

# NEWSLETTER

80



Autumn/Winter 2011

## SOCIETY FOR CLAY PIPE RESEARCH

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**Cover Illustration:** Pipe bowl of c1660-1680 made by Samuel Decon of Much Wenlock, Shropshire. Copied by David Higgins from David Atkinson's note books.

## Editorial

by Susie White

It is with very great sadness that I have to report that in October 2011 we lost David Atkinson, one of the Society's first members and a very bright light in the world of clay pipe research. The production of this issue has been delayed as a result of this sad news, so that material could be compiled and the Newsletter reformatted as a tribute to David. Not only do we have contributions from fellow members of the Society, but also from David's niece, Teresa, and from a former pupil, now headmaster, of St. Philip's School in Kensington where David worked. On behalf of the whole of the SCPR, I'd like to extend our deepest condolences to David's family and friends.

It is never easy to start an Editorial on such a sad note. However, I am sure that David would not want us to halt the Society's progress, but would want us to press on and build on a subject that was clearly so dear to his heart for so many years. This issue of the Newsletter was intended to include all of the excellent papers that were presented at our conference in York back in September, along with a number of other papers and notes that members have sent in. However, with so many of the conference delegates being good enough to write full versions of their papers, it soon became clear that, with everything else, they were not all going to fit into one issue. I therefore knew I would have to split them over two issues of the Newsletter. This is not a real problem; in fact it has made a nice change to have so much material to play with. However, in light of the news about David, slightly more of those papers than had originally been planned are now going to have to be pushed into the next issue. I do apologise to those contributors who will have to wait a bit longer to see their papers in print, but hope they will understand.

So, in this issue of the newsletter we have part one of our conference reports from York. We also have a number of other papers, as well as a response to a query from the previous newsletter.

Since the last issue of the newsletter I have also been busy uploading items onto the publications page of the web site that I hope will be of interest to the membership (<http://scpr.co/>). It is now possible to view the first 12 issues of the Newsletter, many of which are searchable PDFs. We're still making good progress with the article index, thanks to sterling work from Paul Jung and Thelma Potts, and I hope to have the first part of that database uploaded in the very near future.

Finally, two important notices. First, for those of you who have not paid your subscriptions for 2012, there is a membership renewal form included with this issue. And last, but not least, a date for your diary. The 2012 Conference has been fixed for the weekend of 15th and 16th September at Sevenoaks, in Kent. More details to follow on the web site and in the next issue of the Newsletter.

## David Atkinson, F. S. A., 1934-2011

by David Higgins

Few people will have known David very well as an individual, for he was a shy and somewhat reclusive man who shunned the company of others, and yet his name will be familiar to pipe researchers from around the world. Born David Richard Aubrey Atkinson on 26<sup>th</sup> January 1934, he was always a great collector with a passion for history and interests ranging from coins, stamps, postmarks, match boxes and busses to fossils, cloth seals, medieval metalwork and prehistoric flints. But it was the collection and study of clay pipes that was perhaps his earliest and most enduring passion. As a teenager he would scour the countryside looking for their remains and he was featured in a 1950 edition of *The Daily Mail* having got permission to search for them during construction works on the forthcoming Festival of Britain site (Atkinson 1988c).

During his 20s he started writing papers on the subject, particularly on material from his home county of Sussex and from London, and it was during this period that he got to know Adrian Oswald well. Although some 26 years Adrian's junior, they worked closely together and collaborated on a number of papers, most notably their 1969 study of London pipes. As the capital, London was one of the earliest and most influential production centres in the country. Their study not only outlined the history of the London industry but also included representative drawings of the bowl forms and marks, lists of pipemakers and exporters and, perhaps most importantly, a typology of London bowl forms. David was never entirely happy with this, since they had been forced to reduce its range due to space limitations, but it has stood the test of time and is still one of the most useful and widely used of the typologies, with forms that are also broadly applicable to many areas outside of London as well (a copy can be accessed on the Society's web site at <http://scpr.co/PDFs/London%201969%20Typology.pdf>).

One of the strengths of the London typology is the accuracy and clarity of its line drawings, which David produced. Adrian would have been the first to admit that he was no great artist and one of David's great strengths was his ability to produce the beautifully observed and cleanly executed line drawings of bowl forms and makers' marks that characterise his reports (see cover illustration). Atkinson and Oswald became the two great names of British pipe research, with their publications dominating the field for two decades during the 1960s and 1970s as they forged a new archaeological role for pipes and laid down the foundations for our studies today.

It was during the 1970s that I started corresponding with David. He always had a ready supply of off-prints to hand and kept me informed of his latest publications, which is how I know that his undated booklet on Sussex pipes, originally intended for publication

at the end of 1976, was actually published in 1977. When he could not find a museum or archaeological society to publish his research, he funded the publication himself, as was the case with his 1975 study of the Broseley pipe industry. He was a meticulous record keeper and hand numbered each copy of this publication inside the cover, while at the same time keeping a record of the individual or organisation to whom it had been sold. Despite undertaking the production and marketing of this study privately, he was able to reach a wide audience and told me in a letter a few years ago that he had sold over 400 copies worldwide.

Although he had a hectic life pursuing his many interest and writing papers (not to mention commuting weekly to London, where he was headmaster of St. Philip's School, Wetherby Place), David was never too busy to answer queries and was always generous with his knowledge. When I carried out a study of Surrey pipes in 1979 (published in 1981) he sent detailed replies and drawings in answer to my queries and lent me copies of his unpublished reports to work from. During the 1980s I worked on the Broseley pipe industry and, on this occasion, he simply bundled up all his original notebooks and drawings and then sent them to me to consult or copy as I pleased. I recall how worried I was at having responsibility for so many years of his research – not to mention the original artwork – until everything was safely copied and returned to him.

The same generosity extended to the many other researchers with whom he corresponded, and he continued to share his knowledge through his publications. When the *Society for Clay Pipe Research* was launched in 1984 he was one of the first to join and he had remained a firm supporter since that time, making him one of our longest standing members. He contributed notes and articles regularly until about 1990, when he largely gave up writing, save for excavation reports on material from his home county of Sussex, to which he had commuted every weekend while working in London and where he was finally able to retire in the late 1990s. But he continued to read the Newsletter avidly and wrote to me of the Society on 24<sup>th</sup> September 2006 that “all those involved deserve much praise and our heartfelt thanks for their effort”.

I wrote to David five or six years ago asking if he had kept a list of all his publications so that we could make sure we had ‘rounded up’ copies of all of them for the National Pipe Archive, but I was surprised (given his meticulous nature) that he had never done so. He said one of his regrets, however, was that a substantial paper on Winchester pipes and Hampshire pipemakers that he had written with Reg Cooper in the early 1970s had never been published. He was not even sure that he still had a copy of this paper, so it came as an unexpected surprise when we recently found a photocopy of this paper amongst the Derek Markell research notes that had been left to the National Pipe Archive in 2006 (see SCPR 71). Since the discovery, I had been corresponding with David with a view to getting it published, despite the length of time that has elapsed since it was first written. It is a sadness that this will not now happen for

David to see, but I hope that, one day, it can still be brought to fruition as a tribute to someone who did so much to shape the subject.

In the absence of any list from David himself, Susie White and I have attempted to compile a bibliography of his pipe publications – and thanks are due to Luke Barber, Chris Jarrett and Jacqui Pearce for their help in this task. There may well be omissions in the following list, particularly for the early period when David was placing notes in local journals or in the *Archaeological News Letter*, and for more recent years, when it is known that he compiled a number of excavation reports, some of which may still be awaiting publication. Despite this, there are more than 60 published works that we have managed to assemble, the most numerous being for his home county of Sussex followed by papers on pipes from Wiltshire and London. There are also a good number on pipes from other counties, mainly in the south of England, but also relating the important Broseley industry in Shropshire. One or two have a broader theme, for example, those looking at the identification of Dutch pipes and Armorial pipes. His last publication in the SCPR Newsletter was, somewhat poignantly, his 2003 tribute to his long standing friend and colleague, Adrian Oswald. Between them these two individuals had dominated pipe research in this country during the post-war period and their joint publication record spans more than 60 years from 1949 to 2011. David was one of the founding fathers of modern pipe research and his passing marks what truly feels like the end of an era.

David sat down in his porch to smoke a pipe on 22<sup>nd</sup> October 2011 and died shortly after. He never married or had any children but, amongst other things, he had devoted his life to enthusing others about the past and, in particular, the study of clay pipes. One of his enduring wishes was that his pipe collection should be kept together, since it had taken him a lifetime to assemble. It is hoped that this wish can be fulfilled so that others can come to know him through it, and share in his passion for the past. As I said at the start of this tribute, few of you will have known David personally since he was a very private individual. But many of you will have known him through his correspondence and through his publications, and I hope many more will come to know him in the future through the legacy that he has left us.

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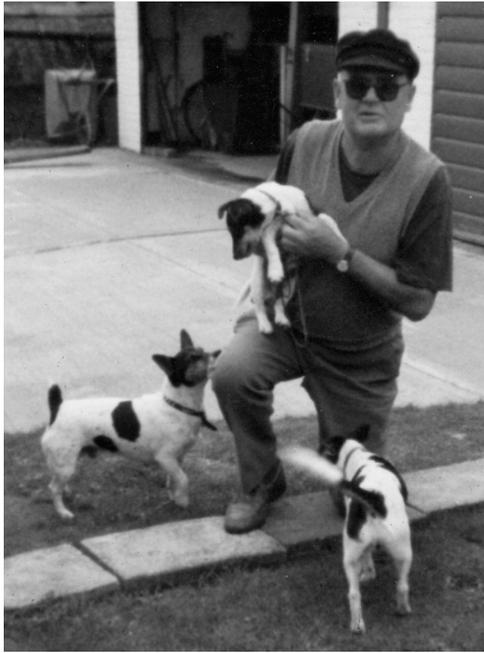
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## David Atkinson, 1934 –2011 A Tribute

by Teresa Pratt  
(David Atkinson's Niece)

Many of you will have different memories of David at various stages in his life. My mother Julia recalls the young man who accompanied his brother Peter, my father, to Beetle Drives and other social events in Steyning. For others, he was the intelligent, but slightly eccentric, well spoken neighbour who loved his dogs (Fig. 1), shoved his car into the bumpers of any vehicles parked outside his house and gave Easter eggs to the neighbours' children – not to mention the odd history lesson, too! I think that we would all agree that he was a man of many contrasts. He could be extremely charming, polite and funny. He had a natural rapport with children and was a passionate teacher. He was an avid collector and loved nature: but he could also be irascible, pompous, intolerant and infuriating. I can still recall telephone conversations between him and my father, with my father hurling down the phone and shouting "David is impossible!" As children, and growing up, David was a big part of my sister's and my lives. He lived with our grandmother at 116, Phyllis Avenue, Peacehaven. We were always there on Christmas Eve and I vividly recall tea in the sitting room, days in the garden and walks on the Downs. Trips in David's Morris Minor were also a treat because of the wine gums in the glove compartment. In those days Peacehaven looked



*Figure 1: David with his dogs.*

very different; the house was in an open landscape, the roads unmade. However, if you think that the house looks unusual now, resembling as it does a sort of Sleeping Beauty's castle, I have to tell you that, even then, it was pretty eccentric. Neither David nor my grandmother had much idea of tidiness and the house always smelt of Duck Mash which seemed to be permanently boiling on the stove and was fed to the six or so *Khaki Campbells* who lived in the garden. These provided them with a constant supply of eggs. Eggs were one of David's passions – hens' or ducks' – he enjoyed one each morning for breakfast. In recent times the hospital had advised against it but David considered this to be nonsense. In fact his last words to me in the telephone conversation we had just a few hours before he died were "Must go now – my egg's ready!"

David was not an easy person to keep in touch with. Since his retirement he had received few visitors – in fact, two years ago when my sister was in the area and decided to call on him unannounced, she spent the first hour talking at the gate, before spending the second in the garden. Many of us will be able to identify with the frustration of phoning, only for the phone to ring endlessly, unanswered. David did not enjoy social events – invitations to weddings, christenings and family events were politely declined. In fact he did go to my sister Angela's wedding only to disappear in the middle of the reception because he had decided to go off and look for clay pipes. He found partings and emotional connections extremely difficult and so tended to cut himself off from any reminders. This was how he coped with his brother's (my father's) early death, and later his departure from St Philip's. But he did not forget, indeed he was a deeply sensitive and sentimental person. He still had all the postcards that his mother had written to him when he was boarding at Aldro School and he regularly placed flowers on her grave. Communicating with postcards was David's preferred option and I am sure many of us have examples of these.

Choosing to live a reclusive existence, he found solace in his home which he referred

to as "my dear old house, my pride and joy", and which he shared with a variety of dogs, the most recent being Tom. In this house, from which dusters, cleaning materials and many of the comforts of the modern age were excluded, he immersed himself in his many hobbies and interests. He enjoyed the changing patterns of nature through his observations of weather (recorded daily for many years in a series of small diaries), his garden and watching birds, butterflies and insects. Many of us would swat a fly but he would study its appearance, action and movements. This fascination with nature had been with him from an early age and was one that he shared with his brother. He recently recalled camping weekends which they had enjoyed as boys on the Downs at Balcombe or searching for butterflies together in Lady Howard's woods at Steyning, having plucked up the courage to knock on the front door of her large Elizabethan house to gain her permission.

David was born in Durham on 26<sup>th</sup> January 1934, Peter had arrived three years earlier. At this time, Edmund, their father, was a master at Durham High School. The brothers were close, particularly, I think, because their parents' marriage was not a success. Their father left the family during the Second World War and their childhood was unsettled, nomadic and, at times, traumatic. A variety of homes in Sussex were rented and, in addition to Aldro, David attended Brighton College and Steyning Grammar School. At school he especially enjoyed sport and went on to develop a lifelong love of cricket, acquiring membership of the MCC. This, in addition to supporting Brighton and Hove Albion, were both pleasures he and my father shared.

