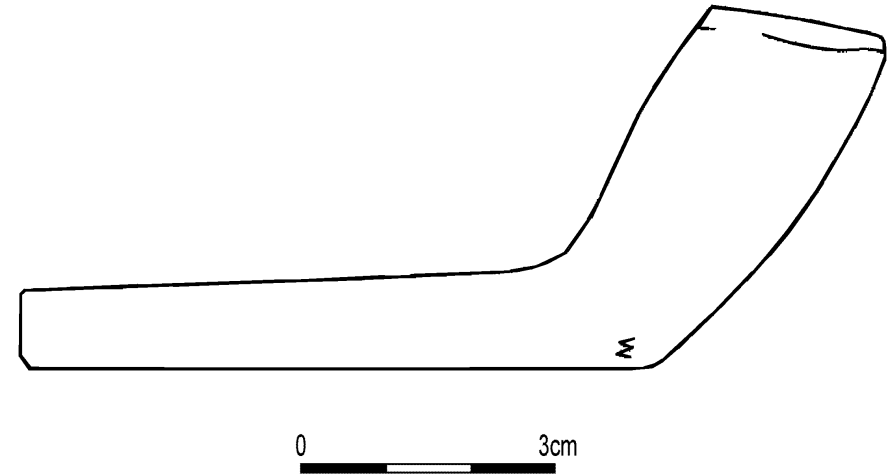


Figure 1: HES pipe with moulded initials PW (drawn by the author).

The rims of these three pipes were finished in the same manner. One might entertain the thought that they are the work of the same hand. After the rim was trimmed, the inside edge of the rim was uniformly bottered. It seems that this tool left a light indented area on the outside of the bowl on the back, a line 3mm down from the rim. Above where the rim was trimmed there is a slight build up of flatten clay. This treatment suggests spinning during the use of a button type tool (Oswald 1975).

The only other finishing on the bowls and the remains of the stems is the trimming of the mould seams. The trimming of the mould seam on the bowls was carefully done, leaving only a vague trace of the seam and blends in quite well with the smooth unfinished surface. A pipe of fairly good quality is the end result.

### Conclusion

English manufacture for these pipes is very apparent considering form, bowl thickness, execution of the makers mark, and finish. The dated context time frame fits in well with this pipe type, which has the suggested date of c1680-1710. HES pipes with relief moulded initial bases are somewhat of a rarity. Currently the majority of HES pipes with this type of mark have a common form and very similar shape, size and placement of the initials. This may represent a regional type. Relief moulded initials on the base coincides with the beginning of relief moulded marks on the side of heel and spur pipes, possible originating in London (Oswald 1975). This marking

technique may have been short lived on HES pipes due to the damage to lettering in manufacture and the blurring of letters in handling before firing.

The colonial capital of Virginia moved from Jamestown to Williamsburg in 1699, a distance of about eight miles to the northeast. The pipes being found on settlements within several miles of a capital may imply that they were distributed from one of these locations. The chance exists, but it is impossible to state with certainty, that these pipes were part of a single shipment. 'A mould could have lasted several years, by which time a number of shipments could have been made' (Higgins, *pers. comm.* 30.3.11). The similar social class of the sites where the pipes were found, and the suggested points from where they could have been distributed, warrants further research.

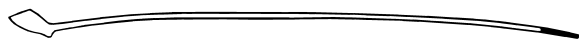
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## Clay Pipes Found at St. Anne's Square, Belfast

by Colin Dunlop

### Background

An excavation was undertaken by Northern Archaeological Consultancy at the site of St. Anne's Square in Belfast in 2007. The excavation covered an area some 100m square and revealed evidence for the expansion of Belfast from the late seventeenth century through to the Victorian period. The site lies to the rear of St. Anne's Cathedral in the modern centre of Belfast to the north of the ancient core of the town in the

High Street area. However, the cartographic evidence indicates that this town was spreading beyond its defensive walls and had almost reached the eastern part of the proposed area by the late seventeenth century.



Figure 1: Site Location.

### Introduction

Excavations at the St. Annes Square site produced an assemblage of 340 clay pipe fragments. The assemblage was principally formed from 304 clay pipe stem fragments (164 from context); six of these stems were partially covered with a light green glaze (three from context), four stems were embossed with various designs (all from context) and five stems were embossed with the names of their manufacturer (two from context). There were 36 clay pipe bowls (24 from context), seven were embossed with their manufacturer's marks (five from context) and seven with various designs (four from context). There were also 22 ceramic balls (five from context) which were also likely to have been produced by the clay pipe manufacturers.



## Tabulation

Clay pipe identification from *Oswald's clay pipe typology* (Oswald, 1975).  
Measurements are from mid base/spur to mid rim of bowls.

Quantity	Date and Description	Figure
17	Ceramic balls 12–30mm diameter	
153	Broken pipe stems and unidentifiable bowl fragments	
3	Light green glazed pipe stems	
1	Nineteenth to early twentieth-century, stem embossed with WHITE/GLASGOW	
1	Late nineteenth century, stem embossed with L.FIOLET a S'OMER DEPOSE	
1	Stem embossed with J. CUNNINGHAM / MINERS PIPE	
1	Early eighteenth century, 41mm, medium thickness bowl, spur, rim rouletted 4mm below lip	
1	Early eighteenth century, 43mm, thick bowl, pedestal	
2	Early-mid eighteenth century, 4.6mm, thin bowl, spur	
1	Late eighteenth-early nineteenth century, thin bowl, embossed with vertical ribs which have horizontal dashes in between, base broken	1
2	Early nineteenth century, 44mm, thin bowl, embossed with leaf motif along seams and wheat sheaf design, side and base broken	2
1	Mid nineteenth century, thick bowl, rim rouletted, base broken	
1	Mid to late nineteenth century, 5cm, thick bowl, pedestal, embossed with HAMILTON BELFAST	
1	Mid to late nineteenth century, 52mm, thick bowl, pedestal, embossed with THE NORTHERN CUTTY	
1	Late nineteenth-early twentieth century, 42mm, thick bowl, pedestal, embossed with cross-hatched heart design	
1	Late nineteenth century, 60mm, thick bowl, fish being ridden by a woman, brown glaze on mouth, fins and fabric around woman.	3
1	22mm diameter ceramic ball	
1	18mm diameter ceramic ball	
1	22mm diameter ceramic ball	

1	18mm diameter ceramic ball	
1	24mm diameter ceramic ball	
135	Broken pipe stems and unidentifiable bowl fragments	
3	Light green glazed pipe stems	
1	Mid to late nineteenth-century broken stem with fin and scale design at base of bowl, bowl missing	4
1	Mid to late nineteenth century broken stem with ribs at base of bowl, bowl missing	5
1	Mid to late nineteenth-century broken stem with embossed leaf	6
1	Mid to late nineteenth-century broken stem with ribs at base of bowl, BELFAST / McAVOYS on stem, bowl missing	7
1	Mid to late nineteenth century broken stem with embossed leaf	
1	Late nineteenth- early twentieth-century broken stem, 121 DERRY embossed on side	
1	Early seventeenth century, 22mm, thin bowl, pedestal, rim rouletted	8
1	Mid seventeenth century, 30mm, medium thickness bowl, spur, rim rouletted	
1	Mid seventeenth century, 33mm, medium thickness bowl, pedestal, rim rouletted	9
3	Mid eighteenth century, 45mm, thin bowl, pedestal	
1	Mid to late eighteenth century, 46mm, thick bowl, pedestal, rim rouletted, side broken	
1	Early nineteenth century, 41mm, thick bowl, spur, makers mark: central dot with 6 dots equidistant round outside. Appears to be manufacturer John Edwards (see below)	10
1	Early eighteenth century, 34mm, thin bowl, ridge around top rim	
1	Early-mid eighteenth century, 42mm, thin bowl, pedestal	
3	Early nineteenth century, thick bowl, pedestal, base broken	
1	Mid nineteenth century, thin bowl, rib along seam, side broken	
1	Mid nineteenth century, 38mm, medium thickness bowl, spur, embossed leaf design, side broken	11
1	Late nineteenth century, 41mm, thick bowl, spur, embossed with cross-hatched heart design	12

