

SOCIETY *for* CLAY PIPE RESEARCH



NEWSLETTER

83



Spring/Summer 2013

SOCIETY FOR CLAY PIPE RESEARCH

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Front cover: Photograph of Gordon Pollock, taken by David Higgins at 3 Clarendon Road, Wallasey, UK, in 1999.

Editorial

by Susie White

Unfortunately this editorial must start with some very sad news for the Society; the passing of our honorary president, Gordon Pollock, and his wife Joan - within weeks of each other. Members sent in some wonderful tributes to Gordon that are included in the following pages of this special issue of the Newsletter, which we dedicate to both Gordon and Joan.

David Higgins and I were able to attend Gordon's funeral and represent the Society. We had passed on copies of your tributes to the family, some of which were read out during the service. This was particularly fitting given that the presidency of the Society meant so much to Gordon, a position that he had held for the last eleven years.

I think Gordon, who was ever the businessman, would now want us to take a deep breath and get on with the job in hand. So, onward and upward. This issue is another packed edition and I am grateful to all of the contributors for providing us with a good mix of notes, articles and snippets of interest - something for everyone I hope. It is particularly nice to have some more papers from the 2012 conference in Sevenoaks - one from Peter Davey on the export of Bristol pipes to Ireland (page 26) and two from Peter Hammond on pipe makers from Plumstead and Dartford in Kent (pages 32 and 49 respectively).

The Society is clearly making itself known in the wider world as we have a number of notes from non-members, who have written in to SCPR either with queries or with items that they think may interest our members. I think that part of this flurry of new activity may be the result of SCPR's appearance on *Have I got New For You*, which was shown on British television in the Autumn of 2012. Since that programme aired we have been getting, on average, 2,000 more visits to our website each month, which is great news. The extra interest may also come partly from our new Facebook page, which currently has 47 members and gives people an opportunity to communicate with each other and exchange information with a more immediate response than the newsletter. This is the link, if you have not seen it, is (<https://www.facebook.com/#!/groups/Claypipes/>).

Finally, you are all invited to a birthday party - SCPR is 30 this year and we hope that we can use this year's conference, which is to be held in Dorchester, Dorset, on 21st and 22nd September, as an excuse to celebrate. Details are on page 54 and also on our website.

As always, many thanks to all our contributors, and keep your notes and articles for inclusion coming in - there would be no newsletter without them!

Gordon Pollock, 1914-2013, Master Pipe Maker and Honorary President of SCPR

by David Higgins

When Gordon Pollock passed away on 11 March 2013 aged 98 it was not an event that made national headlines, nor was it even recorded in the local papers. And yet his passing marks the end of an era, not just for SCPR, since we have lost our honorary president, but also for the country as a whole, since Gordon was the last remaining individual who could rightly be regarded as a master clay tobacco pipe maker. Of course there are still a few others who once worked in the trade, or who even now produce clay pipes, but none can claim to have been brought up with the business or to have run a traditional factory in the way that Gordon did. He was the last to have learnt the skills passed down and honed through generations of masters and apprentices. With his passing one of the final acts in an industry that has been part of this country's history for some 450 years comes to a close.

Gordon was born in Manchester on 14 May 1914 and was brought up in the family business of pipe making. His grandfather, Edward Pollock, had been born in Scotland where he worked as a pipe maker before moving to Manchester in about 1870. Initially Edward worked for Samuel McLardy before establishing his own business in 1879. Edward died just over a month before Gordon was born and the business was taken over by Gordon's father, John, who ran it jointly with his brother Arthur from 1914-1928, before taking it over completely himself. Gordon left school in 1928 and joined his father in the factory, where he spent the next ten years learning the trade before being called up to serve in the RAF during the Second World War. It was during the war that he married his wife Joan (Fig. 1) and they spent just over 70 years together, celebrating their platinum anniversary in January of this year. In a double blow for the family, Joan sadly passed away on 24 April 2013, just some six weeks after Gordon.

After the war Gordon's parents retired to Wales and Gordon took over the running of the factory, which he continued to do until 1990, when the business was sold to Wilsons of Sharrow. Even then Gordon continued as a consultant/manager for Wilsons until about 1993, when he finally retired after some 64 years involvement with the pipe making business. Despite being 'retired' he continued to take a keen interest in pipe making and was in regular contact with other pipe makers, such as David Cooper and the author, with whom he would discuss technical details of the production process and his ideas for new ways of marketing pipes – he was always a businessman through and through.

Although employing a number of other workers, the Pollock business always had family members at its core. John's wife Mary Ellen had worked at the factory, as



Figure 1: Gordon and Joan Pollock at their wedding on 26 January 1943.

had her brother. Likewise, Gordon's wife Joan, his sister Mavis and his brother-in-law Denis Kendall all worked at the factory, and his own children Ann and Ian also helped with the business in their youth – Ann can recall tipping churchwarden pipes at home to earn some extra money! In the same way, the employees often had close ties with the business and some of the families worked there for more than one generation, for example Ann Worthington, whose mother Esther Turner had also worked at the factory. It was this close knit community of pipemakers, combined with the traditional techniques that had been passed down for generations, that made

Gordon such a special repository of information about the pipe making trade and this is the reason he was asked to be our honorary president in 2002 (Higgins 2002).

Gordon was especially proud of this position and always took a keen interest in what was going on with the Society. He was already nearly 90 when he took on the post and so was unable to travel to conferences - but he always took the trouble to send his apologies and wish us well for the meeting. He also contributed a number of notes for the Newsletter (Pollock 1999, 2003 & 2005) and was full of ideas for others. During the 1980s he had run various training courses to teach people how to make pipes and provided them with sets of equipment to use, most notably the late David Cooper, who operated a pipe workshop at the living history museum at Amberley in Sussex, and Bewdley Museum in Worcestershire, where pipe making is still demonstrated. SCPR members Arne Åkerhagen and Rex Key also have tools and equipment from the Pollock factory and demonstrate pipe making at the Tobacco and Match Museum in Stockholm and at the Broseley Pipeworks Museum respectively.

As well as keeping the trade going as a living industry, Gordon was also a great source of documentation for its history. A natural hoarder, Gordon made sure that old paperwork and stock was moved from place to place as the business relocated and he also gathered old moulds and equipment from other firms as they closed. This not only included material from local firms, such as Holland's of Manchester, but also from further afield – Hedge's of London, Roberts of Northampton, and McDougall's, McLachlin's and White's of Glasgow. It was this wealth of documentation that enabled Paul Jung to write such a detailed history of the firm in 2003 and that enabled Gordon to deposit a significant collection of old moulds and other related items with the Manchester Museum of Science and Industry. He also donated material with the National Pipe Archive in Liverpool and, since his death, the family has kindly passed on all his remaining paperwork as well as a range of other objects, pipes, videos and photographs to the Archive, for example Figures 2-5.