David was passionate about the past and was fascinated by the lives of our ancestors. As a boy, and then as an adult, he scoured the Downs, fields and riverbanks for a range of artefacts including pottery, cloth seals, coins, flint tools and, of course, clay pipes. Clay pipes were probably his most significant interest. He made detailed drawings of these, and his ability to recall their provenance and history was incredible. He was especially proud of his writings and research on this subject.

Additionally, he collected stamps, matchbox covers, postcards and fossils, a favourite being a tiny "Shepherd's Crown" housed in a cabinet in his home. He spent summers exploring the countryside, sometimes with his father and brother, photographing and recording details of ancient windmills. His memory was incredible. The last time I saw him, I had endured a very complicated train journey which had involved a detour to Littlehampton – for some reason this resulted in a discussion on postmarks. Littlehampton's early number is apparently 978. He had documented all the South Downs buses and knew their numbers and destination – in fact a Southdown bus plate took pride of place in his bedroom.

When it became apparent that 116, Phyllis Avenue was no longer a suitable residence and that it would be impossible for someone as unwell as David to continue to live

there, he moved to Firl Road. All his collections went with him. Most people have clothes in their wardrobes; David had clay pipes – hundreds of them, in boxes of every conceivable shape and size. It would be true to say that he never really regarded Firl Road as his home, but he was grateful for the library that had been created for him, and, from time to time, still enjoyed dipping into his precious books. He would suddenly become pedantic about the whereabouts of a particular book. One weekend he had us all searching for a book on transport entitled “Fares, Please” – its absence was making him crosser and crosser. Fortunately, when all seemed lost, I found the book and good humour was restored.

More recently, as a result of his illness and difficulties, I saw David a lot and spoke virtually every day on the phone, frequently enjoying long conversations about his hobbies and connections. To be honest, it was at times quite disconcerting because of his likeness to my grandfather and because his voice and mannerisms were so like my fathers’. We enjoyed lunches in his kitchen, looking at the birds - particularly a small brown one - who gathered on and around the bird table. Unfortunately quite a lot of his lunch from a company called *Appetito* ended up being fed to the seagulls, “beastly carrots and swede” being a particular gripe. But he enjoyed the homemade cakes I took him, and, although he tired quickly, he liked to talk and enjoyed reminiscing. One day he showed me his medals that he had gained in National Service. One was for service in Egypt. I asked him if he enjoyed Egypt, assuming he did, with all its archaeology “not up to much, just a lot of filthy streets”! My grandmother, David’s mother, was an extremely artistic and musical person and David recalled being “enchanted” when she played songs from the twenties and thirties, the era she had grown up in, on the piano. At weekends he would hear the Peacehaven ice cream van, and he always commented on it, because its tune was “The Teddy Bears’ Picnic”, a piece of music he particularly liked from his childhood.

When I took my daughters to see him, he told them that their visit had “made his day”. Martha, aged twelve, mentioned that she enjoyed history, and, for a moment, the schoolmaster returned as David, peering over his glasses, asked: “When was the Battle of Bosworth Field?” Fortunately, and with some subtle prompting, Martha was able to answer correctly – 1485.

David took pleasure in seeing us, and, on more than one occasion, told me that he regretted not seeing his family, and how pleased he was to rediscover us. Indeed he looked forward to visitations, not only from us but also from neighbours and friends. It is ironic that this enjoyment of the company of others was to be so important late in his life, but I am glad that this was possible.

Smoking his pipe once or twice a day was what he referred to as one of his few remaining pleasures. He liked to do this whilst sitting in his porch, watching the world

go by. He had enjoyed the glorious Indian summer, and the day he died was a beautiful autumnal day. I like to think that, as he sat in the porch, smoking his pipe, watching the butterflies and birds, then, dozing in the sunshine, having enjoyed his breakfast egg, he was happy and at peace.

David died on 22nd October 2011 and the funeral took place on Wednesday 9th November 2011 at Woodvale North Chapel, Brighton. He was buried Woodingdean Lawn Cemetery.



## David Atkinson: Memorial Address

*by Harry Biggs-Davison  
(Headmaster of St. Philip’s School)*

My first memories of David Atkinson were being taught History by him at the age of nine in the mid 1960s at St Philip’s Preparatory School in Kensington, London. I remember him being quite scary; he was always a disciplinarian who stood no nonsense in class. But above all, I remember how he would bring History alive in the classroom. Make no mistake - he was an inspiring History teacher. I must have been one of hundreds of St Philip’s boys who went on to study it at a much higher level. One such former pupil, Julian Fellowes, famous for winning an Oscar for writing the film *Gosford Park* and for his television series *Downton Abbey*, remembers his love for History stemming from hearing the story of Mary Queen of Scots as an eight year old at St Philip’s. At least two eminent university professors of History as well as the award winning historian and writer Adam Zamoyski had their first history lessons from David Atkinson. Adam Zamoyski’s passion for history was fuelled not only by David’s lessons, but by the weekend outings mudlarking by the Thames which David arranged for him and other enthusiasts, in search of clay tobacco pipes, bits of pottery and old coins, which he always insisted the boys keep. David was actually one of the foremost authorities on clay tobacco pipes in the world and was elected a Fellow of the Society of Antiquaries for his eminence in this field. He was once sent a treatise on clay pipes by the History department of an American university to mark, as he was the only person in the world qualified to do so!

David was also a very keen sportsman, who, as games master, coached the 1<sup>st</sup> XI teams with great passion and enthusiasm over three decades. He also took parties of boys to see football matches at Wembley and Stamford Bridge, as well as test cricket at Lords – he was a member of the MCC. I suspect that David was at his happiest in the 1950s and 1960s combining his love of teaching history and coaching sports at his uncle’s prep school, St Philip’s. But his life changed irrevocably in 1967 when his

uncle, Richard Tibbits, died. If David had not stepped in and taken over the running of the school it would simply have closed. Headmastering was something David did out of a sense of duty, but it gave him no pleasure. Essentially a shy man, he disliked the administrative and marketing side of the job. Yet he possessed some of the qualities that make a first class head – natural authority, total integrity, an affinity with his pupils and an unswerving loyalty to his staff. One of his most endearing qualities was a total lack of ego – highly unusual in a headmaster. These qualities were appreciated and admired by his teaching staff, which I joined in the late 1970s, after university, but they did not bring David any great job satisfaction. This period of his life coincided with his devoted Aunt “Moonie”, an indomitable character who played a large part in David’s upbringing and who was the school housekeeper for nearly 40 years, growing elderly and dependent on him. David soldiered on stoically, combining a stressful job with being a carer, but the strain took its toll and he seemed happy, after his aunt’s death, to appoint me as joint headmaster so that he was relieved of some of his more onerous duties. For me he was a wonderful mentor from whom I learnt so much and he could not have been kinder or more supportive when I succeeded him as headmaster in 1990.

When David retired from teaching altogether in the late 1990s after 45 years at St Philip’s, he cheerfully packed his car with his collection of clay pipes, stamps, matchbox labels and coins, and most importantly, Tommy, the third of the three much loved Jack Russell terriers, who in turn were his closest companions. He announced before he set off for Sussex that he would never return to London - and he never did! He was content to keep in touch with the school and his colleagues by post card, letter and occasionally telephone, and through the school magazine (which he founded in the late 1960s). But he did not encourage any visits and seemed to become almost reclusive in retirement at this home in Peacehaven.

It was, therefore, a joy to discover that he found neighbours and friends in Eric and Frances Dyne who truly cared for him. And for David to rediscover his niece Teresa and her family in his final months was another blessing – and one that he deserved. He also welcomed visits from his former colleagues for the first time in years.

Among many messages of sympathy that we have received at the school, one stood out. David was a great champion of the underdog. Having had a difficult domestic life in childhood himself, he could truly empathise with the pupils with problems in their home lives. One of them, a troubled boy with a particularly poor conduct record and an unhappy home life, kept in touch with David long after he left St Philip’s. Now a successful journalist in his 40s, he wrote this to me last week, “I am so sad. I retained a special place in my heart for that man”. I know that David would not believe it, but those sentiments are echoed by so many of us.

## Tributes and Memories from SCPR Members

From Andy Frape.....

I first wrote to David in September 2002 when I myself got back into ‘pipes’ after a long hiatus; I enclosed sketches of pipes found in Gloucester; his response was immediate and enthusiastic. After explaining that he was ‘retired’ he explained that he was glad to be able to pass on his knowledge and experience to me and thereafter gave a detailed account of each of my rather novice sketches and enclosed a signed copy of his Broseley makers’ book. To me that was my new bible, the only other reference book I had was Allan Peacey’s (Gloucestershire pipes and pipe makers, 20 years previous), so I studied it in great detail, even taking it to work to while away quiet times on my night shifts.

I wrote regularly thereafter and especially after another successful visit to a Gloucester building site with a haul of pipes to identify (predominantly Broseley makers marks and stamps that I couldn’t identify). I eagerly awaited the arrival of the postman a day or two later and after a few months we began to exchange and explore other common interests, mainly about rugby and how poor Gloucester (my team) or England had performed that week/month but over time also about his long nights shifts in the RAF and beauty of the wildlife (plants and animals) in his garden - he also then let on how bad his rheumatism was which made it difficult to write as time passed. He hated the cold and the damp, more so the onset of Winter and thus so welcomed the coming of Spring.

It’s fair to say that he didn’t take to computers or the digital age at all and he didn’t much care for the ‘new generation’ of pipe researchers who (in his words) didn’t bother ‘to ask the advice of their predecessors’ (I must add at this point that David had the same attitude to most new concepts and ideas, not just pipe researchers). He actually loved the fact that I bothered to write to him, each letter gave him ammunition against the dreaded computer. He always replied promptly, I loved his handwriting and there was always an old fashioned stamp on the envelope seal bearing his address, I could picture him at his desk from the way he’d described it to me.

Over the next few years and with the onset of my young family and my pipe collecting days dwindling our correspondence also lessened in frequency. In 2008 with my 2nd child I sadly didn’t find the time to write much more; I feel he sensed and understood this and in the October I received what was to be my final letter from David wishing me well with the new arrival and ending yet again with his fear that the inclement weather was the early onset of Winter.

So, it was very sad for me to learn of David's passing. I suppose I feel annoyed with myself for not putting pen to paper one last time - frustratingly I'd thought about doing this so often but, as you know, with a young family, the days, weeks and months can fly by. I've just re-read a lot of our correspondence out of respect, a good 30 or so letters (and postcards).

David was a good man who simply cared passionately about his studies and published research and who, I'm pleased to say, became a good friend.

From Brian Boyden.....

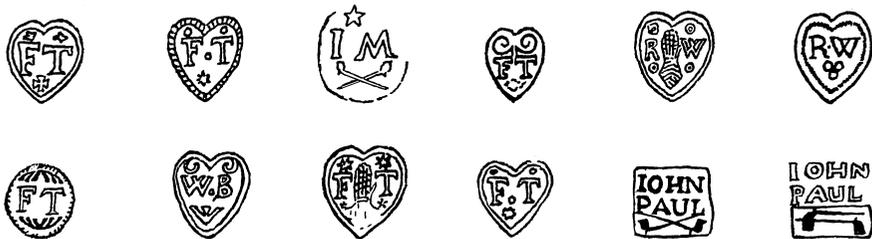
Absolutely a founding father. I guess I might have been one of the last to try to tap into David's knowledge about pipes when I wrote to him in Spring 2010. He replied on a greeting card showing a Sussex church saying "I have given up writing on clay pipes - one becomes exhausted after about 50 years at it". Although he said he couldn't help with my enquiry, he still offered suggestions about where to hunt for answers! It does show how, despite his "giving up", he still was keen to help others further their research.

From Rex Key.....

I moved to Broseley 45 years ago and inevitably found a few pipe bowls including several which were obviously early. My wife Libby then produced Atkinson's book on Broseley pipes which became my bible for decades. Later I had the pleasure of corresponding with David Atkinson, who was extremely helpful and encouraging.

From Pat Middlemiss.....

As a new member I did not know David, but it is always very sad to lose the enthusiasm and knowledge that founder members bring to a group. I hope he was an elderly fellow who enjoyed many years of holding clay pipes in his hands - he would have had hours of pleasure.



*A Selection of Pipe Marks Drawn by David Atkinson from his Unpublished Report on Clay Tobacco Pipes and Pipemakers of Winchester.*

## SCPR Annual Conference 2011 - York

*by David Higgins*

This year the Society's annual conference was held in the north-east, on 10<sup>th</sup> and 11<sup>th</sup> September at the Priory Street Community Centre in York (Figs.1 and 2). The meeting was organised by Susie White and was well attended, with a mixture of 'regulars', as well as a number of new faces too. These included some members who had not been to a conference before, as well as some non-members who had seen details about the conference on our new web site. The papers that were presented covered a wide range of topics, starting with talks on pipes and pipemakers from Yorkshire and then moving on to newly discovered pipe kilns, scientific analysis of pipe clays, ground breaking finds from Derbyshire and finally branding on pipes to bring us back to York. Most of the speakers have been persuaded to write up their papers for the benefit of members who were unable to get to York, and they are included in this and the next issue of the newsletter.



**Figure 1:** (Left) Conference delegates enjoying a coffee break (photograph by Susie White).



**Figure 2:** (Right) Just one of the many displays for conference delegates to enjoy (photograph by Susie White).

The programme for the Saturday was nice and relaxed, giving everyone plenty of opportunity to look at the displays that fellow delegates had brought along, and also providing a chance for people to chat. Thanks are due to all those members who brought such an interesting range of pipes and related objects for us to look at.