1	Late nineteenth century, 39mm, medium thickness bowl, pinched pedestal, badly impressed LF on base of pedestal for the French maker Fiolet.	13
1	Late nineteenth-early twentieth century, thick bowl, spur, embossed with cross-hatched heart design, base broken	
1	Late nineteenth-early twentieth century, thick bowl, spur, embossed with hand design, base and side broken	
1	Early twentieth century, thick bowl, rim rouletted 5mm from top, embossed with 'Cunningham 14 North Street Belfast', base broken	
1	Early twentieth century, thick bowl, 48mm embossed with cross-hatched heart design on front, embossed with hand design on back	
1	Early twentieth century, 48mm, thick bowl, rim rouletted	
1	Late nineteenth century, embossed with 'Cork' harp motif below, base broken	
1	Early twentieth century, 49mm, pedestal, embossed with 'Cave hill cutty'	

## Diagnostic Clay Pipes

### French Pipes

Three French pipes could be positively identified; a late nineteenth-century bowl embossed with LF on the base (Fig. 13), a stem with L.FIOLET a St OMER DEPOSE embossed along the side and a bowl in an ornate fish design (Fig. 3). The fish was most likely to have been manufactured by L. Fiolet or Dumeril in St Omer between 1870 and 1900 (Peter Hammond, *pers. comm.* 2007), while the stem and bowl were manufactured by L. Fiolet and probably date to around the same period. Both of these manufacturers made a wide range of figurative type pipes and were deemed to be some of the finest available. So renowned did the pipes of St. Omer become that the name occurs in a mid-nineteenth century burlesque poem (Apperson, 1914):

*'Think not of meerschaum is that bowl: away,  
Ye fond enthusiasts! it is common clay,  
By Milo stamped, perchance by Milo's hand,  
And for a tizzy purchased in the Strand.*

*Famed are the clays of Inderwick, and fair  
The pipes of Fiolet from Saint Omer'*

The fine quality of these pipes suggests that they were owned by wealthy citizens. Their presence within this historically poor area of town may suggest that they were discarded by a visitor and not by one of its inhabitants.

### Scottish Pipes

Stem embossed with WHITE / GLASGOW, manufactured by William White & Sons of Glasgow who manufactured pipes between 1805 and 1955.

### Irish Pipes

Belfast: Stem embossed with HAMILTON BELFAST, manufactured by James Hamilton or his descendents who were based in Wintavern Street between 1819 and 1929.

Bowl embossed with makers mark formed by a central dot with six dots equidistant around outside, makers mark of John Edwards who manufactured pipes on the Long Bridge between 1820 and 1830 (Westropp, 1978).

Bowls embossed with THE NORTHERN CUTTY and with CAVEHILL CUTTY are stylistically very similar and were likely to have been the same manufacturer. As Cavehill overlooks Belfast we can assume that they were manufactured within Belfast in the late nineteenth or early twentieth century.

Stem embossed with J. CUNNINGHAM on one side and MINERS PIPE on the other and with CUNNINGHAM 14 NORTH STREET BELFAST on the bowl, assumed to be same manufacturer based at 14 North Street at the end of the nineteenth and start of twentieth centuries.

Derry: Stem embossed with 121 DERRY, manufacturer unknown.

Stem embossed with MCAVOY on one side and BELFAST on the other. Rose A McEvoy is recorded at 142 North Street, Belfast in 1868 (Higgins & White 1997, 62).

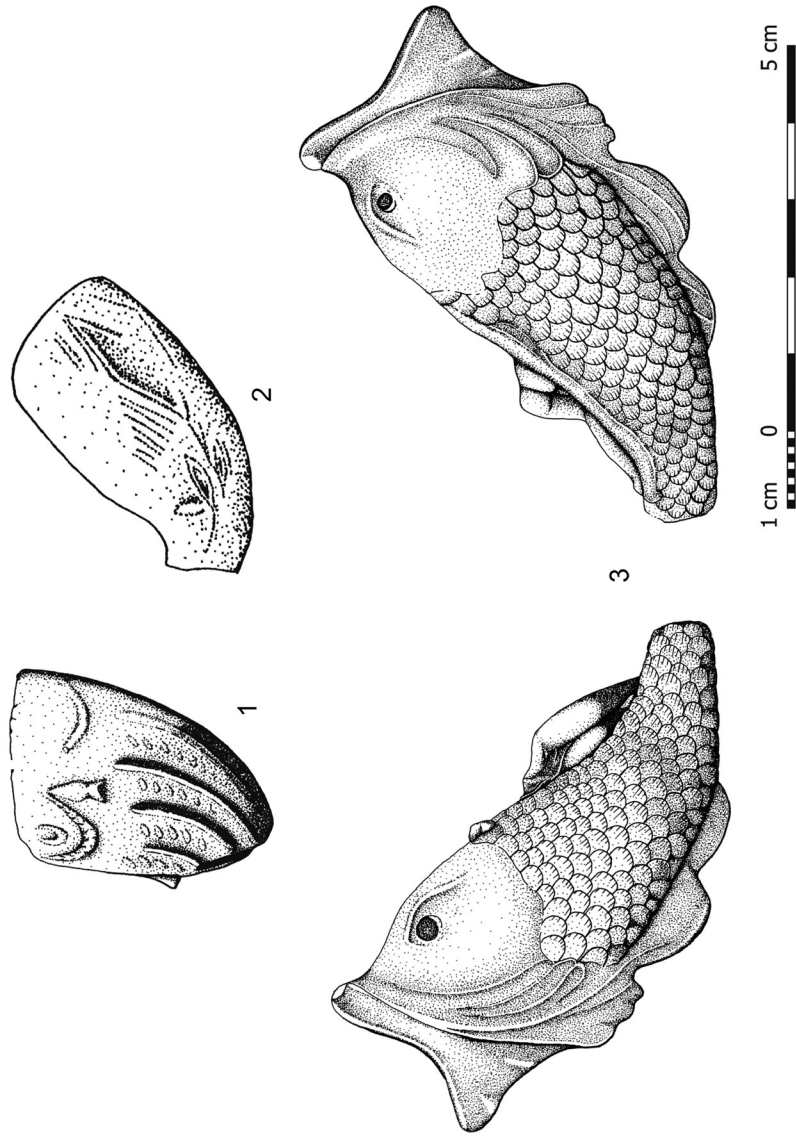
Cork: Bowl embossed with *Cork* and harp motif, late nineteenth century, manufacturer unknown.