In this way Gordon not only disseminated his encyclopaedic knowledge but also kept the craft alive, which was one of his long-standing objectives. His legacy is not confined to archive collections and histories of the Pollock business, but lives on in the working pipe makers around the world who are still using his knowledge and original nineteenth century equipment today. Not least of these are Wilsons of Sharrow, who purchased the business and are still producing pipes commercially for the wholesale business, in the same way that the Pollock family had done for over 100 years before them.

It was a pleasure and a privilege to have known Gordon and Joan and to be able to count them as friends. The world of clay pipe research will be a poorer place without them.

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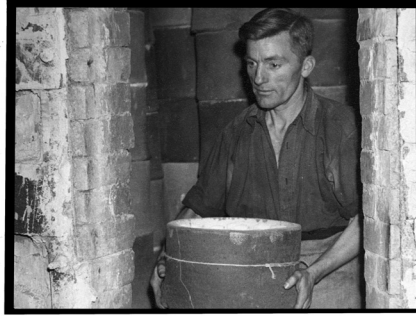


Figure 2: Gordon Pollock.
(Pollock Collection, National Pipe Archive (LIVNP 2013.05).)

Put this in your clay pipe...



Mrs. Potts takes over to "finish."



Kiln-burner Jack Barker.

It's the sound and the snap that counts

"EVENING CHRONICLE" STAFF REPORTER

SO you'd like to know all about your cherished clay pipe, Mr. Dottle? Come along o' me, then, to Ancoats, where John Pollock and Co. mould over 1,000,000 a year.

"Been at it since 1879," says Gordon Pollock, "Grandfather, father, and now me and my brother-in-law, Denis Kendall—he's works manager."

Markets? Britain, Australia, West Africa, West Indies, Burma, Malaya, Fiji, Malta.

Pipe types? Pollocks have hundreds of moulds, from the exotic "Negro's Head" to the standard "plains" retailing at from 6d. to 1s. And vulcanite stems for top-drawer pipes are creeping back.

How it's done

But you're wanting to see the wheels go round, Mr. Dottle? O.K.

Big dump of raw Devonshire white clay. Great vat where it's soaked in water. Tempering slab where it becomes a "pill." Pug mill where it gets even consistency. Large rectangular lumps reach...

Joe Banor. Joe hand-moulds 45 gross of pipes a week.

Mrs. Potts takes over to "finish." She knifes off the

stem "seam" left by the mould, cleans out the bowl—"My job's to see that it draws well. How many a day? Goodness, I don't know—I just keep on and on!"

The "burning"

Pipes are dried ready for the key process—"burning." Kiln burner Jack Barker piles "stanches of saggars" (thousands of pipes in plant-pot-like containers) into the cylindrical kiln (12ft. high, 9ft. diameter), seals up kiln, stokes furnaces to 800-1,000 degrees Centigrade, then watches kiln for from ten to 20 hours, like a zealous housewife watching her batch of bread.

Now and then he fishes out a pipe through a peep-hole to see what's cookin'—"Everything's in the sound (he taps the pipe) and the snap (he breaks it)—Not far off done, Mr. Pollock?"

But kiln must cool off before pipes are taken out for their final glaze.

And that's how you came by your beloved clay, Mr. Dottle.

A MILLION PEOPLE CAN'T BE WRONG

Manchester Man Makes Clay into "Aristocrat" of Pipes

WE have started a new age—the age of the clay pipe! That is the firm belief of Mr. Gordon Pollock, and he speaks not only as a clay smoker, but as a man who sends a million of them all over the world every year from his snug Kirk Street, Ancoats, factory, writes staff reporter Alan Coates.

The boom in clay pipes is largely due to Mr. Pollock, who exploded the idea that the only place for a clay is in the mouth of the traditional Irish navvy.

Mr. Pollock has succeeded in his bid to raise the prestige of the clay, for the firm's "poet" pipes, made in beautiful tinted shapes, and with a curved vulcanite stem, and named after "Shelley," "Byron," and others, are bought today by the discerning pipe smoker, the connoisseur who takes a pride in his collection.

Even Look Like Meerschaums and Briars

The clay has been revolutionised, for Mr. Pollock disguised it as richly coloured meerschaum and even as briar, and has named it the "Aristocrat." And the result? "It looks like anything but a clay, and smokes like nothing but a clay"—the verdict not of a manufacturer, but of a man who has smoked nothing but a clay all his life—and who would smoke nothing else!

The pipe, points out Mr. Pollock, has a fascinating history. While gentlemen puffed at silver pipes in the 16th century, when tobacco was proclaimed as a remedy for all ills, including toothache, sleeplessness and gout, the common people gathered in taverns and smoked their tobacco in walnut shells, drawing the smoke through straws.

The potter, realising a new opening for his trade, made pipes of clay after the Red Indian fashion—and so the English clay was born. By the end of the century, to "drink tobacco with grace" was considered an essential accomplishment of every gentleman.

Nearly 400 years have passed since those days, when everyone who smoked was known as a "tobacconist," since English mothers packed pipes with their children's lunches and the youngsters puffed at school until the classroom was black with smoke, since Turks found secretly smoking had pipes driven through their cheeks and were mounted on asses and drawn to the scaffold to be hanged.

It is a romantic, intriguing history that Mr. Pollock holds in his hand, not only just a rough clay pipe. And that is why, although he deals in a million of them a year, he respects each individual pipe and transformed the clay into a "gentleman's smoke."

The firm, founded by Mr. Pollock's grandfather more than 70 years ago, sends clay pipes all over the world—brightly coloured ones to the West Indies, where women smoke them while working on the sugar plantations, and to Malta Hong Kong and America.

Two "lady poet" pipes were sent to an Army captain in Korea and Mr. Pollock recently received an order for a clay from the Maharaja of Rewa, in India!

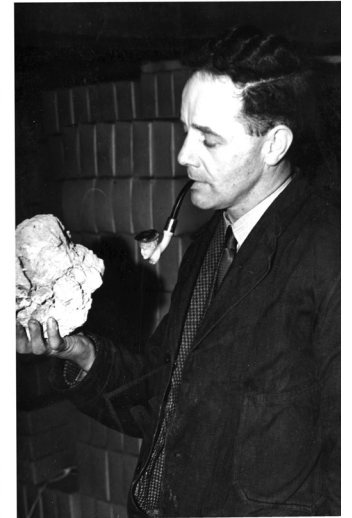
With a stock of nearly 500 moulds, the firm can turn out as many types of pipes, including a 20 ins. churchwarden and the old Sherlock Holmes pipe, which Mr. Pollock will revive shortly.