The conference opened with a welcome from Pete Connelly from the York Archaeological Trust (and director of the Hungate Project). He was able to give us a great introduction to the city and whet our appetites for the tour of the Hungate excavations that was to follow on the Sunday.

**Susie White** presented a double paper. The first part provided a taste of the pipes that were being excavated from Hungate, which linked in nicely with Pete Connelly's introduction. The second part of her paper looked at a selection of pipemakers from York from the seventeenth and eighteenth centuries. She focussed on just two makers, Abraham Boyes from the late seventeenth century, and Richard Shaftoe from the early eighteenth century, and contrasted not only their pipes, but also the details that can be gleaned about their lives from the surviving documentary records. This was quite neatly followed by a paper from **Peter Hammond** on Christopher Boyes, Abraham's son, and the link between pipe making and trunk making trades; a link that appears to be peculiar to York.

After coffee break **Hilary Brook** gave a very good, and very detailed paper on the Birstall pipemakers, which was full of information about the inter-family connections. Birstall may not be a particularly large place but the pipemakers it produced certainly made an impact on the wider profession. **Peter Hammond's** second paper of the day looked at the nineteenth-century pipemakers in York and once again we had lots of very interesting and detailed information about the pipemakers there. This paper brought to a close the Yorkshire element of the pipe conference. Just before lunch **Heather Scharnhorst** gave a fascinating account of a recently discovered pipe kiln site in Wareham – that of the early nineteenth-century maker Augustus Moore. Heather was planning to go back and excavate the site in the early autumn, so we look forward to a progress report on that.

A very nice buffet lunch had been provided for us by the Priory Centre, which meant that everyone had time to look at the displays and exchange information. The afternoon session began with a paper from one of our Canadian members, **Francoise Duguay**, who introduced us to the world of archaeometry. The paper focussed on scientific analysis of a small sample of clay tobacco pipes and put forward the suggestion that such analysis might be able to help in identifying the origin of pipes, particularly 'counterfeit' pipes that were made in one place but copying styles used elsewhere.

The author (**David Higgins**) then followed with a paper on a very exciting group of pipes from Staveley Hall in Derbyshire. The 2010 excavations at the hall have recovered a midden deposit with an excellent group of pipes that will change the way we view early eighteenth-century pipes from that part of the country. This midden has produced pipes with stems that appear to have been longer than any of the period that have been previously recorded, and with glazed tips that are more than 50 years earlier than any previously discovered. Another season of excavation was undertaken on the midden during 2011 and so further finds analysis will be required before a full report on this group can be prepared.

The final paper of the day was from **Jenny Basford**, a final year PhD student from the University of York, who presented a small part of her study on branding and how that

manifested itself on the pipes from York. Jenny illustrated her paper with pipes from York and from Hungate, which brought us very neatly full circle.

After tea break we had the AGM. Pete Rayner was thanked for his contribution to the committee over the last few years, having decided to step down, and, in the absence of any other offers of help, the remaining committee were asked to carry on running the Society (David Higgins as Chairman, Peter Hammond as Membership Secretary / Treasurer, Susie White Newsletter Editor, Libby Key as General Secretary, Chris Jarrett as Publicity Officer and Rex Key as a committee member). Peter Hammond reported on the state of the Society's finances – which are nice and healthy – and noted that current membership stands at a respectable 148 members. Susie White reported on the progress of the newsletter and on a number of other projects that she has been working on, including the development of the new web site, the preparation for publication of a new SCPR Monograph, and on indexing of the back issues of the newsletter. All of these projects are slowly moving forward in her 'spare' time, so keep a look out in the newsletter and on the web site for developments.

This brought the formal part of the conference to a close and gave everyone a little time to get ready for the conference meal, which was at the Royal Oak in Goodramgate, where we had a superb meal in a timber framed setting.

Sunday was a glorious sunny day and saw the remaining conference delegates gathered in Exhibition Square for a two-hour walking tour. This gave us an opportunity to take in some of York's earlier history, starting with the Roman remains of Eboracum (Fig. 3). However, being an SCPR tour, our eagle eyed members managed to spot a nineteenth century frieze including a pipe on one of the buildings we walked past (Fig. 4), and managed to persuade our guide that he really should include it in all his future tours! Having walked round part of the city walls, and through the Shambles, our tour came to an end close to the Hungate Dig, just in time for lunch. Our lunch venue was the Black Swan with its amazing painted wooden panelling, and this gave us time to recover from the mornings exertions before our final tour of the day – a tour of the Hungate excavations led by Pete Connelly (Fig. 5). Pete gave us a whistle-stop tour of the site, 2000 years of York's history, in about an hour. This visit included a chance to go behind the scenes to take a close look at some of the objects that they have been recovering from the site, particularly from the Roman and Viking levels, which are currently under excavation.

This brought to an end a very full, but very enjoyable conference in York. Thanks to all those who made the weekend such a success – the speakers, the staff at the Priory Community Centre, our York guide, Pete Connelly from York Archaeological Trust, and last, but by no means least, to Susie White for organising everything so professionally.



**Figure 3:** Conference delegates learning about the Roman remains in the cathedral grounds, York (photograph by Susie White).



**Figure 4:** Frieze over the entrance of the Thomas Hotel in York depicting a clay pipe smoker! (Photograph by David Higgins).



**Figure 5:** Pete Connelly on the site of the Hungate Excavation, York (photograph by David Higgins).

Where will we be next year? Well, it looks like we are heading south for a change, to Sevenoaks, Kent. Brian Boyden and Chris Jarrett have taken up the baton and have very kindly offered to organise next year's conference for us. The dates have been fixed for Saturday 15th and Sunday 16th September, so make a note of that in your diaries and watch this space for more details.



### SCPR Conference 2012 - Call for Papers

Anyone wishing to speak at the next conference should contact conference organisers Bryan Boyden (brian.boyden@dsl.pipex.com) or Chris Jarrett (cjarrett@pre-construct.com). It can be anything from a full paper of 20 to 30 minutes in length, to a short presentation lasting just 5 minutes. There will be more details about the conference in the next issue of the Newsletter and also on the website (<http://scpr.co/>).

**SCPR 2010 Conference Paper:  
Clay Tobacco Pipes From Hungate, York**

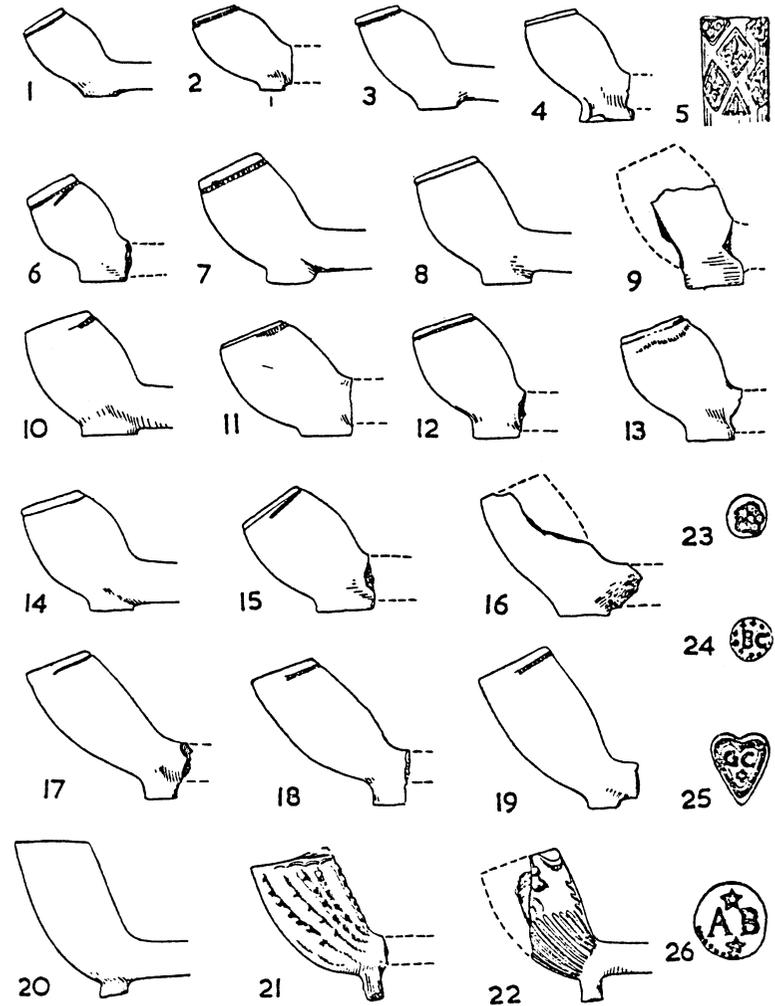
*by Susie White*

The decision to give a short paper on the pipes from Hungate was a bit of an after-thought, if the truth be known. However, given that the conference delegates were due to visit the Hungate dig the following day, it seemed the perfect opportunity to at least draw peoples' attention to the pipes that had been recovered from the site.

One of the first excavations in Hungate was carried out in 1950-51 on behalf of the Ministry of Works (O'Neil 1962). These excavations produced 93 clay tobacco pipes, 31 of which were stamped (Figs.1 and 2). These stamped pipes included examples from Abraham Boyes (1645-1681), John Burrill (free 1721), and a number marked IM (possibly John Marshall (1673-1674), John Mason (1673) or John Middleton (1679-1713) - all from York). There were also marked pipes from further afield including John Goldwell from Hull and possibly John Gill from Potovens.

O'Neil's report on these pipes (O'Neil 1962, 378-81) was typical of the reports of the day with very little in the way of contextual information but rather a list describing the bowl forms and marks recovered. The clay tobacco pipes from the more recent excavations at Hungate are currently being worked on by the author and it is hoped that her findings will be published as part of a much larger site monograph in 2012.

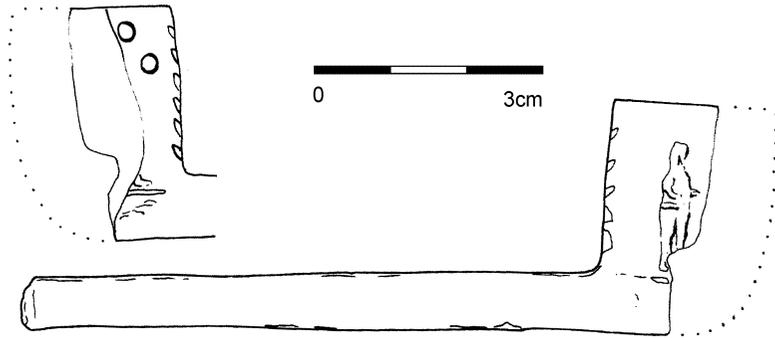
The more recent excavations have produced in excess of 3,000 pipe fragments. This assemblage is one of the largest to have been excavated in York and it is hoped that it will advance our knowledge of pipe production and consumption in the city, in particular for the later periods. Previous studies of pipes from York have tended to focus on the seventeenth and early eighteenth-century material, particularly the marked pipes. This latest group of pipes from Hungate will not only be able to add to the corpus of known maker's marks from the seventeenth and eighteenth centuries, but will also provide important information with regard to the bowl forms and decorative schemes of the late eighteenth and nineteenth centuries. It is also hoped that by being able to identify where the pipes were produced it might be possible to build up a picture of where other goods and services may have been coming from. Analysis of the pipes is still being carried out but initial finds have identified pipes produced by Hodgeson of Leeds; Holmes of Gateshead and Wild of Rotherham in the seventeenth century; Pollocks, McLardy and Holland all of Manchester; Turpin of Macclesfield; Ross of Hull, as well as some of the Scottish firms. Further afield, pipes from the Netherlands, France and Germany have been found (Figs.3, 4 and 5).



*Figure 1: Pipes from the Hungate Excavations 1950-51 (after O'Neil 1962).*



*Figure 2: Selection of the stamped marked from the Hungate Excavations 1950-51 (after O'Neil 1962).*



**Figure 3:** German spurless pipe depicting a standing figure on the smoker's right and a possible juggler on the smoker's left. Recovered from Block D of the Hungate excavation (drawn by the author).



**Figure 4 (left):** French figural bowl with detail picked out in coloured enamel, nicknamed "the Hungate Hag". **Figure 5 (right):** Nineteenth-century pipe bowl with an Irish theme comprising a harp and the lettering ERIN. Photographs courtesy of the York Archaeological Trust. Scale 1:1.

#### Reference

O'Neil, B. H. St. J, 1962 'A Note on Clay Pipes from Hungate, York', *Yorkshire Archaeological Journal*, **11**, 378-381.

### Points Arising: More Information Requested about an Asian Pipe

Felix van Tienhoven writes; following John Roger's request for information regarding the Asian pipe (2011, 53), I can inform you that these models originate from Indo-China (Laos/Cambodia). They are found in a broad range of sizes (e.g. bowl-width 2 – 3.5 cm) and executions. I have a number of solid cast bronze bowls with a clay interior and only one clay specimen. Stems vary in length and material, for example bamboo to solid bronze.

In general we date the earliest specimens to the second half of the nineteenth century, but know that these pipes were certainly made well into the 1950s.

I attach photographs of a clay (Fig. 1) as well as bronze examples (Fig. 2), for reference.

Any further questions are of course most welcome.



**Figure 1:** Clay pipe from Laos. Scale shown is a one Euro coin (photograph by Felix van Tienhoven).

#### Reference

Rogers, J., 2011 ' Help? More Information Requested about an Asian Pipe', *Society for Clay Pipe Research Newsletter*, **79**, 53.



Figure 2: Bronze pipes from Laos (photography by Felix van Tienhoven).