### Pipes of Unknown Provenance

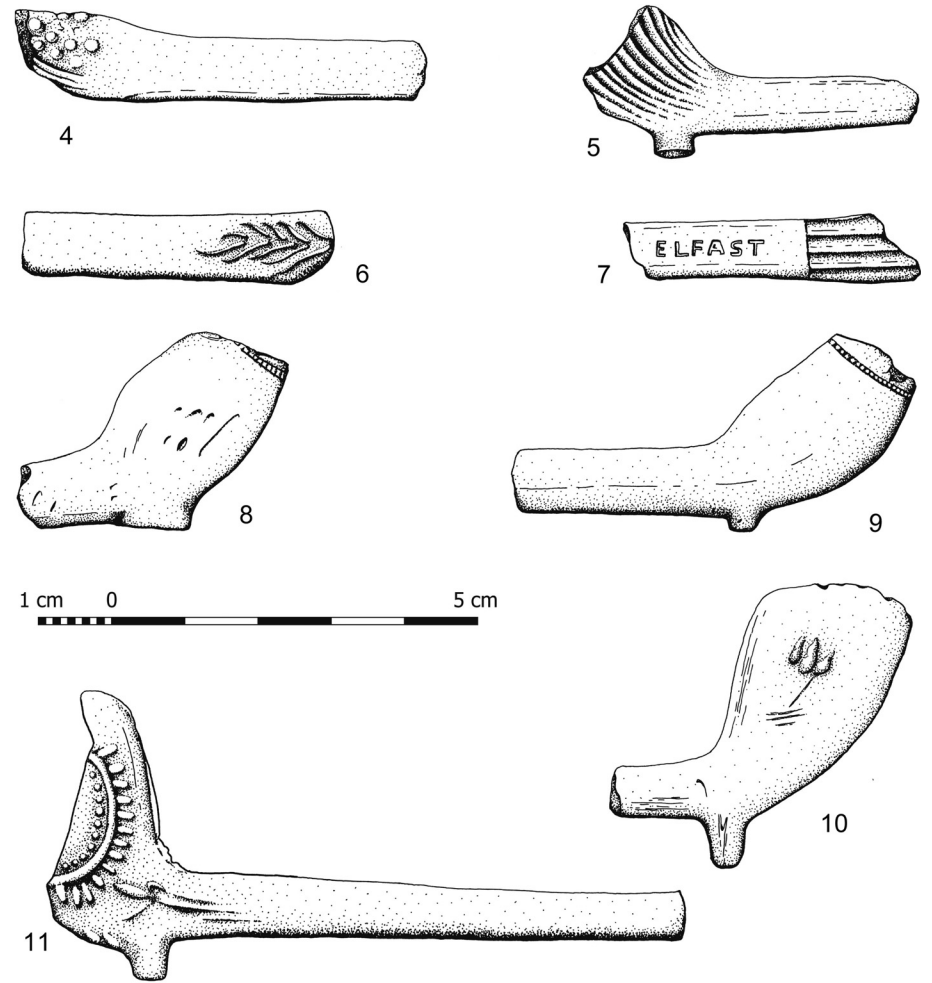
The three pipe bowls with hearts and the pipe bowl with the hand design were most probably of Irish origin, as were the remainder of the recovered pipes.

### Ceramic Balls

The ceramic balls were used as internal stoppers within Codd type mineral water bottles, first patented in 1872 (Goodacre, 1995). The Codd bottle was filled upside down so that as soon the filling process stopped, the stopper was forced down to seal

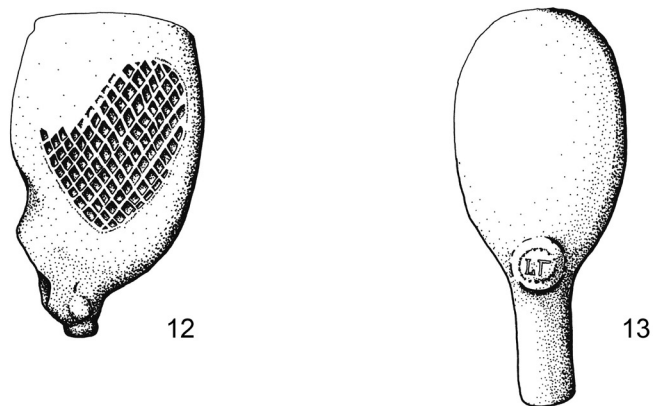


**Figures 1 to 3:** 1. Late eighteenth-century bowl with embossed vertical ribs. 2. Early nineteenth-century bowl with embossed vertical ribs. 3. Late nineteenth-century French bowl, fish design.



**Figures 4 to 11:** 4. Mid to late nineteenth-century stem with fin and scale design at base of bowl. 5. Mid to late nineteenth-century stem with ribs at base of bowl. 6. Mid to late nineteenth-century stem with embossed leaf design. 7. Nineteenth-century broken stem with ribs at base of bowl. 8. Early seventeenth-century bowl with rouletted rim. 9. Mid seventeenth-century bowl with rouletted rim. 10. Early nineteenth-century bowl with makers mark. 11. Mid nineteenth-century bowl embossed with embossed leaf design.

the bottle against a rubber ring. Pressure inside the bottle would keep the marble pressed against the top of the bottle. To open the bottle, the marble was pressed down where it would fall into the neck chamber below. If the bottle is held the right way, the marble stays inside the chamber when the bottle is tilted up for drinking. Many of these bottles were destroyed as children would routinely break open the bottle to get the marble inside. At the end of the nineteenth century there were three glassworks which might have been manufacturing this type of bottle within Belfast, so it is possible that the ceramic balls were manufactured locally to supply them. It is also possible that the ceramic balls were within bottles imported from elsewhere.



**Figures 12 and 13:** 12. Late nineteenth-century bowl with embossed cross-hatched heart design. 13. Late nineteenth-century bowl with LF on base of pedestal.

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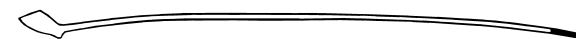
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### Nineteenth-Century Pipemaking at Soham, Cambridgeshire?

by Craig Cessford

Although pipemaking occurred at a number of locations in Cambridgeshire, including Cambridge, Ely, St. Ives, Wisbech, Hartford, March, St. Neots and Whittlesey (Cessford 2001), this list is not necessarily exhaustive as short lived industries in smaller villages may have gone unnoticed. One such village is Soham, which lies northeast of Cambridge. The 1851 census records that Richard Hard, a 35 year old pipemaker born in St. Ives, was a visitor in Soham at the time of the census. His listing as a visitor means that it is not certain that he actually made pipes in Soham, however, he was staying at Cooks Piece, Brickkilns, in the house of Samuel Clark a brick burner. This association with an individual who was involved in a trade that used kilns and many of the same raw materials as pipemaking suggests that Richard may have been making pipes in Soham.

Richard Hard was the son of Edward and Elizabeth Hard and was born in St. Ives on the 2<sup>nd</sup> of August 1815, and baptised on the 12<sup>th</sup> of October. Richard probably became a pipemaker through working for either the Mumby or Harvey families, who were active in St. Ives from the 1820s onwards (Cessford 2001). If Richard was making

pipes in Soham in 1851 then the activity was probably short lived, as there appears to be no other evidence for pipemaking in the village.