Also on the list for reviving is the exact copy of a unique shaped "clay" first made in 1715. Only a few will be produced and they will be collectors' pieces.

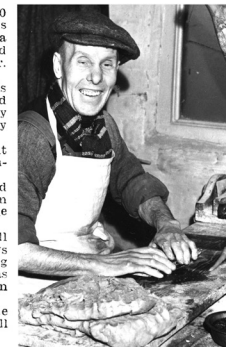
It takes a week to turn out finished pipes from crude Devonshire clay. Mr. William Spratt, 61-year-old moulder at the firm, has been doing the job for 47 years. He started at 13.

"Bill," who lives in Worrall Street, Collyhurst, and who always keeps his hat on while working ("it's a tradition of mine") has turned out millions of pipes in his lifetime.

But he, has never known the pleasures of a "clay." For Bill is a non-smoker!



This lump of Devonshire clay will make 50 of the pipes Mr. Pollock, partner of a firm in Kirk Street, Ancoats, which sends pipes all over the world, is smoking.



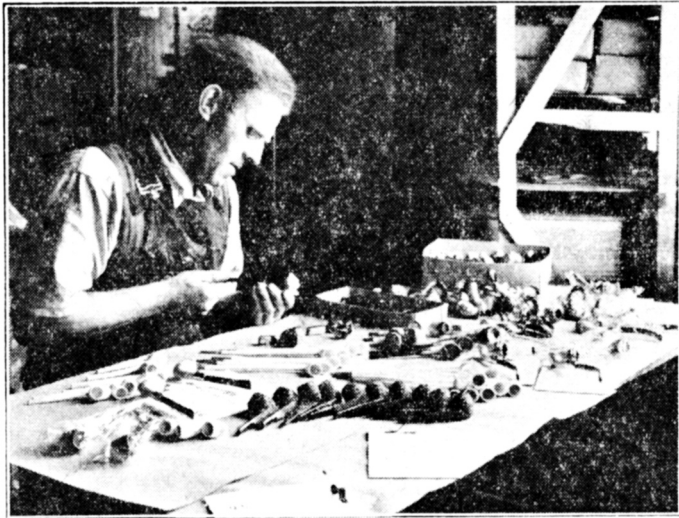
Non-smoker 61-year-old Bill Spratt, of Worrall Street, Collyhurst, has been moulding pipes for 47 years and says he must have turned out millions.



The rough "rolls" of clay seen in the tray on the right are moulded in a second into their final shape by John Hill, of Baguley, who has been doing the job for 26 years. The still moist pipes in the tray on the left are later taken to the drying room.

Figure 3: Page 7 of the Manchester Evening Chronicle, for Tuesday 22 October 1946. (Pollock Collection, National Pipe Archive (LIVNP 2013.05))

Figure 4: Page 11, Manchester City News, for February 22 1952 (Pollock Collection, National Pipe Archive (LIVNP 2013.05))



Clay pipes made by a Manchester firm which still produces five hundred different moulds. They are sent to all parts of the world and range in price from sixpence to 6s 6d

Figure 5: Manchester Guardian for Wednesday 18 July 1951. (Pollock Collection, National Pipe Archive (LIVNP 2013.05))

Gordon Pollock 1914-2013

by Paul Jung

Gordon Pollock, born May 1914, was the last of the great Manchester clay tobacco pipemakers, the last of three generations of Pollock clay pipe makers and, as far as I know, the last clay pipe manufacturer in the world. Gordon was also like a second father to me. He was a teacher and a mentor, not just to me personally, but to anyone who showed an interest in clay pipes.

In 1991, while staying with a friend, I first met Gordon during a brief visit to the factory on Stott Street. Since starting clay pipe research in 1977, it was my pipe dream to see clay pipe making in person. After arriving at the factory, Gordon, my friend, and I had a sit down with tea and chatted about clay pipes. We were then treated to a tour of the factory and offered clay pipes to take home as souvenirs. What a wonderful host he was and my dream had come true.

The following year I returned and was invited to stay with Gordon and his wife Joan at their home. At that time I asked him if anyone had written a history of his company, and the answer was no. I suggested that we work together to write a book. Over the next ten years we spent about two weeks each year discussing his family and business history, and going through his company archives. He was a self-professed “hoarder,” which was a blessing, since “all kinds of wonderful things” were found in the archives. The information found in the archives form a major part of the book we collaborated on - *Pollocks of Manchester - Three Generations of Clay Tobacco Pipe Manufacturers*.

As a young man Gordon studied art and photography. His photographic knowledge was used for illustrating many of the company’s sales brochures, his art work in his advertising campaigns. Gordon graciously contributed hand drawn works of art for the company history book. Without his guidance, help, and saved archives, the book would not have been possible.

The family clay pipe business was founded in 1879 by Gordon’s grandfather Edward Pollock, and known as Edward Pollock, Central Clay Pipe Works. In 1928 Gordon’s father John assumed control of the business, which became known as John Pollock and Co. At the age of 15, Gordon started working in the clay pipe business He worked there for 10 years until being drafted. During the second World War Gordon contributed to the war effort by enlisting in the RAF. The company did its part by manufacturing clay pipes to be traded for African raw materials. After the war ended, Gordon took over day to day operations of the factory and his parents retired to Wales, but still played a role in the business. Daily correspondence between Gordon and his parents provided a wonderful insight into the workings of a clay pipe business during this time. After the war, times got tough for the business because of a flood of cheap briar pipes left over from the war, and the recession. Gordon introduced bubble pipes to their field of manufactured pipes. Gordon started new advertising campaigns to increase business, and made personal calls to old businesses that had bought from them before the war. These campaigns were successful thanks to Gordon’s marketing, and business expanded.

One of Gordon’s many stories that he liked to relate was about a pub owner who would never buy clay pipes because he said they would break. He proved this a number of times by dropping Pollock samples on the bar, where they broke. Gordon learned to make this pub his last stop so his samples could be used for other stops. Gordon got wise and on one trip took his hardest pipes with him which did not break when put to the test. Shortly afterwards, Gordon received orders from the pub which continued for many years.

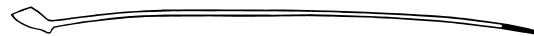
Another great story was about a large wholesale tobacconist who had purchased pipes

from Pollocks before the war. The buyer could not buy more clay pipes from Gordon because inferior pipes from another firm would not sell and his stock could not be replenished until the old pipes were gone. The tobacconist was given credit for the remaining stock and orders began and continued for many years. These are just a couple of examples where Gordon's business sense helped to keep the firm and clay pipe manufacturing alive.