## 'Virginia Pipe'? King and Queen County, Virginia

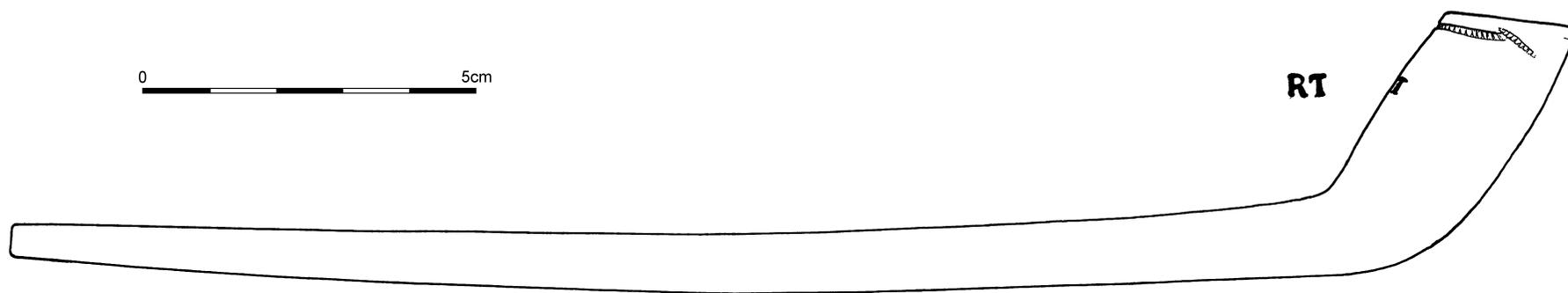
by Andy Kincaid

A bottle collector, whilst diving in the Mattaponi River, a branch of the York River, recovered an intact clay tobacco pipe (Fig. 1). It was found fairly close to the shore on the north side of the river around the remains of some pilings. This site is the river frontage of the Locust Grove Farm that dates back to a 1665 Charles II land grant of 2,350 acres (<http://www.locustgrove1665.com/history.html>). The pilings are possibly what is left of a wharf that at some point once serviced the farm.

The pipe is a heel-less export style [HES]. It has a fair amount of staining, but is free of any incrustations, and is unabraded. Trimming of the mould seams was done with care, and blended in well for an overall smooth, uniform surface. Heavy staining has masked any definite signs of burnishing. The stem is oval in section, except for the last 20 mm at the mouthpiece, where it is more cylindrical. The mouthpiece has a simple cut end and the bore is 7/64". When holding the pipe as it faces the smoker; the rim has been trimmed slightly lower on the right side and is higher on the left side, possibly due to wearing of the mould from repeated trimming. The back half of the rim is milled and, on the back of the bowl, there is centred the incuse maker's mark RT. This mark is attributed to the Bristol maker Robert Tippet II, an original signer of the mould size agreement, and the pipe dates to c1680-1710. Could this possibly be an example of a *Virginia Pipe*?

The members of the Company of Tobacco Pipemakers within the City of Bristol signed a mould size agreement on the 10<sup>th</sup> day of November 1710, establishing a standard stem length for pipes on a style to style basis. *Long Pipes of Sixteen Inches in length from the Heel to the direction of the Point, Dutch pipes fourteen Inches, Jamayca Pipes of thirteen Inches Penned Heeles and Gauntlets of Eleven Inches and half and Virginia Pipes of Eight Inches and half* (Jackson and Price 1974, 85). There was a fine set for noncompliance of the agreement and, as per the agreement, the signers were to, "shorten their severall moulds" by the first day of December, just three weeks later. It would seem likely that some makers were producing pipes of these lengths before the signing. Changing all the moulds in this short time period would be a tall order, and may have stressed the resources to make these changes. Perhaps one could get away with just trimming the clay stems shorter for a limited time until mould modifications could be made.

What is a Virginia Pipe? It is known that, in Bristol after 1710, the stem was supposed to be "Eight Inches and half". Presently, the author knows of no other description from any source, other than the stem length from the 1710 agreement, so it is not known if a Virginia Pipe was also what we now call a HES. Also, no reference has been found



**Figure 1:** Complete RT pipe from Mattaponi River in the Kincaid Collection (drawn by David Higgins).

of how HES stem lengths were determined in Bristol during this time period, since a HES pipe is without a heel from which to measure the stem length. A consistent method of measuring stem length, that seems to work well on this type of pipe, is to measure on top of the stem. Using the profile of the back of the bowl, measure from the point at the base of this profile, where the curve of the bowl/stem junction starts, down to the end of the stem. When applying this measuring method to this pipe, the stem is  $7\frac{3}{4}$ "", and the total length of the pipe is  $9\frac{1}{8}$ "".

At the present time, reported examples of intact or completely reconstructed HES pipes are very few in number. This pipe was found in Virginia, has a stem length of nearly eight and a half inches and was manufactured in Bristol. Possibly, a HES pipe, with an eight and a half inch stem, made in Bristol in the eighteenth century was a *Virginia Pipe*.

#### References

Jackson, R. G. and Price, R. H., 1974, 'Bristol Clay Pipes', *Bristol City Museum: Research Monograph*, 1, 152pp.

Walker, I. C., 1971, *The Bristol Clay Tobacco Pipe-Industry*, Bristol City Museum, 40pp.

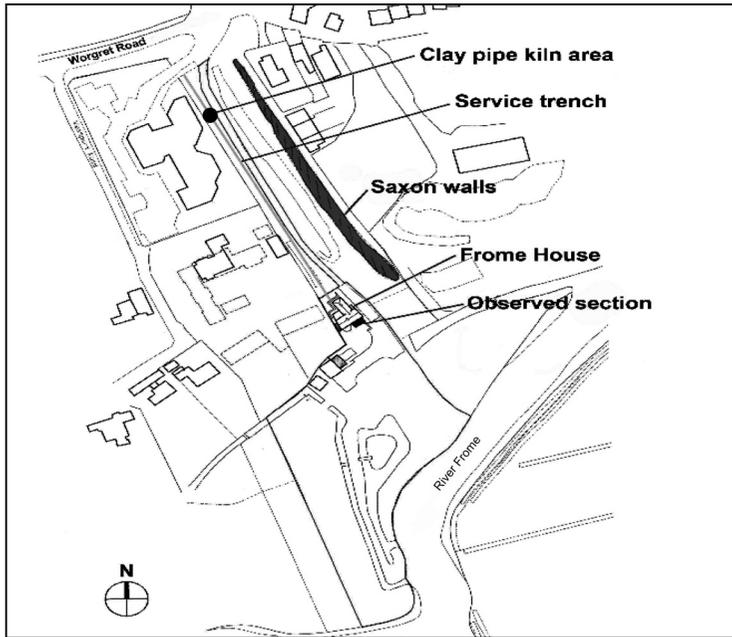
### SCPR 2010 Conference Paper: Discovery of a Possible Pipe Kiln of Augustus Moore, West Walls in Wareham, Dorset – Initial Findings

by Heather Scharnhorst

Back in April of 2011 a service trench was dug along the side of an access road leading to a house on the River Frome, which was undergoing modifications (Fig. 1). An archaeological survey was being undertaken by Lilan Ladle and when the service trench started to produce large amounts of clay pipe she notified Dr. David Higgins who put her in contact with Robert Lancaster and myself.

When we first visited the site it was clear that this was an abnormal amount of clay pipes for the area and there were a large number of bricks and kiln furniture which could be associated with a kiln and pipe manufacture. The workmen who were digging the service trench agreed that as it was a Friday afternoon, they would stop for the day and allow myself and Robert the weekend to retrieve and record what we could.

We spent a very enjoyable weekend with friends and family, most of whom had no archaeological experience, retrieving as much as we could from the spoil, as we did not know whether this would be our only opportunity. We recovered a total of 1,387 stems, 39 mouthpieces, 20 complete bowls and 95 bowl fragments from the 10m length of trench.



**Figure 1:** Location of the Augustus Moore pipe kiln.

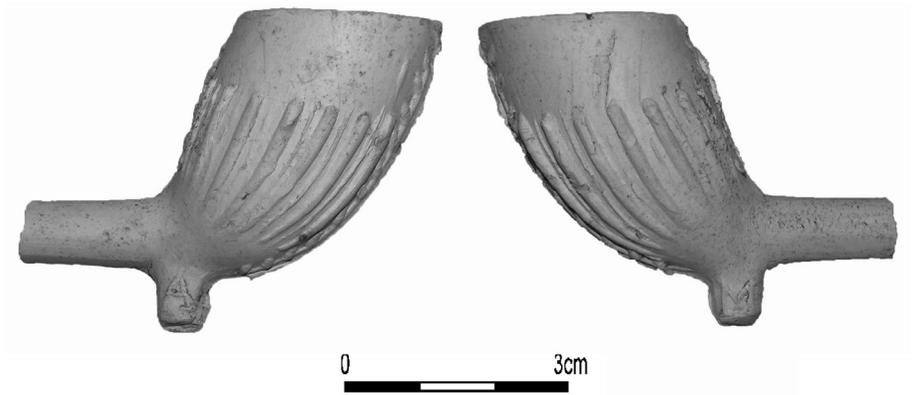
The cut of the service trench had clear layers of ash, ball clay, brick, slag and a flat layer of crushed brick, which could be a possible floor to a workshop area. There was also a layer of burning on top of these layers, but it's not known if this was associated with our area of interest.

**Material Found**

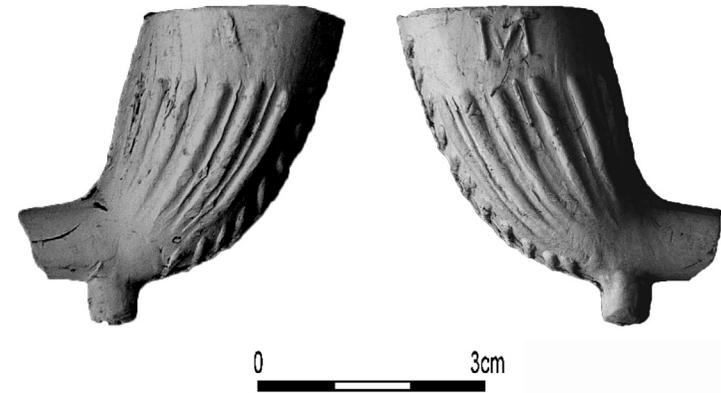
There were two main types of bowl found, both with the initials AM (actually appearing as MA on the pipes) which were identified from my previous research as being made by the pipemaker Augustus Moore in 1830. Both designs have the same fluted design, one with initials on the spur (Fig. 2) and the other the initials on either side of the bowl near the rim (Fig. 3). Both were found together in the main area of the trench and in a suspected spoil tip further along the trench nearer the river.

Several plain bowls were also found and there was evidence that these had been smoked and were slightly older than those produced by Augustus Moore. One bowl was also found with a grapevine design on the bowl, a spiral designed spur and the stems decorated with a vine. There were no makers marks and this piece has not been identified as yet.

Structural material from a pipe kiln was also found in the form of muffle and clay structure with classic clay pipe inclusions (Figs. 4 and 5), as well as bricks with a limestone and clay residue on one side. Also clay pipe within slag was discovered along with large pieces of plastic white clay.



**Figure 2:** Augustus Moore pipe with the initials AM moulded on to the sides of the spur (the wrong way round from usual).



**Figure 3:** Augustus Moore pipe with the initials AM moulded on to the sides of the bowl near the rim (the wrong way round from usual).

**Documental Evidence**

We have been very fortunate in that we have been able to discover so much about our pipemaker within a short period of time, mostly down to the hard work of Robert.



**Figure 4:** Part of the muffle structure with clay pipe reinforcements clearly visible.



**Figure 5:** Part of the kiln structure.

Augustus Moore was born in 1799 in Hampshire and his wife to be, Sarah Holland, was christened in the same year, in the register her father's profession was recorded as that of a pipemaker.

Augustus and Sarah married on 7<sup>th</sup> February 1824 and their first child, Augustus Robert, was christened on 9<sup>th</sup> May 1824 at which time Augustus was recorded as a 'pipemaker'. In 1826 a second child, Augustus Charles Moore, was baptised at Morden, his father again being described as 'pipemaker'. Daughter Elizabeth Anne was baptised at Wyke Regis in 1827, followed in 1829 by another daughter, Mary Jane, who was also baptised at Wyke Regis. On both occasions Augustus senior is described as a 'pipemaker'. Augustus and Sarah's final child, Charlotte Holland, was baptised at Wareham in 1833, by which time Augustus was recorded as a 'pipe manufacturer'.

In 1834 Augustus stole a trunk of clothing and jewellery with a John Hardy and Samuel Best and, on 14<sup>th</sup> March of that same year, he was convicted and sentenced to transportation to Australia for seven years. On 11<sup>th</sup> April Sarah petitioned for Augustus to serve out his sentence in this country due to fact that he had a large and very young family, however this was refused due to previous crimes.

After sentencing Moore was taken to the prison hulk *Leviathan* moored in Portsmouth harbour and on the 25<sup>th</sup> July 1834 he was transported on the *Hooghley* to New South Wales, arriving on 13<sup>th</sup> November where he seems to have been billeted with a Patrick Moore in Sydney.

In 1839 he was given a ticket leave and was granted a certificate of freedom on 25<sup>th</sup> May 1841, in Liverpool, Australia, on which he was described as 5ft 2½ins with brown hair and eyes – his trade is described as pipemaker, groom and druggist.

This is the last record that we have found for him so far, but it is possible that he did not have the means to return to Britain and may have started a new family in Australia. Our research is still continuing.

### **The Next Step**

A magnetometry survey of the site was very kindly carried out by Dave Stewart of Bournemouth University and this highlighted several areas of burning and, with the rest of the evidence from the service trench, we were given permission by the land owner, Rempstone Estate, to carry out a voluntary dig with the East Dorset Antiquarian Society (EDAS) from 24<sup>th</sup> September to 7<sup>th</sup> October 2011. We are now going through all that was found during this dig and will let you know our results in a year or so when we have finished our analysis.