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## License to Sell Tobacco

*from Bob Nesbitt*

Since our very successful conference in Scotland last year, when conference delegates were introduced to the history of pipes and smoking in Scotland, the following item was spotted by Bob Nesbitt. It comes from the 1907 volume of the *Proceedings of the Society of Antiquaries of Scotland* (Vol. 41, page 365) and refers to the license to sell tobacco in Scotland from 1634. It is reproduced here for the interest of the membership.

*19th April 1634.*

131. Letter under the Great Seal, in consideration of the injury and abuses occasioned in Scotland by the irregular sale and immoderate use of tobacco, at first used only as medicine and now promiscuously sold everywhere, and so largely consumed (and frequently of such unsound quality) as to endanger the health of the King's subjects and deprave their morals,—for the future prevention of which evils the King grants to sir James Leslie, knight, and Thomas Dalmahoy, servitor of James, marquis of Hammiltoun, their heirs, executors and assignees, for 7 years after the date thereof, the sole power of compounding, after examination, with competent persons, for licence to sell tobacco in small quantities, on such conditions, and for payment of such compositions and for an annualrent for the King's use, as the said commissioners and the receivers of licences may agree upon: Which compositions the King with consent of William earl of Mortoun, high treasurer, comptroller and collector of the new augmentations, John earl of Traquair, deputy in the said offices, and the lords of Exchequer, grants to the said sir James Leslie and Thomas Dalmahoy and their foresaids, they paying therefor 100 lib. sterling in name of composition and 100 lib. yearly to Exchequer: Further the King wills that every one receiving their license shall become bound as well for the sale of only wholesome and sound tobacco, as for the observation of good order in their houses and shops. At Quhytehall, 19th April 1634: A. R. Charles I., 10.

Part of the second great seal of Charles I. remains. See Laing, Vol. I. No. 75.

## The Pipe Makers of Rouen in the Seventeenth Century

*by André Leclair (translated by Peter Davey)*

In the present state of research into French pipe-making the town of Rouen (In the Department of Seine-Maritime) remains one of the 'cradles' of the craft. Thanks to historians of the last century we have been left valuable documentation deriving from their investigations of this often under-valued activity. In retracing, briefly, the history of Rouen pipe-makers, I hope to give them the recognition that they are due. Their research is often poorly understood as it is published in local periodicals of limited distribution. Their references complete this article which also attempts to provide some additional information.

In the seventeenth-century Normandy clay had an excellent reputation and the ceramicists who were established in the region used this quality as a means of promoting their products. Dutch merchants also bought this same clay, notably from Bernay (Department of Eure) under the pretext of ballast for their ships. The French king Louis XIV banned the sale of the clay to foreigners as it was destined for the manufacture of pipes which, on resale, were extremely expensive for French smokers. In Rouen the careers of potters such as Gournay, du Fossé, de Belbeuf and de Saint-Aubin-Celloville were established on the merits of this same material. The numerous pottery fragments discovered by archaeologists in the Saint-Sever and Beauvoisine districts suggest that the workshops were concentrated in these areas.

At the beginning of the seventeenth century it was Saint-Sever that was chosen as a base by the first English pipe makers: Thomas Gaye, Jean Crenecher et Jacques Véron (Léo 1971, 29). Although there is little reliable evidence for the first two of these newcomers, the name of Jacques Véron can be found in a number of documents. On the 4<sup>th</sup> of July 1633 this English merchant, 'maker of pipes for taking *pétun*', took a 15-year old orphan Jacques Petit as apprentice, funded by the carpenter Jacques Vallet. Véron agreed to teach him the trade, to feed him and look after him, both waking and sleeping, in health and in sickness, and at the end of six years to provide him with a new suit, a dozen shirts and 20 silver pieces (*Louis d'argent*).

On the 4<sup>th</sup> of July 1633 Nicolas Méry apprenticed his 23 year-old son to this same Véron for six years, for the sum of ten pounds to be provided each year and 30 for the final year (Beaurepaire 1882, 287). Jacques Véron who lived in Saint-Eloi Road undertook to teach Esaye Levesque his trade. He sold him 'his iron and copper tools, his stamps, his marks, his boards, his moulds, his stoppers and his rods' (Tougaard 1906, 429). Figure 2, to which we will return, presents three of Jacques Véron's marks numbered 4, 10 and 31.

Two decades later in 1659 the Rouen pipe makers appear to have been more numerous and concerned to defend their trade. They brought a civil action against one Montfalcon who had obtained from Louis XIV the exclusive right to sell pipes throughout the kingdom. This act needs to be considered in more detail so that the anger of the makers can be understood. On the 25<sup>th</sup> April 1659 the king granted to Pierre de Montfalcon, ‘him alone’, the right to sell in all the kingdom of France ‘pipes for taking tobacco and *pétun* by smoking’, whether imported or made in France (Mazerolle 1895, 99-102). This right would be valid for twenty-nine years and gave Montfalcon the possibility of selling ‘the said pipes’ to others on condition that their selling price did not exceed twelve pence (*sols*) per dozen.

The anger of the makers can best be understood as they were forced to sell their products through Montfalcon who was not even a pipe maker. In addition the said Pierre de Montfalcon was not acting in his own interest. As secretary of Eugène of Savoy, the Count of Soissons, he acted as the figurehead in obtaining this royal privilege. The concession was granted thanks to the intervention of Pierre Joannet, knight, riding master and gentleman of the King’s chamber who for his part would receive from the Count of Soissons a percentage of the value of the sales.

This arrangement was of short duration in that Montfalcon lost his right in 1664 following numerous complaints from the pipe makers (Ouin-Lacroix 1850, 293). One of these, Jean Cottereau, attempted unsuccessfully to negotiate the same monopoly for himself in 1693. He was opposed by the Rouen pipe makers in a petition to Louis XIV (Rouen municipal archives; document 1906). The signatures on this document, which provides a clear idea of the makers who were active at that time in the town, are listed below (Vesley 1921, 61).

#### **Master Pipe Makers and Journeymen**

ADVIOT (or ADVIAT) Adrien  
 COLBERT François  
 COURCHAY Jacques  
 COURCHAY Jean  
 FABULLET  
 GODEFFROY Thomas  
 HUBERT Louis  
 LEREBOURS Adrien  
 LEREBOURS Claude  
 LEREBOURS Louis  
 LE ROY Guillaume  
 ORSELLE Françoise, widow of LE ROY Louis

ALINE Jean  
 ANCEL Nicolas  
 BANCE Paul  
 BARAY Elie  
 BOUILLET Thomas  
 CHOULANT  
 CONDOR Ambroise  
 HANQUAY (or HAUQUAY) Jean  
 JONQUAY Jacques  
 LANGLOIS Louis  
 LAURENCE Nicolas  
 LE RIBAUD Louis  
 LETAILLEUR Jacques  
 MICAULT Claude  
 MERCIER (or LE MERCIER) Pierre  
 PARAY Michel  
 PICARD Elie

That this list is not exhaustive is evidenced by the marriage on the 16<sup>th</sup> of June 1669 between Madelaine Bouillet and Abraham Trubert, ‘maker of pipes in Rouen’. From 1691 the pipe makers paid the same local taxes as the other traditional industries showing that by then their trade had been officially recognized. According to the official records of the town hall between the 18<sup>th</sup> of August 1693 and the 11<sup>th</sup> of December 1694 between four and five hundred people were employed in making tobacco smoking pipes (Touggard 1906, 430).