Probably the best example of marketing happened in the early 1970s when Gordon attended a smoking pipe industry show in New York. A number of buyers were interested in Pollock pipes, except for the fact they looked too new. Retail buyers wanted clay pipes that looked old. Gordon introduced the "Collector Series of Clay Tobacco Pipes," reviving historical designs and famous faces which were then aged to look old.

In 1990, Gordon decided it was time to retire, after making clay pipes for over 60 years. Wilsons & Co., a Sheffield snuff manufacturer had bought pipes from Gordon for years and purchased the company so that they would still be able to have the supply of clay pipes available. Gordon stayed on with the new owners to provide a transition, and finally in 1993, left their employ. After retirement, he continued to encourage clay pipe enthusiasts and researchers in the history and art of clay pipe making. Some of his personal molds were sold to private parties, and he taught a few pipe making classes to transfer some of his knowledge. Another part of his personal collection of molds and equipment was sold to the Manchester Museum of Industry where they are still displayed.

Over more than 20 years of trips to Cheadle Hulme to visit Gordon, I grew to know him as a personal friend and enjoyed sharing his knowledge and stories of his clay pipe exploits. Gordon, Joan and I also enjoyed trips in the country for hiking or a pub lunch. When I returned home, Gordon would call to chat and tell me it was "only Gordon" calling. Gordon always enjoyed having a 'nice quiet sit down' while smoking his old clay pipe, and now has the chance to do it without any distractions. Farewell old Friend, rest in peace.



My memory of Gordon Pollock

by Peter Hammond

I only met Gordon once. Of course I had known about the pipe factory in Manchester for years but finally, in about 1990 or 1991 (I can't remember now) I finally had an opportunity to visit the pipe factory in Stott Street, Ancoats.

This was an amazing experience for a clay pipe enthusiast like myself – to actually be in Britain's last working clay pipe factory surrounded by the genuine Victorian pipe making equipment – and to actually see the pipes being made too!

The day I called Gordon welcomed me in his office and gave me a conducted tour of the works, being happy to answer questions and presenting me with a whole bundle of advertising material and also sample pipes that had lain for years in drawers. The latter included examples from the McDougall's factory in Glasgow that Gordon had acquired when the firm had purchased some of their moulds and equipment when their factory closed down many years earlier.

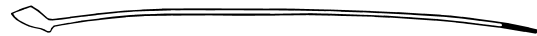
I think he was genuinely pleased to be able to speak to someone with a passion for his products and he was happy to pose for me to take a photograph of him smoking a clay pipe. There was only one female employee working in the factory on the day I was there and she was also happy for me to take photographs of her making the pipes. I witnessed the various stages of the process – rolling the clay roll, inserting the wire, oiling the mould, placing the roll in one half, clamping the two halves in a vice and pressing down the well-worn gin handle, pushing the wire all the way, opening the mould, removing the pipe, and laying it out to dry with countless others on original wooden racks ready for trimming later on. All of this I photographed and I still show these same pictures now when I give talks on clay pipe making (Fig. 1).



Figure 1: Gordon Pollock in the Mould Store (photograph by the author).

Gordon struck me as a man who thoroughly knew his business, a man to be respected and not to be messed around, and who was as sharp as a button. We corresponded since too but I never actually had an opportunity to meet him again.

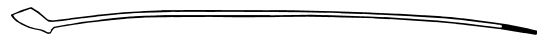
That day at the pipe works was like going back in time. I had previously seen the disused pipe works of Southorn's at Broseley with everything left in place – which in itself was an amazing experience – but to witness clay pipes being made in the last traditional factory was truly spectacular. A day I shall never forget. Thank you Gordon.



My Tribute to Gordon Pollock

by Marek Lewcun

It was with great sadness that I heard of Gordon Pollock's passing away in March. I had the privilege of him attending the SCPR conference in Bath which I hosted in 1997, and we were fortunate enough to hear him narrate the old film of pipes being made at the Pollocks factory. At the same conference we were treated to pipemaking in the flesh when David Cooper, one of the last apprentices taken on by the Pollock family at their Manchester factory, gave two demonstrations of traditional pipemaking. David had brought his traditional workbench from Sussex, together with all the tools of the trade, and Gordon commented on every stage of the process and answered the many questions which members of the society had to ask. I remember the fascination on the faces of delegates, vying for position to get the best view of something which most of us had never seen before. With Gordon there it was like a passage back in time, and for me it was the highlight of the conference. To have Gordon to serve as president of this society we were truly honoured, and we will miss him greatly.



My memory of Gordon Pollock

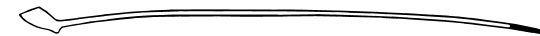
by Heather Coleman

I was saddened to hear that Gordon Pollock has passed away. Back in the 1970's my family would often pop into local tobacconist shops in the area where we grew up in Devon. We were especially on the lookout for the latest amazing 'collectors clays' pipes made by Pollock's of Manchester which were sold in a nice wood-grain effect box with lid, and a piece of hessian sacking material inside to show the pipe off better. Most of them were famous face pipes such as King George, Gladstone or that of a

Motoring Girl and others were decorated in the form of a birds claw, Fox & Grapes or a miniature handshake to name a few.

My family had been interested in clay pipes for years and we began to save up our pocket money between us, determined to buy yet another Pollock pipe every time we went into a tobacconist. Eventually my brother wrote a letter to Mr Pollock and we were kindly invited to visit the factory if we were ever in Manchester. As luck would have it, my mother originated from that city so a family holiday would often be a trip to Manchester to see relatives but on one lucky occasion some of us managed to squeeze in a very quick visit to the famous clay pipe factory! Honestly, if anyone has enjoyed the story book 'Charlie and the Chocolate Factory', then for several children accompanied by adults a visit inside a clay pipe making factory was a dream indeed and a great thrill.

Mr Pollock was an exceedingly kind and generous man who lit a spark in our hearts that day as he showed us around. I will never forget it and I can truly say that if it were not for Gordon's enthusiasm and generosity I would not have rekindled the family hobby in clay pipes all these decades later. As most of you know I make clay pipes as Dawnmist Studio and have been doing so since 1998. I believe that this was partly born out of our meeting up with Gordon all those years ago. We will all miss him but will always remember that he was such an inspiration to so many people in the world of clay pipes.



More Tributes to Gordon Pollock from SCPR Members

Probably the last of the original 'family' of pipemakers of a bygone era. Please accept my condolences as a member and appreciator of the skills and knowledge he possessed.