## SCPR 2010 Conference Paper: The Birstall Tobacco Pipemakers

by Hilary Brook

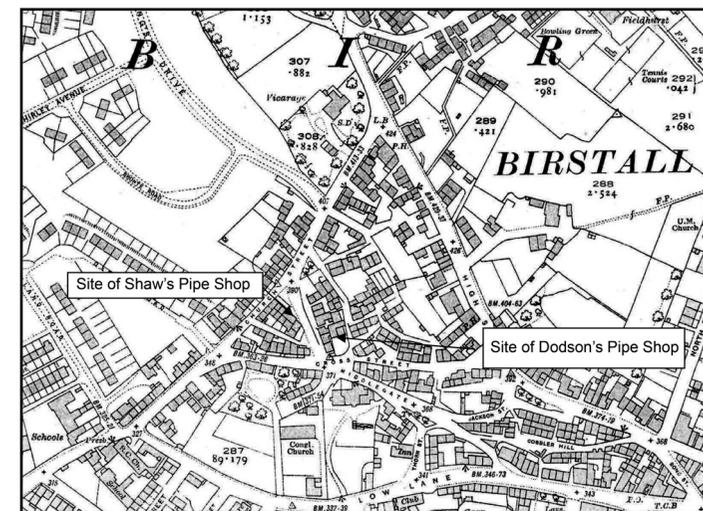
Birstall is a small town to the south west of Leeds where there was a flourishing tobacco pipe industry in the middle years of the nineteenth Century. Research into the extent of the industry there was carried out in the early 1960s because large numbers of clay pipe finds were then being taken for identification to the Bagshaw Museum, Batley. Finds were prolific at that time as many of the old buildings in the area were being demolished prior to redevelopment. The pipe bowls were distinctive being of nineteenth-century style, most commonly with fluted decoration around the base of the bowl and with swags framing the maker's initials, 'ID', above. A few bowls with other initials were also found.

The initials 'ID' were reputed locally to be those of pipemaker Isaac Dodson but a search of trade directories (Whites Directory, The Trade Directory of the West Riding and The Directory to Leeds Clothing District all published in 1837/8) showed only Joseph Dodson to then be a pipemaker in Birstall with later Directories listing John and William Dodson. Kirklees Archives (then Huddersfield Archives) hold a copy of the 'Valuation Book of the Township of Gomersal in the Parish of Birstall' made in 1840 (KX173) which provided the information that Joseph Dodson was the owner and occupier of plot 420, described as a Pipe Shop, furnace and stable extending to six perches, with a rateable value of £7 13s 4d (Fig. 1). Another pipemaker, William Shaw, remembered locally as 'pipey Shaw', was the tenant of plot 415, a 'House, Pipe Shop and furnace with a rateable value of £3 3s 4d, owned by Martha Firth (Fig. 2). This name explained the few bowls that had been found bearing the initials 'WS'. Neither of these sources had revealed a pipemaker named Isaac but the census returns, 1841, 1851 and 1861 were newly available on microfilm and they were searched in the hope that the elusive Isaac would be found. In fact the name just wasn't there and a Birstall pipemaker named Isaac Dodson has never been found. The initials on the pipes must, then, be those of Joseph Dodson. What the search of the census returns did show was that Joseph Dodson had been the founder of a family pipe making business that had flourished through the middle years of the nineteenth century, passing from fathers to sons.

Joseph and his sons John and William are the only Dodsons listed as Tobacco Pipemakers in the 1841 census although pipemaker William Shaw is also there. Hannah Mortimer, aged 20, was the only other pipemaker listed in Birstall and she probably worked for Joseph Dodson. However, by 1851 William and John Dodson were masters of a sizable workforce styling themselves as 'employing thirteen labourers' and 'one man and nine females' respectively. Amongst those employed was John Dodson's second son, William, aged 23, along with five other members of the Dodson family.



*Figure 1: The site of the Dodson's workshop in 1909, shortly after it was sold. The light coloured double fronted house on the right hand side was said to have been the Pipe Shop and was probably the building improved by Joseph Dodson. The adjoining cottages lower down the hill may be those described in 1859 as 'recently erected'.*



*Figure 2: Sites of the two Birstall Pipe Shops.*

Surname	First Name	Job Description	Position in Household	Status	Age	Place of Birth
Brown	John	Tobacco Pipemaker	Lodger	Un Mar	36	Lincs, Louth
Burleigh	John	Tobacco Pipemaker	Lodger	Un Mar	38	[Norfolk], East Derham
Catley	Maples	Tobacco Pipemaker	Lodger	Mar	35	Lincs, Gainsborough
Lepton	John	Pipemaker	Lodger	Mar	49	Lancaster
Ford	Peter	Pipemaker	Lodger	Un Mar	22	Ireland
Moss	James	Pipemaker	Lodger	Mar	49	Hull

*Figure 3: Birstall Immigrant Pipemakers from the 1861 Census.*

Surname	First Name	Job Description	Position in Household	Status	Age	Place of Birth
Eastwood	Henry	Tobacco Pipemaker	Head	Mar	29	Chester, Hawarden
Elliot	John	Pipemaker	Boarder	Un M	54	Durham
Fearnside	John	Tobacco Pipemaker	Head	Mar	33	Durham, Darlington
Ford	Peter	Tobacco Pipemaker	Lodger	Un M	31	Galway, Ireland
Preston	John	Pipemaker	Lodger	Mar	52	Lancashire
Thompson	James	Pipemaker	Head	Mar	35	Dundee
Thompson	Sarah	Pipe Trimmer	Wife	Mar	35	Glasgow

*Figure 4: Birstall Immigrant Pipemakers from the 1871 Census.*

Surname	First Name	Job Description	Position in Household	Status	Age	Place of Birth
Eastwood	Henry	Pipemaker	Head	Mar	39	Wailes [sic]
Moon	Charles	Tobacco Pipemaker	Head	Mar	52	Bristol
Parkerson	William	Tobacco Pipemaker	Head	Mar	44	Norfolk, Norwich
Sharrock	John	Tobacco Pipemaker	Lodger	Un Mar	56	Manchester
Wood	James	Tobacco Pipemaker	Head	Mar	67	Norfolk, Norwich
Thompson	James	Pipemaker	Head	Mar	35	Dundee
Thompson	Sarah	Pipe Trimmer	Wife	Mar	35	Glasgow

*Figure 5: Birstall Immigrant Pipemakers from the 1881 Census.*

William Shaw's sons may now have been working with him; Benjamin and James each describe themselves as 'Tobacco Pipemaker's Son'. Of the twenty two other pipemakers listed several were related to the Dodson family and most of them were their close neighbours. By 1861 Brothers John and William Dodson each described themselves as 'Tobacco Pipe Manufacturer' and John's sons, Joseph and William, were each recorded as 'tobacco pipemaker'. The Dodsons now listed no employees: it was William Shaw's son Benjamin whose entry shows that he employed 'four men, three women and two boys' of which his younger brother, James, pipemaker, was probably one. Interestingly the census for Bradford shows that Tobacco Pipemaker William Shaw senior and the remainder of his family were in Albion Street, Bradford, in 1861, a move that would repay further investigation. What is particularly significant at this date is that of the twenty remaining pipemakers in Birstall six were incomers from other pipe making towns (Fig. 3), a trend that continued in 1871 when there were seven incomers out of the nineteen workers (Fig. 4) and in 1881 when there were seven incomers out of twelve workers (Fig. 5). It can be seen that the Dodson family had built up an important and thriving pipe making business from seemingly small beginnings in 1841 but Joseph was 60 in 1841 so what was the story of his earlier life; had it been in Birstall or did the entries in the Directories show that he had he arrived there in the 1830's to set up a new concern?

A search at the West Riding Registry of Deeds revealed a much earlier reference to a pipemaker in Birstall but without mention

of a Dodson. In 1786 property transferred to David Wright on the death of its previous owner (WRRD CS 326 489 Greenwood *et al* to Wright) includes in its parties 'Thomas Turner of Birstall in the same county Pipemaker' and later in the wording incorporates Susanna his wife. There is no indication that the property included a pipe workshop but the description is of

*'all those several Messuages Dwellinghouses or Tenements with the Barn Orchard and Garden and other appurtenances to the same belonging situate standing and being in Birstall aforesaid late in the several possessions of Joseph Beaumont and John Beaumont but now in the several Possessions Tenures of Occupations of the said Thomas Turner and of Michael Dunn and John Lord their assigns or Under tenants'.*

The same property was occupied by Thomas Turner in 1782 when he was also described as a pipemaker but again a pipe workshop and kiln is not part of the description of the property concerned (WRRD CK 610 822, 1782, Battye *et al* to Clapham).

There had, then, been a Birstall pipemaker thirty years before Joseph Dodson was described in this way for the first time in an entry in the Parish Registers on the death of his infant daughter in 1812 but the question of just when the Dodsons became involved remained unsolved. A search of the baptism records for Birstall drew a blank and subsequently it was a search of the IGI for Yorkshire that brought to light Joseph's origins and so the key to his fascinating story.

Joseph Dodson had been born to Margaret Dodson in Rawmarsh in 1779. He was her second child as in 1775 there is a baptism in the Rawmarsh registers of 'Ann daughter of Margaret Dodson'. The IGI also threw up the information that a Margaret Dodson had married Michael Dunn in Rawmarsh in 1783 and it was the realization of this same name that had been linked with that of the pipemaker Thomas Turner in Birstall in 1786, which made the whole puzzle fall into place! Sometime after her marriage to Michael Dunn the former Margaret Dodson moved to Birstall presumably with her seven year old son. Eleven year old Ann may have been left behind as in 1800 she was to marry Eli Ainley in Rawmarsh when they were both described as 'of this parish'. The assumption must be made that following this move Michael Dunn worked with Thomas Turner as a pipemaker but there is no proof of his occupation until he is described as a pipemaker in the record of his death, in 1816 at the age of 57, in the Birstall Parish Registers. Margaret lived on for five years, dying in 1821 aged 64. The Land Tax Returns show that she followed her husband in the tenancy of David Wright's property, Michael Dunn having taken up the tenancy from Thomas Turner in 1790. Thomas Turner seems to have died in the Gomersal Poor House in 1794 aged 66, his former occupation unrecorded, and the Birstall Parish Registers also have the death of 'Susanna wife of Thomas Turner of Gomersal' in 1792.

The Parish Register entry for 1812 is the first date at which Joseph Dodson is described as a pipemaker but that date is four years before the death of Michael Dunn and so he must have worked alongside his stepfather even though no record of a formal apprenticeship has been found. Nor has a record been found of an apprenticeship for Michael Dunn but a suitable baptism in 1759 in the Leeds registers may signify his origins. A Thomas Turner, son of Abraham Turner of Leeds, was, however, bound apprentice, in Leeds, to the Leeds and Halifax pipemaker Joseph Windle between 1744 and 1752. These dates tally closely enough with the Thomas Turner burial entry in the Birstall Parish Registers for 1794. If these events and dates can be accepted then Thomas Turner would have been in his fifties and Michael Dunn 27 when their names are first linked in Birstall and the possibilities that they had both been employed by Joseph Windle or that Michael Dunn had been apprentice to Thomas Turner must be considered. Further research may reveal whether Thomas Turner continued in the employment of Joseph Windle until his name appears in Birstall in 1782 and whether the reason for Michael Dunn's move to Rawmarsh was to work as a pipemaker there but what then prompted their respective moves to Birstall may be more difficult to discover.

Joseph Dodson must have been in a sound financial position when in 1834 he was able to purchase the pipe workshop on the death of David Wright, his former landlord. In 1846, a year before his death, he was also able to purchase the nearby workshop and pipe kiln of William Shaw on the demise of its owner Martha Firth (WRRD PQ 156 157 2-1846). The Shaws continued as his tenants and, as the census shows, they continued in business with their own employees. Joseph's prosperity at this time may have been a result of his wife Martha's inheritance of one seventh of the residual estate of her father Jonas Yates, the Birstall carrier, who had died in 1830 or it may be that the pipe making concern was flourishing more than the 1841 census suggests. Both the census and the Parish Registers could give a false impression of the numbers employed in the pipe making concern before the middle of the nineteenth century when occupations of women went largely unrecorded.

Joseph Dodson's will confirms his position although unfortunately the pipe shop and trade implements are not specifically named or described but it does give a little insight into the life of his family by his direction that this elder son John is to receive a lesser bequest (Borthwick Institute).

*'I give and bequeath all my money and securities for money Stock and Implements of Trade Debts and all the residue of my personal Estate whatsoever and wheresoever unto my said Sons John and William and my Daughter Sarah But I direct that the share of my said Son John shall be less by twenty pounds than the Shares of my other two Children as I have been at considerable expence in assisting him from time to time*

*I give and devise all my Cottages or Dwellinghouses in Birstall aforesaid and all my real Estate whatsoever and wheresoever unto my said Sons John and William and the said Thomas Mann their heirs and assigns for ever Upon Trust after paying out of the rents and profits the aforesaid annuity of fifteen pounds and fifteen shillings given to my said Wife'*

The 1849 Tithe Award lists Martha Dodson as the owner of 'Two cottages and Pipe Shop etc' seventeen perches in size, occupied by William Shaw and 'in hand Two houses and pipe shops' ten perches in size. It was from these properties that her sons John and William continued to produce clay tobacco pipes and then Joseph, the son of their sister Sarah and her husband James Hirst, a dyer, became more prominent and introduced a third family name to the story of the Birstall pipemakers. In 1851 the census shows that 17 year old Joseph was an apprentice pipemaker but in 1853 he married Sarah Bywater suggesting that his apprenticeship was ended and his age is then given as 21. By 1859 he and his father were involved in changes to the structures and ownership of the two pipemakers' workshops that may have come about following the death of Joseph's widow Martha in 1856 (WRRD UQ/515/573/1859 Dodson and others to Dodson and WRRD UQ/515/574 /1859 Dodson and others to Hirst). By these agreements the Hirsts took possession of the premises that had belonged to William Shaw described as five cottages one of which had 'recently been converted into a cottage from what was formerly a workshop and chamber.....' but the Dodson agreement, to which the parties are those mentioned in Joseph Dodson's will, includes the 'Pipemakers Shop' but says that the premises were 'formerly described as three cottages or dwellinghouses.....subsequently altered to their present state by the therein named Testator Joseph Dodson'. The second part of the agreement refers to another three cottages two of which are described as 'recently erected' by the parties to the Memorandum. Joseph Dodson must, then, have made changes to create the pipe workshop in the 13 years between his acquisition of the property and his death, perhaps including a rebuilding of the kiln. The changes made in 1856 established Joseph Hirst as a pipemaker in Birstall and his sister Mary and his sons Harry and William Dodson Hirst were all working in the family business by 1871.