These figures justify the opposition of local aldermen to Jean Cottereau’s proposal for a monopoly. Certainly the Rouen products never rivalled those imported from the north of Europe but if only of modest quality their price suited local smokers. In 1694 Pierre Pomet remarked on the length and beauty of Dutch pipes compared with those from Rouen which were short, made of a grey clay and of poor quality (Pomet 1694, 116).

Professional recognition was confirmed by the Rouen parliament on the 7<sup>th</sup> of January 1699 when it accepted the statute ‘of the makers and sellers of all sorts of pipes for smoking tobacco’ that had been lodged on the 11<sup>th</sup> of December 1698 (Touggard 1906, 430). In the general Armorial of France drawn up as a result of the edict of 1696 there is a coat of arms attributed to the ‘Community of Rouen Pipe Makers’ (Hozier 1696-1732, 717) - see Figure 1. It is described thus: two silver pipes crossed in the manner of a saltire on a red enamel ground’. Several place-names still survive such as a road in the Saint-Sever quarter called *La Pie aux Anglais*, a name that probably derived from a commercial sign ‘*La pipe aux Anglais*’. In 1742 an inn in the town still bore



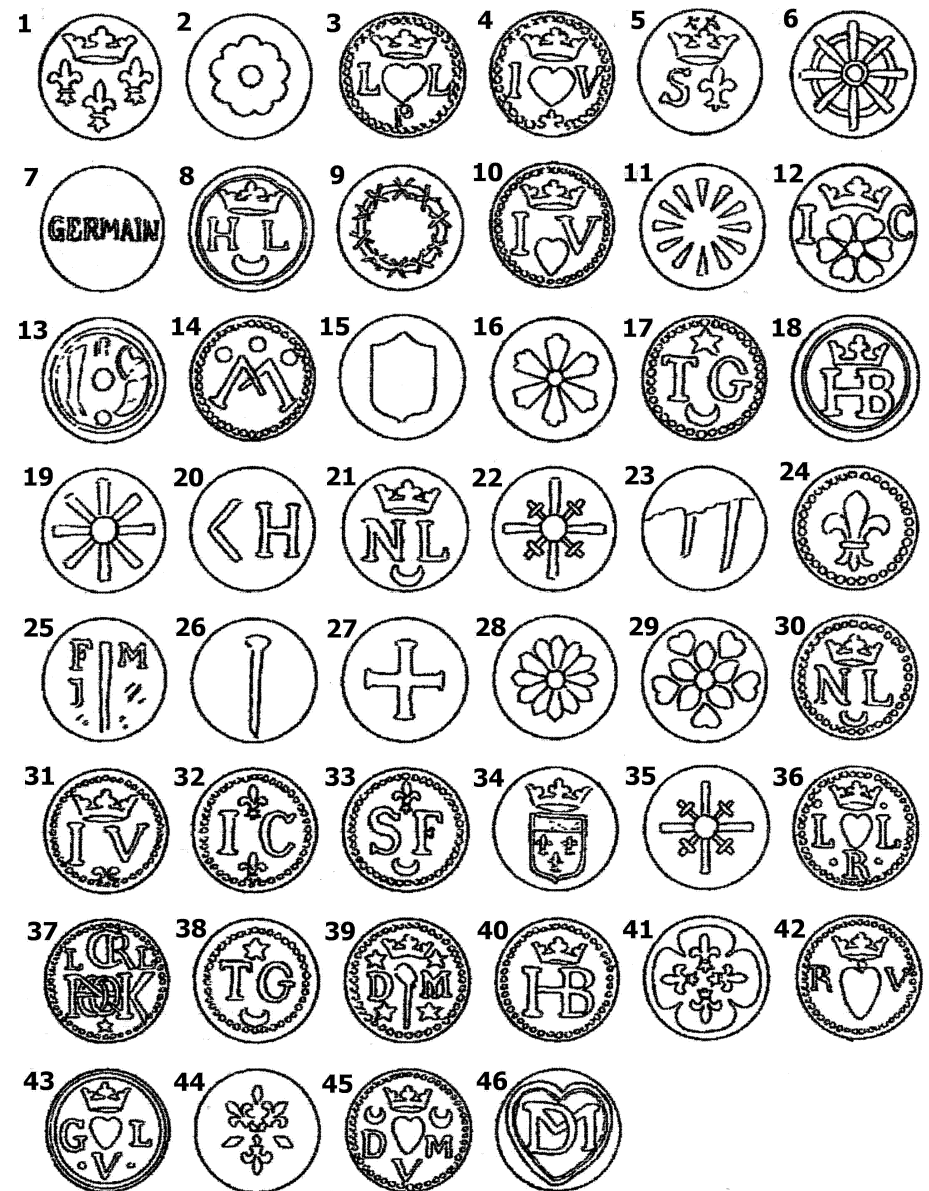
**Figure 1:** Coat of Arms of the 'Community of Rouen Pipe Makers'.

the name *Les Trois Pipes Dauphinées*. For the hamlet of Bihorel in the suburbs of Rouen, frequently known to its inhabitants as 'The Three Pipes', a pipe-making origin has yet to be proven. There used to be a cider factory there and today the term 'pipe' is still used to designate a barrel for liquids. Certain authors see St Catherine as the patron of the Rouen pipe makers but, as this role was also claimed by the nuns of Saint Dominique, it seems simplistic to attribute to her an exclusive protection for pipe makers.

At the end of the seventeenth century the production of pipes, as with many other craft activities, began to suffer from competition but especially from a multiplication of royal taxes which hit commerce. Raw materials were heavily taxed on entry to and leaving the kingdom; in addition, each time they passed through the hands of intermediaries a new tax was imposed, leaving little room for satisfactory margins. A number of Rouen factories moved to other regions or countries to survive: playing cards, hats, paper.....and clay pipes (Le Pesant 1707, 94).

A few makers persevered and the historian can find some evidence for the profession in the archives. In 1703, in the Martainville quarter, the pipe maker Louis Le Rebour was located in Basse-Vielle-Tour Road, and a second maker named Pierre Gonfreville lived in Grand-Pont Road with his wife, a tobacco seller.... For almost a century pipe-making occupied a large number of the inhabitants of the town of Rouen. Unfortunately there is little concrete evidence - that is in the form of clay pipes - to provide evidence for this activity today.

We should salute the initiative of Léon de Vesly who, in 1916, brought together the different heel stamps which have been regrouped in Figure 2 below. They came from three different collections: those of the Rouen Antiquities Museum and the private collections of Mr E. Lefebvre, the sculptor, and Mr Charles Fortin. This corpus brought together the various stamps found on pipes discovered in Rouen, but the attribution of them to local pipe makers should be made with caution. Although this may be the case for the majority of them, some appear to be of foreign origin. In the absence of archaeological excavations and a more complete study of the Rouen workshops it is the sole ambition of this paper to share this existing knowledge of the Rouen pipe-makers.