Joe Norton, Ireland

How sad to lose such an eminent and stalwart man...Gordon Pollock. His knowledge and support for SCPR will be a great loss I'm sure.

Pat Middlemiss, UK

I did not know Gordon but it was he (through David Higgins) who identified the mystery pipeclay artifacts from St. John's as tailors' chinks. His passing is a great loss for historians, archaeologists, collectors and enthusiasts interested in the clay tobacco pipe industry.

Barry Gaulton, Canada

TD Pipe from California

Sent in by James P. Weismann

This interesting pipe (Fig. 1) was recently sent in to SCPR with the following note.

“My son and I found this clay pipe while gold prospecting on the American River in Colfax California on 3 April 2012. There is a makers’ mark of T D and a small number 9 on its heel. The cartridge is a Winchester 44 calibre (WCF 44 WRA) from 1886. Local tradition says that Chinese and other miners would keep their gold in spent cartridges – I wonder if this pipe still has some gold in it?”



Figure 1: TD pipe from Colfax, California (photograph by the author).

These ‘TD’ pipes were hugely popular in the States from the early nineteenth century onwards and were produced in huge numbers by various northern European manufacturers for the export market - but we are not sure exactly what the initials stood for! The last British manufacturer, Gordon Pollock, had a new mould of this pattern made as recently as the 1950s and was using it until c1990, but even he could not say what the initials meant.

Despite being in production until recently, this particular example is more likely to be of later nineteenth-century or early twentieth-century date. The number 9 on the heel suggests that this is a continental pipe (i.e., probably from France/Belgium/Netherlands/Germany). But why it’s got a cartridge case stuck on the broken end is anyone’s guess!

A Patent Clay Pipe Moulder

by Ron Dagnall

On reading Joe Norton’s article concerning the Dublin pipemaker George Halliday (2011) I noticed that the Sale Advertisements used the term *Machinery for Manufacture of Clay Pipes* and *The Entire Plant, Machinery and Stock-In-Trade*. The mention of machinery brought to mind a document, which I have had for some time, concerning the patent of such a machine. Patent No. 1253 dated 24 March 1876 for “*Improvements in apparatus or appliances to be used in the manufacture of clay pipes for smoking*” was granted to one John Middlehurst, a plumber of Rainford, Lancashire. The following illustration (Fig. 1) and description of the working process (Fig. 2) is reproduced from the patent documentation.

1253. Middlehurst, J. March 24.

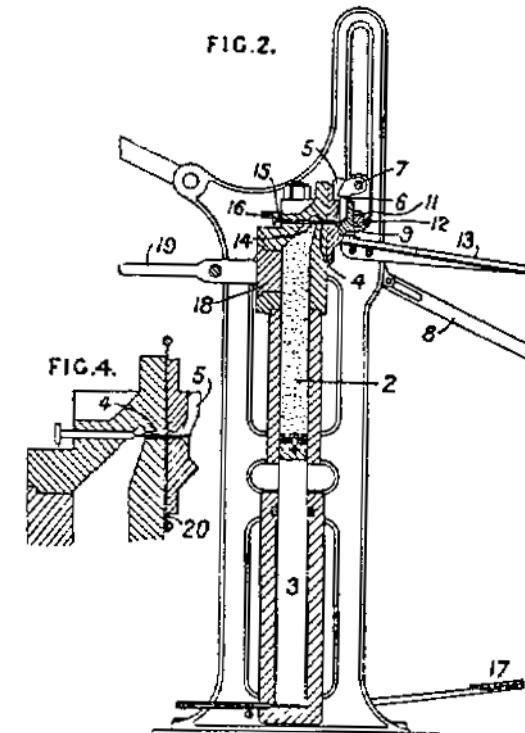


Figure 1: Illustration of the ‘Pipe Machine’ (Patent No. 1253 dated 24 March 1876) granted to J. Middlehurst.

Tobacco pipes.—In a machine for moulding clay pipes, the clay 2, Fig. 2, is forced by the hydraulic plunger 3 through the orifice 4 to the mould 5 for forming the bowl. After the bowl is completed, the core 6 on the bar 7 is raised by the lever 8, which also removes the front half 9 of the mould by means of the shaft 11. To prevent the front piece 9 from sticking to the bowl, the shaft is shaped to vibrate the front piece as it is removed. The stem is formed by forcing the clay through the orifice 4, the bowl moving along the table 13. The

bore is formed by the mandrel 14 which projects into the orifice, and is moved forwards by the stem 15 and sliding bar 16 operated by the treadle 17 to close the orifice when the stem is completed. The feed opening 18 is closed by the lever 19. To form a tapered stem, the orifice is adjusted by a sliding plate 20, Fig. 4. A series of moulds may be fed from one cylinder.

Figure 2: Description of the 'Pipe Machine'.

The only John Middlehurst living in Rainford at that time was born in 1838 the eldest son of William Middlehurst of Moss Bank, St Helens, a stone mason by trade. By 1861 William and his family had moved to Crank, a small hamlet within Rainford, and he had become a builder and stone quarry owner. John and his younger brother Peter had also become builders. Over the next thirty years John was variously described in census returns and trade directories as a building contractor, quarry owner, sand merchant, grocer & postmaster, farmer of eighty acres, but never as a plumber. Maybe he considered a plumber to be more appropriate for an invention of this kind.

With ten clay pipe manufacturers active in the village, he would certainly be familiar with their working methods which he sought to improve with his modern machine. Also in the village were the Rainford Potteries Ltd, makers of salt glazed stoneware drain pipes and Middlehurst's machine, with its hydraulic power necessary to force the clay up the cylinder, is reminiscent of the type of machinery used to extrude the drain pipes. He would also be familiar with these machines. The Rainford clay pipe makers would not have had the necessary hydraulic power available and, as clay pipes were still being moulded in the traditional way right up to the end of the industry, it would seem that the machine was never adopted locally. Only the large scale clay pipe manufacturers of Manchester, Glasgow and now possibly Dublin, would benefit from such an invention.

If any pipes were ever produced by this machine and we were lucky enough to find

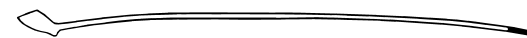
any they should be instantly recognisable with their mould lines down the sides of the bowl instead of front and back.

Acknowledgement

Thanks are due to Peter Hammond for sending me a copy of the patent document.

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The Archaeology of London's Tobacco Pipe Industry: An Untapped Resource

by Glynn Davis

The Museum of London's Archaeological Archive (LAARC) is the central repository for archaeological material excavated from London. Among its millions of artefacts that occupy over 10km of shelving, a wealth of clay tobacco pipes are curated. Of especial importance to these pipes is that they have archaeological context. Such context allows for far greater analysis of pipes which can reveal much about the industry and market that operated within London for over 300 years.