In the early 1960's there were still those who remembered the Dodsons' workshop which was demolished in about 1962 when the site was cleared to build the flats that now stand there. Although this research ended before the 1891 and 1901 census were available to chart the anticipated decline of the pipe making business, personal recollections had already provided evidence of what had happened. Interestingly there was consistent belief that there had been an Isaac Dodson; some said he was the founder of the business others that he had worked at the same time as the last Birstall pipemaker, John Dodson. John Dodson's grandson, also John Dodson, the son of his daughter, Margaret, was of the opinion that Isaac had been the founder of the business. He also provided the information that the decline in demand for clays began when

French briars started to be imported in about 1907. For a few years his grandfather had made tailors' chinks, probably to supply some of the mills, to be used by the searchers who marked up the broken picks and ends for the menders and burlers to find easily. When the workshop finally closed in 1909 his grandfather went to work as a caretaker at a local school.

Other local memories related to the wasters which were remembered as being taken to the ash tip and then taken to be put on roads. Large quantities were ground down in lime to be put on the fields; in one case the rhubarb fields were particularly mentioned. The pipe shop was a popular meeting place as it was always warm round the kiln which was probably fired two or three times a week, or may have been always going, and flames came out of the chimney which was quite low – probably about as high as the roof. There were four steps down into the ground into an area about five feet square that kept in the cinders contained. Finished pipes were packed into wooden boxes; six pipes were layered in each direction and transported by horse and cart. It was remembered that the clay had to be knocked up before use but there were no recollections as to where it came from. Plot 621 in the 1840 Valuation Survey (Kirklees Archives KX173) was named 'Blue Clay Close' suggesting that a suitable raw material may have been available to encourage the start of pipe making in Birstall.

### **The ID Pipe Bowls**

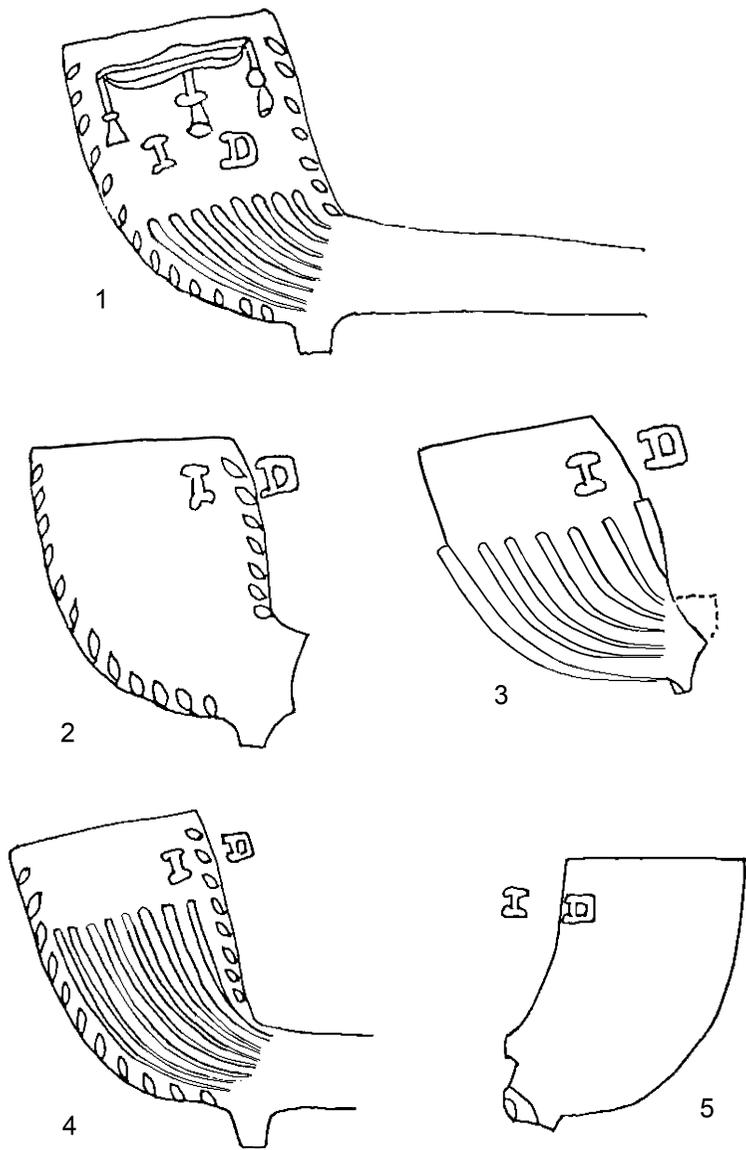
One of the most striking features in the early days of examining the pipe bowl finds was that there seemed to be no two that come from the same mould! A later analysis of the initialled pipe bowls in the Batley Museum and some other local collections revealed ten different designs marked ID although individual components of the designs vary widely – see Figures 6 and 7. They are listed and shown here in approximate order of incidence.

Type 1: Fluting extends approximately half way up the bowl. Swag and drops frame the initials on each side of the bowl. Pairs of leaves trim the seams to front and back of the bowl.

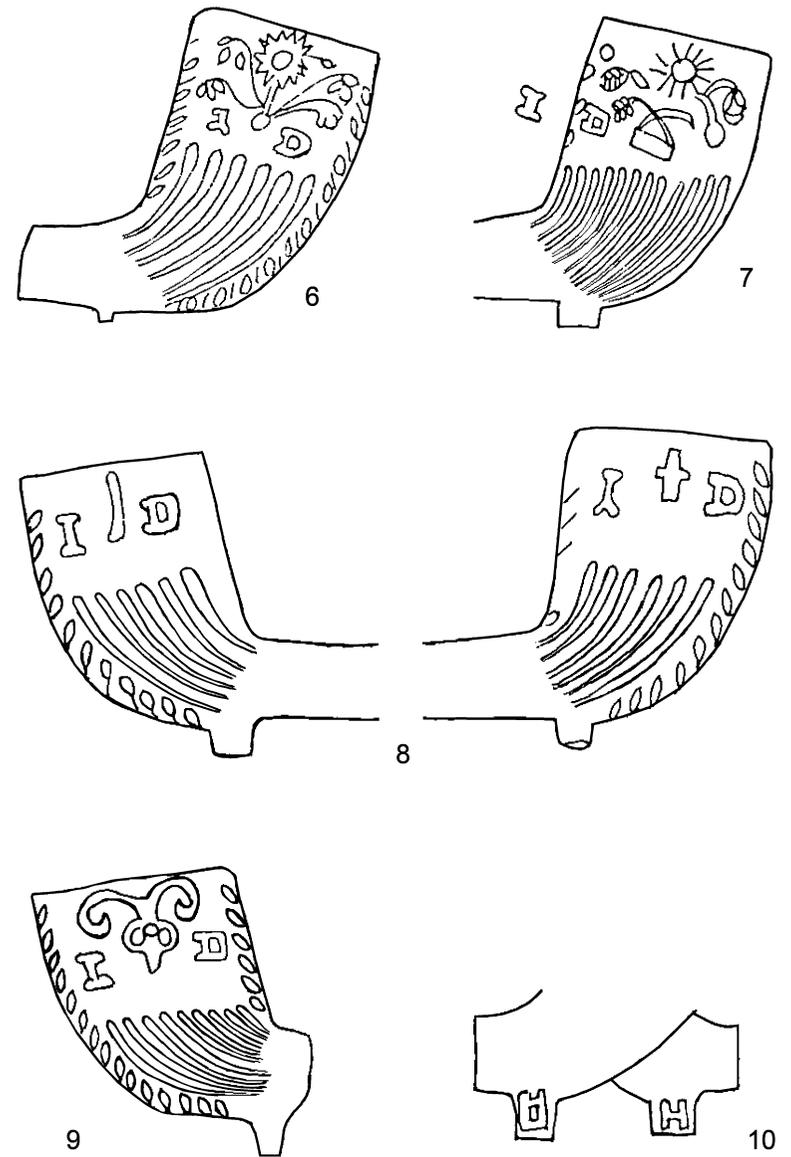
Type 2: Plain bowl except for pairs of leaves on back and front seams. I to left of back seam, D to right

Type 3: Heavy fluting extends approximately two thirds of the way up the bowl including back and front seams. The initials are on the back of bowl to the left and right of the seam above the fluting.

Type 4: Fluting extends approximately three quarters of the way up the bowl. There are pairs of leaves to back and front seams and initials above fluting to left and right of the back seam leaves.



*Figure 6: Pipe Types 1 to 5.*



*Figure 7: Pipe Types 6 to 10.*

Type 5: A completely plain bowl except for the initials to left and right of the back seam.

Type 6: Flower spray above fluting. Initials between fluting and flower spray on both sides. Seams have paired leaves.

Type 7: Sun and corn design above fluting. Paired leaves to seams. Initials to left and right of back seam and leaves, between fluting and ears of corn.

Type 8: Thick centre drop only. No swags. Seams have paired leaves. Initials flank centre drop.

Type 9: Fluted bowl with double ‘springs’ or ‘horns’ above, flanked by initials. Paired leaves to seams.

Type 10: Plain bowl. Initials on spur.



### SCPR 2010 Conference Paper:

## The Typology of Marked Pipes within the County of Yorkshire and the City of York After 1750

by Peter Hammond

In order to place the city of York in context this paper discusses forms of marked pipes made after 1750 within the county of Yorkshire before focusing on the city of York itself.

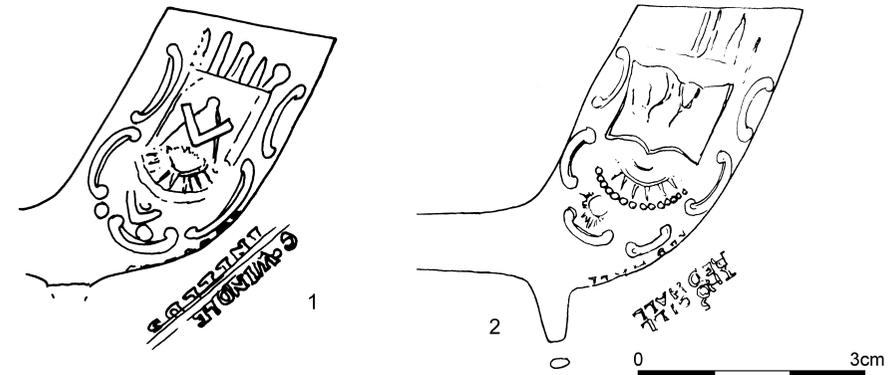
### Yorkshire County

From the early to mid seventeenth century onwards, when clay pipes were being regionally produced within the British Isles, their areas of manufacture can usually be identified by their shapes, styles, and/or forms of marking. This is even true with the later periods of pipe making from the mid eighteenth century onwards, and certainly in Yorkshire there are recognisable styles of clay pipes that can be attributed to the county, especially in terms of where makers placed their names or initials.

Trends of marking favoured by Yorkshire makers, though notably not in York itself, were:

**Along the front seam of the bowl (i.e., away from the smoker); Figure 1:** A few

late eighteenth/early nineteenth century Yorkshire makers marked their names and place of manufacture along the front seam of the bowl, known examples being marked ‘WESTERDELL/HULL’ (Stothard 1983, 11 and 13), ‘WATSON/ROTHERHAM’



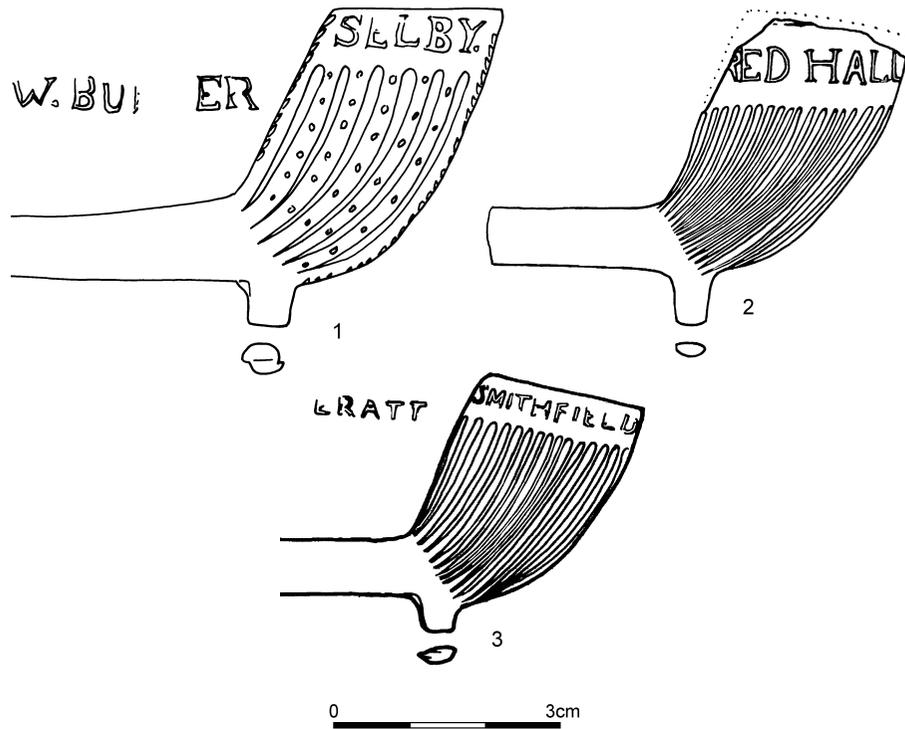
**Figure 1:** Examples where the pipemaker’s name and place of manufacture are placed along the front seam of the bowl, these examples were made by Windle of Leeds (No. 1) and Thomas Gill of Red Hall near Wakefield (No. 2); after White 2004, 443 and 448.