**Figure 2:** Rouen Pipe Marks (after Vesly 1916).

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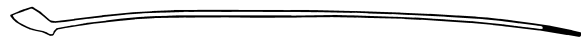
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### James Clarke (1825-1907)

by Peter Taylor

James was baptised in Broseley on 27 March 1825. Although his father Thomas was born in Mold and worked as a farmer's labourer his ancestors had originally come from Broseley. James's mother, Martha, came from Acton Scott and the family were

living at Harris Green. Receipts sent by Richard Thursfield to the Broseley Board of Health show that in September 1832 he had attended J. and E. Clarke for eight hours at a cost of 8/- plus 1/- for bleeding Thomas Clarke. The latter was the normal remedy for fever but in November of that year 32 people had died within a fortnight from cholera at Madeley and Lincoln Hill. Owner Jones had his barge sunk below Coalport Bridge as it was believed to be infected and a Cholera Ground was opened at Jackfield for all the bodies. The best treatment was believed to be castor oil although some accused Mr. Thursfield of spreading the disease. James lived through this and in 1841 was working as a 'moulder', although in what profession it is not stated, perhaps most likely in the iron industry – although conceivably the pottery, brick, tile and pipemaking industries are all alternatives. James married Eliza Patten, a local girl two years his senior, in 1844 although they were both living with James's parents in King Street in 1851 despite having three children and a fourth on the way. James was now working as a carter.

It is not until 1861 that he was certainly employed in the pipemaking trade, by which time he is listed as a 'burner of tobacco pipes', almost certainly at one of the nearby Southorns' works. This was quite a responsible job, since huge numbers of pipes depended on a successful firing of the kiln. By this date he was sharing a house in King Street with his seven children, plus another family of five. The borders were hatters, but his eldest daughter, Sarah Ann now aged 16, was also working as a tobacco pipe maker.

On Thursday 10 March, 1864 a crusade against Church rate defaulters was commenced and on that day the goods of James Clarke were seized. In reference to this case, the Broseley Anti-Church-rate Society issued a placard which called this action a "cruel distraint". The case made the regional papers with the Birmingham Daily Post publishing "a piece of intelligence which ought to make every Englishman whose Christianity is that of the Established Church, blush with shame. The facts of the case are so monstrous that it seems difficult to believe them to have been correctly reported; but, on that head we are afraid there is no room whatever to doubt. It is, we are assured, unquestionably true, that on Thursday, the 10th instant, the Churchwardens of Broseley levied a distraint on the goods of James Clarke, a poor laboring man, for the non-payment of the sum of one shilling and threepence halfpenny, which the said James Clarke was called upon to contribute towards certain expenses which are annually incurred by the congregation that worships in Broseley parish church; that the articles seized in satisfaction of this claim consisted of a clock, an oak-chest, an oak-cupboard, two tables, seven chairs, a tea-tray, a looking-glass, a smoothing-iron, and a straw mattress; and that Clarke has a family of seven children, who together with his wife, his bed-ridden mother, aged 83, and his idiotic sister, aged 43, constitute the household which has thus been deprived, at an inclement season of the year, of so many humble, but, to them valuable necessaries, in order that the Church of the



State may profit to the munificent amount of fifteenpence halfpenny. Such being the facts, what need be said in the way of comment? Surely nothing more than a simple narrative of the case is necessary, in order to excite from all the community (except perhaps some little clique at Broseley) an indignant cry of SHAMS ! Will any Church Defense Association have the face to defend this unexampled instance of ecclesiastical freebooting?" His case became a point of philosophical discussion within church circles.

Donations from readers came in with one kind lady paying James's rates the day before his goods were to be auctioned. The newspaper pondered who would buy the seized goods and indeed when a Mr. Yates's goods went to auction in the Lion Inn a crowd gathered but there were no bids. Eventually the auctioneer and his clerk bought them all for an amount well in excess of the amount owed. A third case was settled by a well-wisher. However this all appears to have been too much for James's elderly mother who died before the month was out. There were suggestions in the newspaper that James was dissenting as a matter of principle as he earned a "very good wage as a pipemaker" in addition to the 22/- per month received from the parish. However a contrary voice said that his poverty was there for all to see as evidenced by the parish supporting two of his family. This was despite two or three of his children working, his pipemakers wages of 10/- to 12/- per week and a private church charity giving him 10/- per month. The seized goods were valued by the newspaper at between £2 and £3 and it was reckoned it would take James 12 months to save that amount to replace them. Eldest daughter Sarah Ann was still working as a pipemaker and two of the older sons, Ellis and John both worked as coal miners by the age of 12.

In 1867 James was listed as a collector for "The People's Universal Life Assurance and Sick Fund Friendly Society" while still continuing his employment as a pipemaker and is recorded as earning £5 13/- in that year, the commission from 84 "life" and 24 "sick" members. By the time of the 1871 census he had changed trades yet again, this time to a furniture dealer, although his 26 year old daughter Sarah was still 'employed in tobacco pipe works'. She died aged 32.

In 1878 Eliza, James's wife died and within nine months he had remarried. His second wife was Susannah Barker (née Brown) with whom he started a new family. Once again James was looking after an extended family, this time the youngest child from Susannah's first marriage. He was again listed as a furniture dealer in 1881 with premises on the corner of Queen Street and Cape Street although in 1882 he is described as a cabinet maker when there was to be a "liquidation by assessment" at the Lion Hotel. He appears to have continued in this line of work up to at least 1897 although in 1901, he was recorded as a general labourer, aged 76.

During his lifetime, James was variously recorded as a moulder, carter, tobacco pipe burner, furniture dealer, cabinet maker and labourer. He held a position of some

responsibility at a pipe works during the 1860s, the period when he was also working as a collector. He had at least eleven children, one of whom also worked as a pipe maker from at least 1861-71. Despite the family links with the pipe works, his other children were variously employed in other local trades, such as mining or the encaustic tile works. Although living and working conditions were undoubtedly tough, this family clearly shows that employment was available in a number of local industries and that it was possible to move from one occupation to another. Despite being the son of a farmer's labourer, James was able to move up to take a position of some responsibility at a pipe works before setting up a furniture business that lasted at least 30 years. He died aged 82 in 1907.



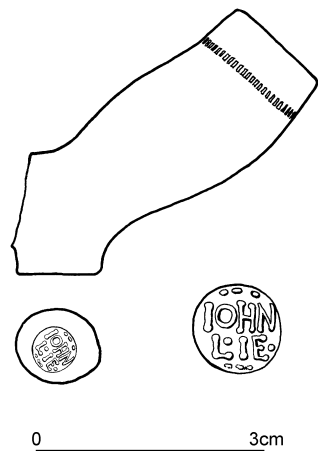
### **John Lie - A New Shropshire Pipe Maker or and Old Friend?**

*by David A. Higgins*

In 2010 Roger Peake lent a pipe bowl that he had found in his garden at Clee St Margaret, Shropshire, to Peter Reavill, of the Portable Antiquities Scheme, for recording (HESH-F7B694). The pipe bowl dates from c1660-80 and is of a distinctive Shropshire style that is typical of the pipes produced in the Broseley / Much Wenlock area of the county (Higgins 1987, Type 2b). The pipe was subsequently given to the Shropshire County Museum Service (Accession No SHRCMS 2011.00003) and sent to the author for recording, as a result of which this note on it has been prepared.

The pipe bowl itself (Fig. 1) is of a good form and quality although now slightly abraded from burial, so that it is uncertain whether it was burnished originally (although there are faint indications that it was, and this seems most likely). The pipe has been made of a fabric containing occasional gritty inclusions, which is most likely to have been obtained locally in Shropshire, and the rim has been bottered and fully milled. The stem bore measures just under 8/64" and there is a neat circular stamp on the heel with the maker's name IOHN / LIE with some small dots filling the spaces around the lettering.