The LAARC is an "untapped" resource in many respects and this brief report is to update SCPR readers of some recent developments at the LAARC concerning our clay pipe collections that may be of interest (Nixon 2002: ix).

Firstly, a collection of some 800 individual London pipes has recently returned to the LAARC having been studied at the National Pipe Archive (University of Liverpool). A great amount of work was undertaken on this collection by David Higgins but unfortunately funds were unable to be raised to support a final publication of his detailed research. Now that these pipes have returned to the LAARC, ceramic pipe Specialist Jacqui Pearce of MOLA, and the LAARC's Assistant Curator Dan Nesbitt, alongside volunteers, have begun a project to expand the London typology originally devised by Atkinson and Oswald in the late 60s. This reference collection will include many common types of London pipe as well as the more unusual. This will support an existing MOLA project to record London maker's (base) marks from c1580 to 1710.

A far larger initiative currently being undertaken by the Museum of London is its *Collections Online* project, which is attempting to digitise 90,000 objects and

make them available online (Ross 2012). As part of this project 400 clay tobacco pipes, all from known archaeological sites with a stratigraphic context, have been photographed, documented and uploaded and are available to view here: <http://www.museumoflondon.org.uk/Collections-Research/Collections-online/> . Figure 1 is an example of the more unusual pipes from the collection returned from Liverpool, originally excavated in 1975 at the site of the former General Post Office, and available to view online. [Editors note: this pipe was also illustrated by Higgins in SCPR 67.]



Figure 1: 'Curled' pipe excavated from site GPO75 <5979>: 81 Newgate Street, London.

Most recently we have completed another of the LAARC's award-winning volunteer inclusion projects, which seek to engage a diverse volunteer audience with our 'legacy' archaeology collections that need to be updated to a current standard of care (Corsini *et al* 2008).

A group of 18 volunteers all of different ages, backgrounds and experiences came together and working in teams processed a legacy site archive known as BRE77 (excavated in 1977 on Brentford High Street, West London). Part of this excavation revealed the foundations of a clay tobacco pipe kiln owned and operated by William Heath (c1700-1764) – at the time of discovery, one of the best preserved pipe kilns in Britain. Although this kiln has been published by Laws & Atkinson (1981), the excavated material has long been in an inaccessible state.

The work of the volunteers has now transformed this site's material into a fully accessible and documented finds archive, available for further research. An audit and registration of all marked pipes by volunteers has revealed an additional 600 that were excavated from the site from two additional trenches to that of the pipe kiln (and hence not analysed or discussed in the above publication). The most exceptional of these pipes (Fig. 2) was 'rediscovered' by volunteers during the project and has only briefly been published before by Clegg (1991: *backcover*). Why this late nineteenth-century French pipe depicting a child on his potty (after a popular French rhyme) was discovered on the same site as an eighteenth-century clay pipe kiln remains a mystery – the pipe also has no known comparative example excavated from London.



Figure 2: Pipe bowl depicting a child on his potty, excavated from site BRE77 <257>: Brentford High Street, London. The legend reads MON P'TIT / QUIN QUIN.

Hopefully this brief overview of some of the LAARC's activities has provided insight into how one unique artefact type is being engaged with across multiple projects. The continuing work of LAARC volunteers allows for more and more legacy material to become accessible. Thousands of pipes are of course already curated to a high standard and more and more archaeological sites are deposited each year adding to our knowledge of London's tobacco pipe industry. However, the LAARC's tobacco pipe collections are ultimately still an untapped resource awaiting further research.

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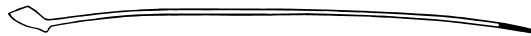
Handmade Pipes in Glasgow Prison, 1840

by Dennis Gallagher

This section of the report, taken the *House of Commons Papers 26* (1840) 'Fifth Report of Inspectors of Prisons', iv and 2, follows on from an account of a prisoner forging money whilst under custody and, in this case, notes with an air of frustration how the determined smokers among the prison inmates overcame his attempt to impose a well-ordered prison regime.

"The ingenuity with which prisoners when together will elude the regulations is shown in the account of Glasgow gaol this year... I had recommended that smoking should be prohibited, and that tobacco in every form should be excluded. The magistrates agreed in the propriety of prohibiting smoking, but thought that tobacco in the form of snuff should still be allowed. The consequence was that the prisoners used the snuff to smoke with, making tobacco pipes with the clay given them to clean the rooms with which they dried in the sun; and as a means of procuring a light they struck the nails in their shoes on the stone floor."

The inspector questioned the prison officers, who admitted that they had noticed the smell of tobacco and occasionally found pipes, but no form of punishment had followed. It is interesting to note that the magistrates thought that snuff would be an acceptable compromise. In Scotland for most of the eighteenth century snuff-taking was the normal means of consuming tobacco and the magistrates may have been somewhat conservative in their tastes, thus underestimating the desperation of the deprived pipe smoker.



Robert Cole: A Few Notes on the Pipe Maker of Newport, Isle of Wight

by Heather Coleman

My attention to this pipe maker was first awakened when I was a small child gathering pieces of old pottery and broken pipe stems from my grandparents' garden in Torbay, Devon. I was intrigued at the time, but too young to understand that although the truncated wording COLE on the stem was similar to our family name, they were not, as I believed, family items deposited in the garden of the house that my grandfather had built! Further confusion was caused because in the same garden I found a pipe

stem with the surname HOAR on it, which had been my grandmother's maiden name. I was later to find out that this was a pipe maker in Plymouth and once again not a relative.

A number of years later, I again encountered pipes marked R.COLE/NEWPORT when I discovered a refuse deposit from an old inn of a Torbay town. Here, a very large percentage of the pipe fragments found (at least 50 complete and broken bowls) were of the same type, which clearly indicated that large batches of R. Cole pipes were being received at certain Devon ports in the mid nineteenth century. Some readers might like to refer back to a previous article in SCPR Newsletter 68 which describes other finds from the same inn site which are likely to be of similar age (Coleman 2005). I hope to do a more thorough article on this group in the future.

Over the years I have encountered three very similar bowl designs from the same maker, all found in Torbay, showing a bottle and glass with laurel wreaths. I hope it might be possible for other researchers in the future to link these with other similar finds to form a better picture of the products of this business.