(Doncaster Museum), ‘THOS GILL/RED HALL’ (Wakefield Museum *cf.* White 2004, 448 and 449) and ‘I [or] ‘C. WINDLE/IN LEEDS’ (Wakefield Museum, *cf.* White, 2004, 435 and 443; also Coventry Museum, *cf.* Muldoon 1979, 276 and 277). This form of marking pipes appears to be unique to Yorkshire.

[Editors note: A similar style of mark but with the name and place vertically flanking the seams facing the smoker, is known from the other side of the Pennines in Rainford. See Higgins 1990.]

### In relief either around the rim on the side of the bowl or at the base of the bowl;

**Figure 2:** Some early to mid nineteenth century Yorkshire makers favoured the Lincolnshire style of marking, especially (as would be expected) within the south and east of the county, i.e., towards the counties of Nottinghamshire and Lincolnshire. This form of marking comprises the maker’s name and town in relief towards or around the rim upon the bowl sides (though sometimes placed instead below the decoration at the base of each side). Known examples, all marked with the towns except where specified, were produced by makers in Rotherham (marked ‘WILLIAM WILD’ at the base – see White, 2004, p. 405), Sheffield (‘DEE’, ‘ERATT/SMITHFIELD’ and ‘TRUEMAN’), Doncaster (‘HODGSON’ and ‘SHARROTT’), Selby (‘W. BUTLER’), Beverley (‘BLYTH’, ‘SMITH’ and ‘STONEHOUSE’), and Hull (‘BLYTH’, ‘BROMBY’, ‘HIRST’, ‘PACY’, ‘RENARDSON’, ‘ROSS’, ‘SCOTT’, ‘SHERWOOD’, ‘SMITH’, ‘STOVIN’ (or SLOVIN) and ‘WRIGHT’) (*cf.* Walker and Wells 1979, 16 and 23;



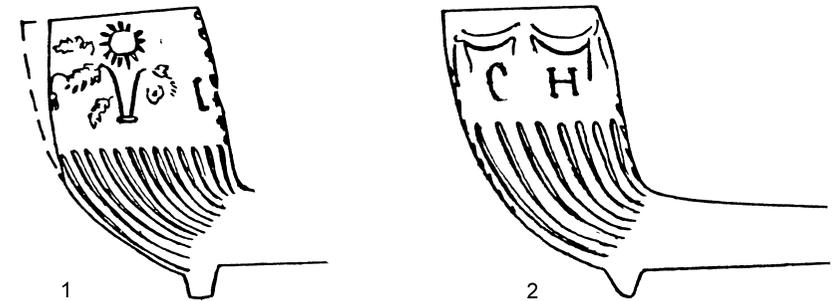
**Figure 2:** Examples of the so-called ‘Lincolnshire style’ of marking where the maker’s name and place of manufacture are placed around the bowl rim, these examples were made by W. Butler of Selby (No. 1), Thomas Gill of Red Hall near Wakefield (No. 2) and Eratt of Sheffield, marked Smithfield which is in Sheffield, (No. 3); after White2004, 396, 431 and 443.

Watkins 1979, 95–102; Sheffield Museum; Doncaster Museum; Hull Museum; Retford Museum; Rayner collection; Hammond collection and Rhodes collection).

Examples made elsewhere within the county are marked ‘THOS GILL/RED HALL’ (cf. White 2004, 431 and Hammond collection), ‘HALL/RIPON’ (Grassington Museum), and ‘HILTON/WHITBY’ or ‘R. HILTON/ WHITBY’ (Whitby Archives Heritage Centre and Hammond collection). The latter example is (so far) the northernmost known extent of this form of marking.

One unusual variation of this form from Halifax is an intricately decorated bowl with ‘HALIFAX’ in relief on both sides near the rim. This may well represent the Oddfellows or some other Friendly Society.

**On the side or back of a bowl (i.e. towards the smoker; Fig. 3):** Various nineteenth-century makers in West Yorkshire favoured using initials upon each side or the back of fluted bowls (i.e. towards the smoker), often combined with a drapery style decoration – again normally confined to this part of the country though there are a few variants elsewhere. Known examples were produced by makers in Alverthorpe near Wakefield (‘JW’ for James Walker – cf. Hammond forthcoming), Wakefield (‘JG’ for James and Joseph Gill of Red Hall); Birstall (‘ID’ for Joseph Dodson and family); Batley (‘WS’ for William Shaw); Bradford (‘WR’ for William Roe); Halifax (‘CH’ for



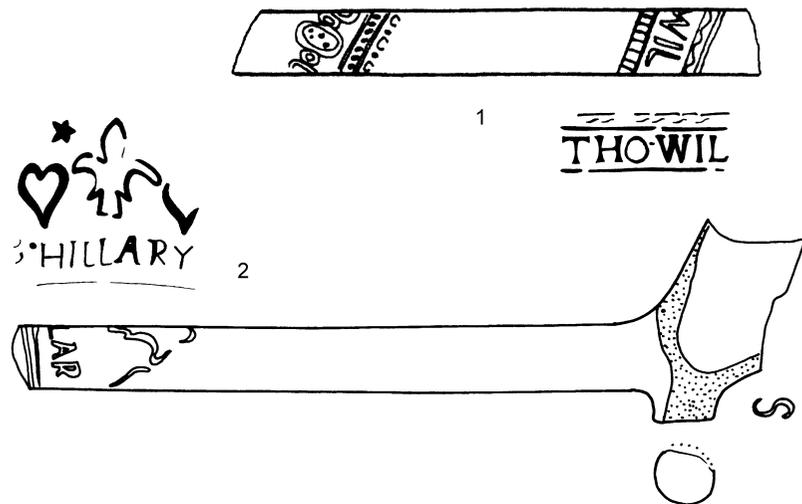
**Figure 3:** Examples of the pipes where the maker’s initials are placed on either side of the top of the bowl or the back of the bowl, these examples being made by Joseph Dodson of Birstall (No. 1) and Charles Hutchinson of Halifax (No. 2); Hammond Collection.

Charles Hutchinson); Leeds (‘WS’ for William Smith and ‘FS’ for Frederick Strong) and Pontefract (‘CA’ and ‘JA’ for Charles and James Allen) (Wakefield Museum and Hammond collection).

Others of this style where the makers are not yet positively identified are marked ‘JS’ (there are a number of West Yorkshire makers of the right period with these initials) and ‘TD’ – though the latter could be a Yorkshire variation of the export pipes commonly marked with these letters.

Other forms of marking used within Yorkshire, though not exclusive to this part of the country, were:

**Roll-stamp marks around the stem (Fig. 4):** Some eighteenth-century makers placed their names or initials within a roller stamp around the stem. Yorkshire examples include ‘CROSLAND’ (Jonathan Crossland of Rotherham, see Doncaster Museum), ‘I.S’ or ‘RIH SCHORA. ROMARSH’ (Jonathan and Richard Scorah of Rawmarsh, see Whitby Museum and Doncaster Museum), ‘S. LUMLEY’ (Samuel

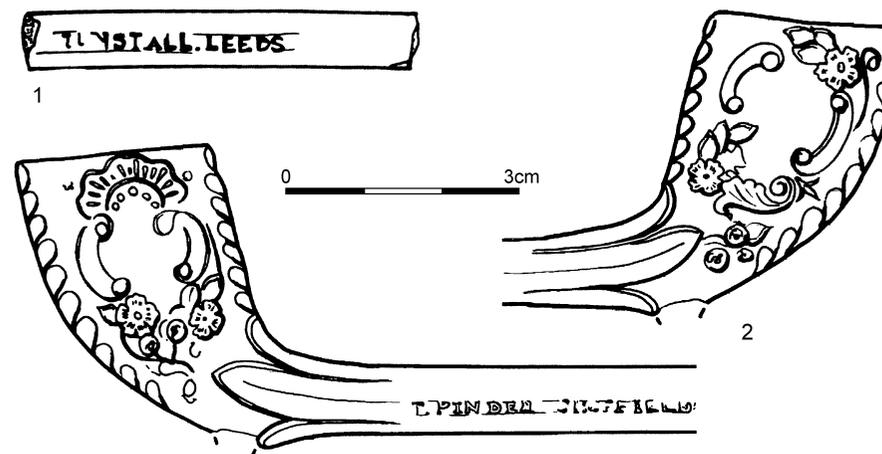


**Figure 4:** Examples of roller stamped stems, these examples being made by Thomas Wild of Rotherham (No. 1) and S.Hillary possibly of Pontefract (No. 2); after White 2004, 417 and 388.

Lumley of Doncaster, *cf.* White 2004, 388 and 389, and Doncaster Museum), 'THO WILD' (Thomas Wild of Rotherham (*cf.* White 2004, 410 and 417), while one that is attributed to the first half of the eighteenth century is marked 'S. HILLARY', possibly a maker from Pontefract (*cf.* White 2004, 430).

A nineteenth-century stem is stamped across its top with 'HALL RIPON' with a star in between, most likely made by Peter Hall who was working in Ripon during the 1820s (York Museum).

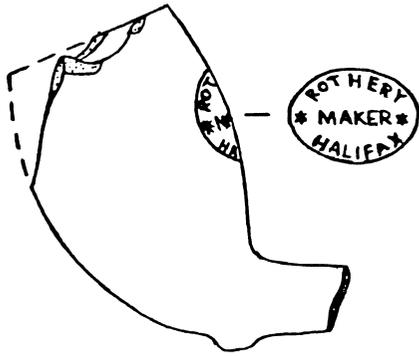
**Stem stamps along the stem (Fig. 5):** Some of the mid to late nineteenth-century makers in the region also placed their names along the stems, a common form of marking all over the British Isles. Known Yorkshire examples include 'HIRST/HULL' (*cf.* Watkins 1979, 96 and 97 and Rayner collection), several Leeds makers: 'T. PENN/LEEDS', 'H. TUNSTALL LEEDS' (one side of stem only), 'J. W. R. WILSON LEEDS/...8 FREEHOLD ST YORK ROAD', and 'S. STRONG/YORK ROAD LEEDS' (*cf.* White 204, 394 and 397; Hammond collection, Rayner collection, and York Museum), 'WILSON/WHITBY' (tobacconist) (Whitby Museum, *cf.* Hammond 2000, 40), 'T. PINDER SHEFFIELD' (one side of stem) (*cf.* White 2004, 394 and 396), 'W. WARD' or G. WARD/DONCASTER' (Doncaster Museum and Hammond collection), and one faintly marked with a Keighley firm but unreadable (one side of stem) (Hammond collection). The Keighley maker Henry Dobbs may be responsible. One oddity was the Rothery family of Halifax who, as importers and tobacconists,



**Figure 5:** Examples of pipes where the makers have marked the stems of the pipes with their names and places of manufacture, these examples made by Tunstall of Leeds (No. 1) and Thomas Pinder of Sheffield (No. 2); after White 2004, 396 and 397.

clearly commissioned the firm of Dumeril Bouveur of St. Omer to produce some pipes on their behalf. This is because several examples of these French-made pipes are known that have 'C. ROTHERY HALIFAX' mould-imparted in relief upon the stems (Rayner and Hammond collections, and also recorded by Higgins). Interestingly the house where Charles Rothery lived just off the Huddersfield Road in the Skircoat district of Halifax still survives, and is appropriately named on the gateposts as 'St Omer' (photographed on personal visit, 1988).

**Bowl stamps facing the smoker (Fig. 6):** A few nineteenth-century Yorkshire makers stamped their names and place of manufacture upon the backs of the bowls (i.e. facing the smoker). This is a common form of marking Scotland, Ireland, and in the southeast of England, particularly London, but more unusual elsewhere. Known Yorkshire examples are marked 'LUMLEY DONR' (Lumley of Doncaster, *cf.* White 2004, 378 and 383), 'T. C. DENMAN RICHMOND' within an oval stamp (*cf.* White 2004, 301 and Le Cheminant collection), 'T. KAY MAKER LEEDS' within an oval stamp (mainly working as a tobacconist, *cf.* White 2004, 435 and 443) and 'ROTHERY MAKER HALIFAX', again within an oval stamp (pipemakers and tobacconists; see Hammond collection), while others were stamped with names of tobacconists and brands of 'PRIZE PIPE' for smoking competitions, including 'HARVEY'S BARNESLEY.' Some of these are dated 1892 and 1898 (Hammond collection). The latter types may well have been produced by one of the larger pipe making firms such as those in Liverpool or Manchester.



**Figure 6:** Example of a bowl stamp facing the smoker ROTHERY MAKER HALIFAX, (Hammond Collection).

**Moulded marks on the sides of the bowl:** A few Yorkshire pipemakers also placed larger stylised initials or names upon the bowl sides. The former include ‘JG’, again for James or and Joseph Gill of Red Hall near Wakefield (*cf.* White 2004, 431, and Hammond and Rayner Collections) and the latter include the name ‘ROW/YARM’ written up the bowl sides (Hammond Collection) for the pipemaker Harrison Row.