The only known parallel for this mark is on a bowl found in a field on the outskirts of Much Wenlock in the author's collection. Although this example is also rather weathered, there seems to be slight traces to indicate that it was burnished originally and it is also made of a local gritty fabric with a stem bore of just under 8/64". The rim is bottered and fully milled and the mark is of an identical form, except that the lettering seems to slightly thinner and less boldly cut (Fig. 2). What is interesting is that the bowl has exactly the same profile and surface contours and as the Clee St Margaret example, so that it is almost certain that they were both made in the same mould. In particular, there is a distinctive



**Figure 1:** John Lie bowl from Clee St. Margaret (SHRCMS 2011.00003) (drawn by the author).

'bulge' in the surface contour of the left hand side of the pipe that can clearly be seen in both examples (Fig. 3). The only difference is around the heel area, where the Much Wenlock find has quite a sharply flared heel with clear mould flaws, especially on the right hand side, whereas the Clee St Margaret find has smoother, less flared sides to the heel without visible mould flaws (Figs. 2 & 4). It seems that the Much Wenlock example must be slightly earlier in date and that the mould has been modified by reworking the heel area to make it smoother and less sharply flared. This difference in date might also account for the slightly finer lettering to the stamped mark from Much Wenlock, since this could have been recut to 'sharpen it up', resulting in slightly larger, stronger lettering on the later Clee St Margaret example. Both impressions clearly show that the mark reads IOHN / LIE.



**Figure 2:** Comparison of the stamped marks from Clee St. Margaret (bottom left) and Much Wenlock (bottom right). Also, a comparison of the heel sides from Clee St. Margaret (top left) and Much Wenlock (top right), showing how the mould has been altered to remove mould flaws and make the heel less sharply flared (photographs by the author).



**Figure 3:** Comparison of the bowl forms from Clee St. Margaret (left) and Much Wenlock (right), showing a clear 'bulge' on the left hand side of the bowl (arrowed) (photograph by the author).

John Lie has not been previously recorded as a Shropshire pipe maker (Higgins 1987, 445-511) and so, at first glance, this mark appears to represent a new maker. Further examination of the records, however, suggests that it might not be as straightforward as this, and that Lie could well be a previously recorded maker masquerading under a slightly different or previously misinterpreted name. In 1907, for example, Thursfield recorded a circular mark with the lettering 'Iohn / LIF' (Fig. 5) and this is presumably the source for the maker of the same name that was included in Oswald's list (1975, 191). Atkinson, however (1975, 88), thought that Thursfield's reading of this mark might

be suspect. No examples of 'Iohn / LIF' marks were recorded during the author's extensive survey of Shropshire pipes (Higgins 1987, 474) and the suspicion must be that Thursfield's example was simply a die variant of the IOHN / LIE mark, with the surname being incompletely stamped and so misread as LIF.

The situation is further complicated, however, by Atkinson's recording of a slightly later pipe from the Broseley area with a tailed heel and a rectangular two line mark reading IOHN / LEE (Higgins 1987, Fig 43.7; shown here as Figure 2). The form of this bowl suggests a late seventeenth century date, perhaps around 1670-1700, and both names can be made to sound the same if the emphasis is placed on the 'e' sound, with the 'i' being silent. It seems, therefore, quite possible that this could be a later product by the same maker, but with the name spelt differently. On the other hand, the surname Lye is also present in the county, and could be an alternative spelling to Lie, if the 'i' is sounded.

The same problem over spelling occurs when the name is searched for in the contemporary documentary records. The surname Lie is certainly known from Shropshire, but it is not very common, whereas the surname Lee is much more common. There are also individuals named Leigh, which is yet another variation that can have the same pronunciation.

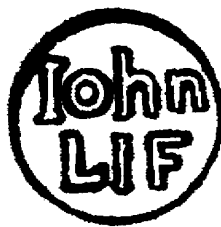


**Figure 4:** Comparison of the bowl forms from Clew St. Margaret (left) and Much Wenlock (right), showing how much more sharply flared the heel of the Much Wenlock example is (photograph by the author).

The most easily accessible parish register records available online (through the ‘family search’, or IGI, website; <https://www.familysearch.org/#form=advanced-records>) give many possible individuals with these names in the region, but the website does not include occupations, which would clearly be a great help if they are listed in the original sources. Given the style and quality of the John Lie pipes, and the fact that an example has been found at Much Wenlock itself, an origin in that part of Shropshire seems most likely. The online records do not list any John Lie’s or Lee’s in the Broseley

or Benthall areas at the right period, but there are two records from Much Wenlock that are of interest; a marriage between a John Lee and a Maria Cowper in June 1679, and the burial of a John Leigh on 12 July 1700. While it cannot currently be proven whether or not these two references relate to the same person, let alone whether they relate to a pipe maker, the circumstantial evidence is certainly suggestive.

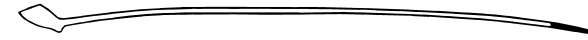
The occurrence of John Lie and John Lee marks in the Broseley / Much Wenlock area, together with their style and quality, all suggest that these pipes were produced there, while the similarity of the surnames suggests that they are the same person, with the name being pronounced with a silent ‘i’. No individuals of this name have been traced in Broseley or Benthall, whereas references to a John Lee or Leigh at Much Wenlock occur at the right date for the pipes. It is therefore suggested that Thursfield saw another of this maker’s pipes, but misread the surname as Lif, and that this maker worked in Much Wenlock from around 1660-1700. The Clew St Margaret example not only shows that this maker traded his wares over a considerable part of the county but also prompted this bit of research, which has to conclude that Lie is not so much of a new maker as an old friend appearing under a variety of different names.



**Figure 5:** The ‘John LIF’ mark illustrated by Thursfield (1907, Plate 3, No 194).

## References

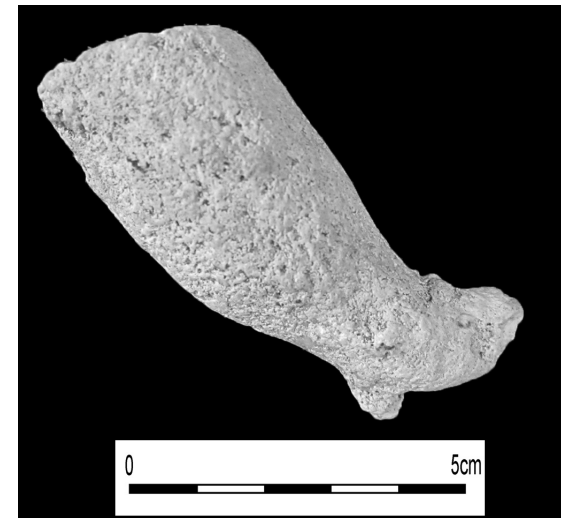
- Atkinson, D. R., 1975, *Clay Tobacco Pipes of Broseley, Shropshire*, privately published (printed by Hart-Talbot, Saffron Walden), 92pp.
- Higgins D. A., 1987, *The Interpretation and Regional Study of Clay Tobacco Pipes: A Case Study of the Broseley District*, doctoral thesis submitted to the University of Liverpool, 628pp.
- Oswald, A., 1975, *Clay Pipes for the Archaeologist*. British Archeological Reports (British Series 14), Oxford, 207pp.
- Thursfield, T. H., 1907, ‘Early Salopian Pipes’, *Transactions of the Shropshire Archaeological and Natural History Society*, 3rd series, 7, 160-165.