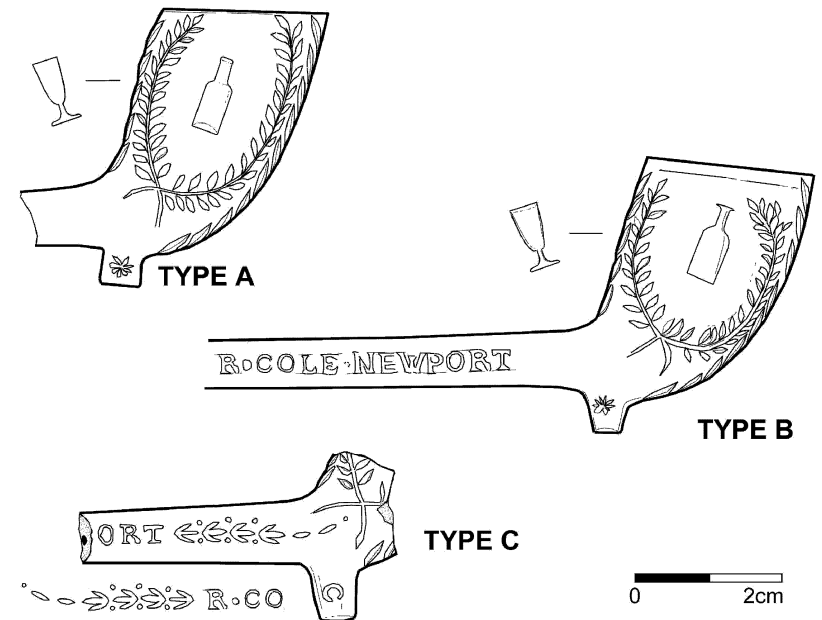


Figure 1: Three fragments of Robert Cole pipes, drawn by the author.

When I was researching my own family tree several years ago on the ancestry.co.uk website (<http://www.ancestry.co.uk>), I also decided to delve into some of the census

records to find out more about Robert Cole and the time period in which his family were making these pipes. Below is a summary of my findings, both census data and other relevant information which I have collected – but please note that, as is common on old census records, quoted ages of persons can differ slightly. This is by no means a complete study of the Cole family, nor of other pipe makers on the Isle of Wight. Also worth keeping in mind is that the Bottle/Cup/Wreath and Star icons used on the pipes by R. Cole are sometimes found on pipes from other areas and may not necessarily be from the same workshops (Fox and Hall 1979).

1817/18

Birth of Robert Cole in Newport on the Isle of Wight in Hampshire, England, son of Mary from Chale (b.1795)

1841 Census HO 107 / 405 / 11 Carisbrooke, District 3, sheet 3

Age 24. Occupation: Pipe Maker. Residing at the Duke of York Public House in Carisbrooke. Also at this address are Edward King age 55, pipe maker, and Henry King age 15, pipe maker.

1851 Census HO 107 / 1663 Carisbrooke, District 3, sheet 27

Age 33. Occupation: Tobacco Pipe Maker (Master) & Cider Merchant employing 6 men, 2 boys and 2 women. Residing at 116 Node Hill, Carisbrooke with his first wife Martha Cole (age 25, born in Wiltshire) and children Mary Ann Cole (age 1), Emma J. Cole (age 7 months).

1861 Census RG9 / 655 Carisbrooke, District 8, sheet 30

Age 43. Occupation: Cabinet Maker employing 4 men, 4 apprentices, Also Pipe Maker employing 4 men and 1 boy. Residing at Carisbrooke Road. His wife Martha is not shown but his mother Mary Cole (age 65) is Proprietor of the House. His daughter Mary Ann (age 11). His son Robert Cole (age 12). They have a house keeper.

1868

Marriage of Robert Cole to second wife Sarah Ann (b.1826 Newport, d.1916)

1871 Census RG10 / 1163 Carisbrooke, District 8, sheet 27

Age 53. Occupation: Auctioneer, Cabinet Maker Master employing 2 men, 2 boys. Residing at 2 Carisbrooke Road with his second wife Sarah Ann Cole (age 45). His son John Eaton Cole (age 1). His mother (age 76) is an assistant.

1875

Robert Cole, Tobacco Pipe Maker, Orchard St, Newport (<http://archiver.rootsweb.ancestry.com/th/read/ISLE-OF-WIGHT/1999-5/0927850105>)

1881 Census RG11 / 1173 Northwood, District 10, sheet 28

Age 63. Occupation: Tobacco Pipe Manufacturer employing 4 men and 1 woman. Residing at Parade Cottage, Cowes with wife Sarah Ann Cole (age 55), son John E. Cole (age 11) and Robert's mother Mary (age 88) who is an assistant.

No record has yet been found of Robert's father. Also noteworthy is that names listed in the next property are Henry C. Coles and his wife Sophia Coles. Quite often, especially in less-literate families, variations of family names occurred, so it is possible that these are related to the Cole family.

1891 Census RG12 / 885 Northwood, District 9, sheet 24

Age 73. Occupation: Retired farmer. Residing Elm Cottage in Northwood Parish of West Cowes with his wife Sarah Ann Cole (age 63) and son John E. Cole (age 21) and a domestic servant.

1901 Census RG13 / 1021 Newport, District 11, sheet 37

Age 83. Occupation: Retired farmer residing at 3 St John Terrace, Newport with his wife Sarah (age 75) and his son John E. Cole (age 31) who is a grocer's clerk.

1901

Age 83. Robert Cole deceased, Newport.

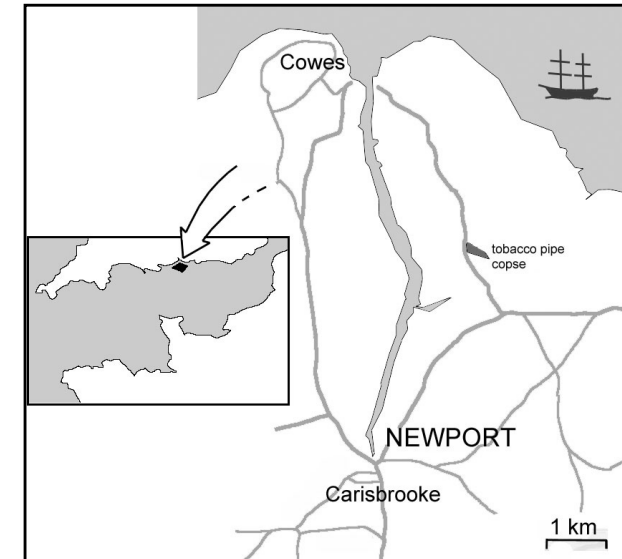


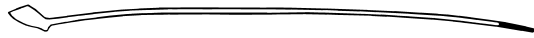
Figure 2: Map of part of the Isle of Wight showing some of the places mentioned in the text

Ordnance Survey maps of the late nineteenth-century (<http://old-maps.co.uk>) refer to White Pit Lane in the immediate vicinity of Carisbrooke and Newport. Whether suitable clay for making pipes was dug here is worth bearing in mind. More intriguingly, one will also note to the north east of Newport a place called ‘Tobacco Pipe Copse’ shown on the maps as early as 1866. This is a narrow strip of wooded land that surely must have connections with pipe making in the area, or perhaps with an inn of that name. If anyone has discovered information about the origin of the name ‘Tobacco Pipe Copse’, I would be interested to learn more.