Of course many makers within Yorkshire manufactured standard nineteenth-century types of pipes,

both plain and decorative, the latter including pipes depicting footballers, acorns, thorns, ‘RAOB’ types, a crudely made Queen’s Jubilee Pipe of 1887, and ‘FOR ALL LANG SYNE’ types, claws, and Irish types (for example *cf.* Clay 1972, and catalogue of *S. W. Wilson, Clay Smoking Pipe Manufacturer, Crosland Yard, Pontefract Lane, Leeds*, York Castle Museum Collection). So, what about York itself?

### York City

Being the county city and geographically roughly in the centre of the county did the makers here encompass some or all of the above styles of marking? What evidence does the archaeological record provide?

York is only about 18 miles north of Selby and 30 miles from Beverley where the Lincolnshire style was used, about 25 miles from Leeds and Wakefield where the initialled fluted bowls were used, and again not that far from where some of the late eighteenth-century makers placed their names along the front seams of the bowls.

Rather bizarrely however, despite this relatively close geographical proximity to the above styles of marking, the surviving post 1750 marked York pipes barely show any parallels at all, not only with those made elsewhere in the county but even within the British Isles as a whole. In fact, in the nineteenth century York seems to be an entity on its own with its own distinct form of bowl marking (though rarely used), and even where the documentary record proves links with other pipe making areas this is not reflected in the archaeological record. Extensive research by John Andrews has already established links with other areas, and additional research by myself has extended some of this.

The following is a summary of the principal nineteenth-century York makers:

**Mark Hesp** of Monkgate (also a coal merchant) was the father of the resurgence of pipe making in York. He had seven apprentices – three of whom became principal makers in York in the nineteenth century, i.e., George Mason in 1792, Robert Lazenby in 1794 and George Shaftoe in 1802 (each discussed below).

Another apprentice was Anthony Nelson in 1796 (Blue Coat Charity school boy). But there is no trace of him in York afterwards. This is because he moved to Liverpool by 1805 where he married, and then from the birth places of his children he lived in Carlisle 1807 – 1809, Liverpool again 1811, then Mile End Old Town 1814 – 16, and then Manchester 1822 onwards. He was still there at the time of the 1841 census at which time his son David Nelson was a pipemaker in Gravesend, and in Rotherhithe the year after. Another son, Horatio Nelson, was in Barnes from at least 1841 to the year of his death in 1861. Anthony, meanwhile, died 30<sup>th</sup> November 1841. This is a good example of the extensive mobility of journeymen pipemakers.

Mark Hesp became a freemason in 1791 – but was thrown out for contempt! He died in 1820. Known marked pipes by Mark Hesp comprise bowls with a shield on one side (left side from the smoker) and a bird on the other. Within the shield is the mould-imparted wording ‘HESP YORK 1800’ (York Castle Museum). See Figure 7.

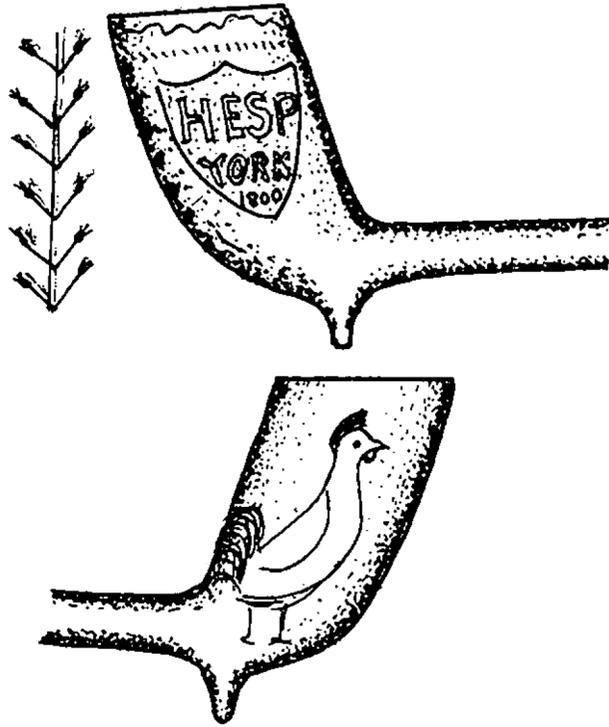
What of the other former apprentices?

**George Mason**, another Blue Coat boy in the Charity School, he was apprenticed to Mark Hesp in 1792. He married Mary Piers in 1803 and then took on his stepson Charles Piers/Pears as an apprentice pipemaker in 1808. He in turn became a freeman of York in 1818, and the next record of Charles Pears in York was in 1823 when he was accused of fathering an illegitimate child! Perhaps because of this scandal he left York just afterwards and settled in Nottingham where he remained as a master pipemaker for the rest of his life, marrying the daughter of pipemaker Thomas Edwards there in 1826. Charles Pears retired from pipe making in 1871 and died in 1881.

Another of George Mason’s apprentices was Ingram Haw in 1823. He was made a freeman of York in 1830 and then moved to Newark in Nottinghamshire where he worked as a master pipemaker for the remainder of his life and died there in 1873.

Though both Pears and Haw adopted the Lincolnshire style of pipe marking once they had moved to Nottinghamshire, there is no indication that George Mason ever used this form of marking.

Mason meanwhile took over former works of Mark Hesp in about 1809 and when he died in 1839 his own son George took over. When George died in 1866 his widow

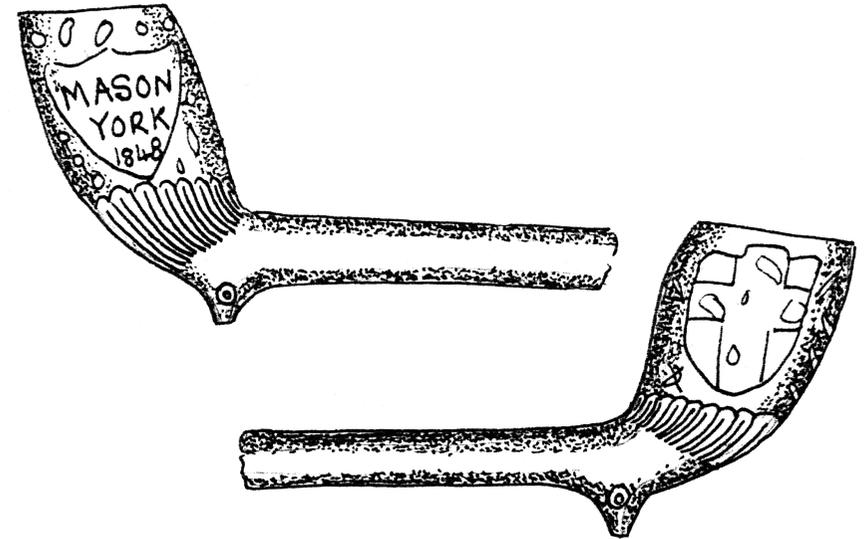


**Figure 7:** Pipe made by Mark Hesp of York dated 1800. Drawn by John Andrews.

Ruth and son Joseph continued the business until 1876 when they left the city and moved to Edinburgh.

Known marked pipes again comprise a bowl this time with a shield on both sides of the bowl. One side is marked with the York Coat of Arms (a cross) and the other (again left side from the smoker) with the mould-imparted wording 'MASON YORK 1828'. The illustrated example shown here (Fig. 8) is shown as marked 1848, but without actually yet being fortunate to handle any of these pipes myself I cannot verify the correct date! However photographs of this type of pipe shown at the conference, and other examples in the Higgins Collection, suggest the date should in fact be 1828, which fits in better with the stylisation of this pipe and would attribute it to George Mason senior. In fact it is interesting that George Mason chose to imitate his former master's style of marking some twenty-eight years after it was first used. Are there other dated pipes known by either Hesp or Mason? Not surprisingly these examples are rare to find because of their short periods of manufacture – even allowing for

the possibility of such examples being made for a while afterwards. Were the dates subsequently removed in the moulds and similar pipes made without them?



**Figure 8:** Pipe made by George Mason of York probably dated 1828 (see discussion). Drawn by John Andrews.

**Robert Lazenby** of Uggelforth was apprenticed to Mark Hesp in 1794 and freed in 1802. He established a pipe works in Gillygate close to the junction with Lord Mayor's walk c1808. When he died in 1846 his son John Lazenby took over. Their 'Tobacco Pipe Manufactory' is shown on an Ordnance Survey map of York in 1852. The business was transferred to Thomas Waddington who died in 1894 and his son, also Thomas, kept the pipe making concern going until at least 1921 when the firm became drysalters. This continued until 1938.

**George Shatoe** was apprenticed to Mark Hesp of Monkgate, coal merchant and pipemaker in 1802. The Shaftoe family spanned over two hundred years of pipe making in York (1675 through to 1879!). George married Hannah Gowland 1809 and moved to Walmgate to establish a pipe works. When he died at the early age of 32, he was succeeded by his widow and then his son George in c1840 (born 1812). George junior died in 1846 and the business was then passed to his brother Henry (born 1814, freed in 1839 as a whitesmith). Under him the business prospered until his retirement by 1871. His kiln was situated in Barleycorn Yard and rented from a Richard Moon.

With his death in 1879 the Shaftoe's long history of pipe making in York came to an end.

After 1800 there was an average of between five and eight master pipemakers in York, rising to a peak of eight between 1850 and 1870, after which there was a rapid decline. By 1880 only two makers were left – William Oldridge and Thomas Waddington junior. These statistics are very similar to my home city of Nottingham and the same situation is mirrored in many parts of the country where as far as the nineteenth century is concerned there was a peak of pipe making in the period c1850-70 with a rapid decline afterwards.

Of the journeymen pipemakers one worth referring to is John Judge who was a native of Whitby. He worked for the Hilton family there until the late 1840s and then is documented in York between 1849 and June 1851. Soon afterwards he returned to Whitby where he became a master pipemaker until his retirement in about 1889. Another journeyman, George Corney, was a member of the family of pipemakers of this name from Croydon in Surrey. His stay in York was again brief, for he was there at the time of the 1861 census until his death there in October 1864.

Finally, pipes marked with an oval bowl stamp 'J LUMB YORK' were again, like some of the other examples of such marks referred to above, made for a tobacconist rather than a pipemaker.

The author would be interested to learn of any other post 1750 marked pipes made in Yorkshire.

### Acknowledgments

First of all I must thank John Andrews who has drawn the pipes within the collections belonging to Doncaster and York Castle Museums, and who very kindly provided me with copies. John has also carried out extensive research on the York city makers, which I have also referred to.

Secondly I would like to thank the other museums and private collectors whose collections are referred to above, and for allowing me to make use of this material to aid research.

Finally, I would like to thank Susie White for kindly allowing me to use some of her drawings taken from her thesis, which was published in 2004 (see below).

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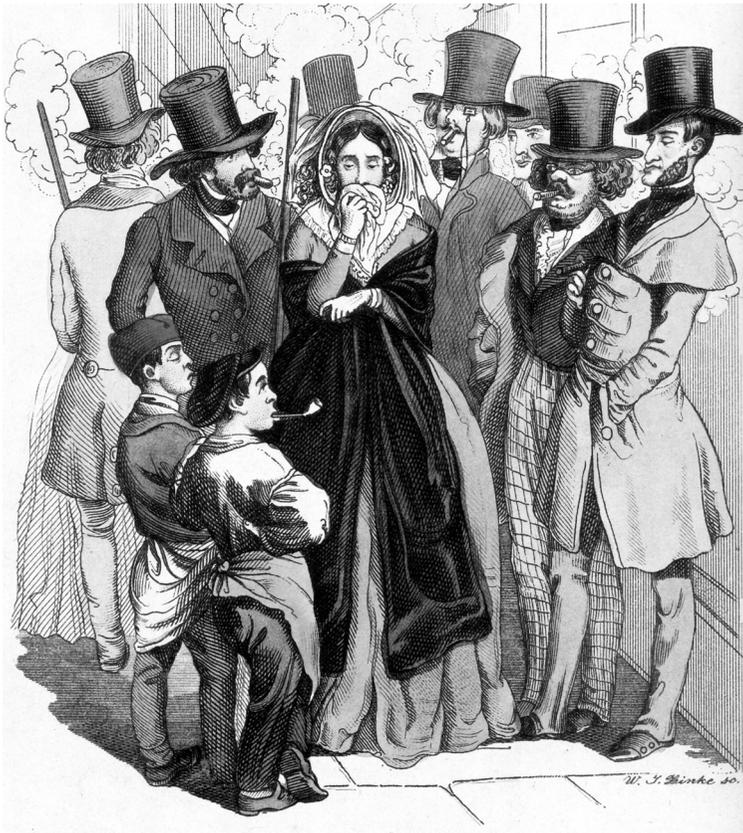
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## And Finally ..... How young is too young to start smoking?

The following reference was taken from Blundell's Diary and Letter Book, 1702-1728, edited by Margaret Blundell, with a foreword by Arthur Bryant, (Liverpool University Press, 1952, 271pp). It appears on page 91 and was made during the period 1706-1711.

*'We went to Nich Johnson's where we saw Will Tarlton's son, a boy not four years of age, smoke a good part of a Pipe of Tobacco, I think about ye Quantity of Halfe a pipe, and when I asked him whether he would rather have a Pipe of Tobacco or a butter Kake he answered Tobacco'.*



Above - an engraving titled "Vulgarity" by W. J. Zinke, c1815-1845, from Trost, E., (1984) *Zur Allgemeinen Erleichterung: Eine Kulture und Wirtschaftsgeschichte de Tabaks in Österreich*, Christian Brandstätter, Germany, 203pp.

## 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 pipemakers (please enclose an SAE for written correspondence):

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

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

Email: [claypipepeter@aol.com](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 pipemakers 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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