## Help? Date and Production Centre Query

from Nigel Melton

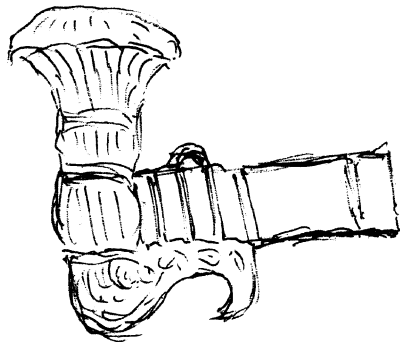
This is more of a quiz than a true plea for help. The picture below is of a “spoil-heap” find from a dig in East Yorkshire that was passed on to me for dating – can anyone suggest a date and/or a possible production centre/maker? Answer on Page 56.



## Help? More Information Requested about an Asian Pipe

*from John Rogers*

On a recent visit to Bath, I discovered the delightful Museum of East Asian Art and in one of the cases was a clay pipe of which, with some difficulty, I was able to make a rough sketch (Fig. 1). It was some distance behind glass, so I could not measure it accurately, but the size is about as shown. A little note with it said it came from a Thailand wreck off the coast of Western Australia, and suggested a late seventeenth century date. Can anyone supply more information?



**Figure 1:** Sketch of the Thai pipe from the Museum of East Asian Art (drawn by the author).



### Mystery Mark from Sherborne, Dorset

*by David A. Higgins*

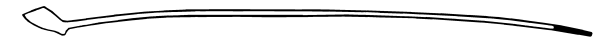
In SCPR 78, Robert Lancaster asked for help with the identification of a mystery mark in Sherborne Museum (Acc. No. 1990.412). From the photograph illustrating his query it can be seen that the mark has been double stamped so that the second line appears to have a much longer surname than is actually the case. The surname starts 'GR...' but then there is part of another impression of the same R, before part of an A that should have followed the first R. Next comes a clear impression of the same A, then part of another letter before the end of the name, which is '....ES'.

By unpicking the individual letters in this way, it is possible to see that this is part of a

mark that would have read IOHN/GRAVES/OF/CHARD originally. Marek Lewcun, in a letter to Charles Hollinrake dated 12 December 2001, notes an example of this mark from Tudor Cottage in Somerton and that there were two or three individuals of this name in Chard in the second half of the seventeenth century. Documents record a pipemaker called John Graves in Chard in 1663 and 1665, possibly the same person who was listed as 'John Graves the elder' in the 1685 list of Monmouth rebels.

### Reference

Lancaster, R., 2010, 'Help? A Pipemaker From Sherborne, Dorset', *SCPR Newsletter*, 78, 34.



### Membership Update

*by Susie White*

During 2010 and 2011 a number of new members joined the Society. As the next published Members list is not due for publication for some time, we thought it would be nice to list the new members and formerly welcome them to the Society.

#### England

Mrs. K. Adams, Stoke on Trent, Staffordshire.

Ms. Sue Brown, Ashby de la Zouch, Leicestershire.

Mr. Goncalo de Carvalho, London.

Mr. John Grover, London.

Mr. Phil Knibb, Bridgwater, Somerset.

Ms. C. Schartz, London.

Mr. Peter Selley, London.

Mrs. M. J. St. Pourcain, Nantwich, Cheshire.

#### Scotland

Mrs. Susan A. Higgins, Dornoch, Sutherland.

Miss. Rebecca Shaw, Glasgow.

#### Wales

Miss. Charlotte James, Aberdare.

#### The Netherlands

Mr. J. Van Oostveen, 4007 VC Tiel. (Web site: [www.xs4all.nl/~kleipijp/kleipijp](http://www.xs4all.nl/~kleipijp/kleipijp))

## Nigeria

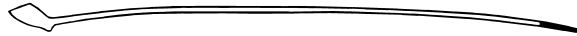
Miss. Chioma Vivian Akabogu, Anambra State.

## Slovakia

Mr. Kenny Naill, Nitra.

## USA

Ms. Kathryn Barca, Alexandria, VA.



## Society News

by Susie White

**Web Site** A reminder that the Society now has a new website - <http://www.scpr.co/>. We are currently working on uploading items that we hope will be of interest to Members.

**SCPR Conference 2011** Reminder to all members that this year's conference is to take place in York Saturday 10th and Sunday 11th September. A booking form included in this mailing. Please return your form together with your conference fee of £15 per person (which includes lunch) to Susie White as soon as possible (address inside front cover).

**Facebook Group** Chris Jarrett has recently set up a Facebook Group for the Society that is an informal group for the exchange of news and information. It is intended as a supplement to the newsletter, website and Yahoo Groups page, not a replacement and adds another means by which members can keep in touch.

**Other News** Two other conferences are happening over the coming months that may be of interest to Members.

- The *Society for Post Medieval Archaeology* are holding their next conference in Liverpool and the Isle of Man 2-4 September 2011 titled 'The Archaeology of Mercantile Capitalism'. Details available on their website (<http://www.spma.org.uk/latestnews.php>).
- The annual conference of the *Académie Internationale de la Pipe* is to take place in Novi Sad, Serbia 5-8 October 2011 titled "The Turks abroad: the production, distribution, iconography and influence of Ottoman pipes and pipe-makers in Europe and beyond (16th to 20th century)". Details available on their website (<http://www.pipeacademy.org/>).

## And Finally ..... To a Pipe of Tobacco

The following poem was sent in by Rod Dowling. It first appeared on 2<sup>nd</sup> February 1765 in Felix Farley's Bristol Journal, a paper that often printed poetry. No author or source was quoted.

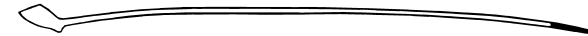
Come lovely tube by Friendship blest,  
Belov'd and honour'd by the Wife,  
Come, fill'd with honest HODGSON'S *best*,  
And kindled from the lofty Skies.

While round me Clouds of Incense Roll,  
While guiltless joys you charm to Sense,  
And nobler Pleasure to the Soul,  
In Hints of moral Truth, dispense.

Soon as you feel the enlivening Ray,  
To Dust you hasten to return,  
And tend me think, my earliest Day  
Began to give me to the Urn.

But tho' thy grasser Substance sink  
To Dust, thy purer Part aspires,  
This when I see, I joy to think,  
That Earth but half of me requires

Like thee, myself am born to die,  
Made half to rise and half to fall,  
O! cou'd I while they Moments fly,  
The Bliss you give to me, give to all.



### *Answer to the Help on Page 52:*

The suggested date is around 100 million years BC. It is a Cretaceous period flint nodule from the chalk and is, apparently, a fossil sponge!

## 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 .JPEG images. Make sure that the files are at least 600dpi resolution so as to allow sharp reproduction.

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

### Enquiries

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

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

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

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

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

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

Email: [susie\\_white@talktalk.net](mailto:susie_white@talktalk.net) (pipes and pipe makers from Yorkshire and enquires relating to The National Pipe Archive)

**National Pipe Archive:** The National Pipe Archive is currently housed at the University of Liverpool and is available to researchers by prior appointment with the Curator, Susie White (details above). Web site: <http://www.pipearchive.co.uk/>

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