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John Edwards Pipe Kiln?

by Colin Dunlop

Northern Archaeological Consultancy Ltd (NAC) are currently undertaking a post-excavation report on the eighteenth-century glass kilns at the site of the old Sirocco Works in Belfast. As well as the remains of the glass kilns two clay pipe kilns were also excavated and all clay pipe remains recovered (Fig.1).

We are looking to see if anybody might be able to help with the history of the owners of the site, where they came from and what their experience in clay pipes, or glass making, may have been.

The glass works was owned and operated by a Benjamin Edwards, who came to Ireland in 1771 from Bristol and eventually opened his own glassworks in Ballymacarrett, Belfast in 1781. He died in Belfast in 1812. According to the records his son John Edwards set-up the clay pipe kilns in 1789 adjacent to his fathers glass works, but after a falling out between the two he left the business in 1802. John then established a rival glass works in Belfast, though this failed two years later in 1804, there is no mention of any pipe kiln associated with this rival glass works.

We presume that the family is related to the Edwards family of clay pipe makers

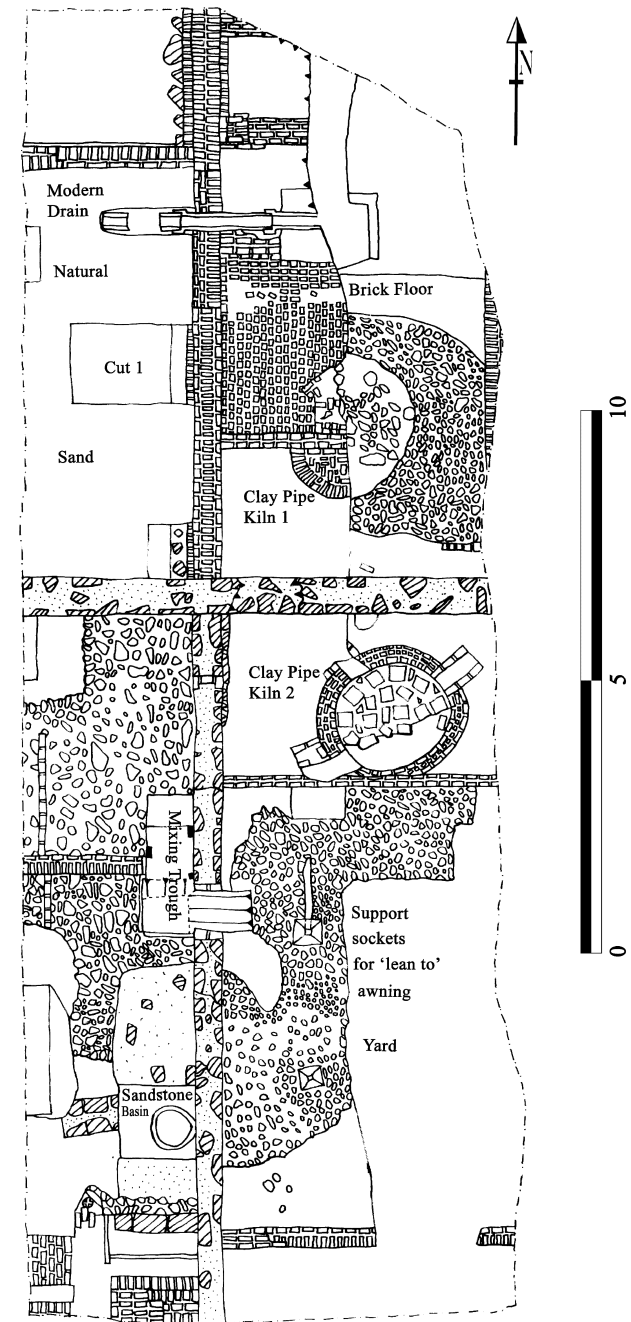
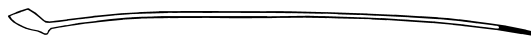


Figure 1: Plan of the excavated area showing the position of the clay pipe kilns.

in Bristol who were producing pipes from the seventeenth century. There is also a record of a John Edwards (Bristol pipe maker) marrying an Elizabeth Wickham in 1784. Could this be the same John Edwards who sets up the kiln in Belfast in 1789? Unfortunately it is proving very difficult to find any information about this family before they arrive in Ireland and help would be greatly appreciated.

Once work is completed we hope to publish all of the new data about this clay pipe maker, both historical and the recently excavated remains, in the SCPR newsletter.

Editors note: If you can offer any help with NAC's query please contact Colin by email info@northarc.co.uk



Bristol Pipes in Ireland 1597 to 1685: Port Books Versus Pipes?

by P. J. Davey

In 1983 Jackson, Jackson and Price published privately a booklet entitled *Ireland & the Bristol clay pipe trade* which involved a presentation of the Bristol port book evidence from 1597 to 1685 and from 1773 to 1818. The information is tabulated in summary form giving, for each shipment, the date, the name of the vessel, the merchant or owner, its destination and cargo. There was no attempt at any analysis of the data. Bristol's trade with Ireland has been the subject of more recent studies by economic historians (e.g., Flavin and Jones 2009), but this is the only attempt to consider specifically the trade in clay tobacco pipes. Since 1983 many Bristol pipes have been recovered from archaeological sites in Ireland, especially those dating to the seventeenth century. The object of this short note is to compare the evidence provided by the port books on the one hand and the finds of pipes on the other.

The Bristol port books

There is a hiatus in the records during the English Civil War, so it is most convenient to consider the data as two sets 1597 to 1649 and 1662 to 1685.

1597 to 1649 A total of 100 gross of tobacco pipes was shipped from Bristol to five ports in Ireland in 46 shipments, at an average of just over two gross per shipment. The ports are in the south and east of the country, Dublin being the furthest north. Most of the trade, 79%, is to Cork and Youghal.

1662 to 1685 In the 23 years covered the quantity of pipes shipped increased by 50 fold with 5,484 gross of pipes shipped to 17 Irish ports in 162 cargoes, with an average of almost 34 gross per shipment. Now the receiving ports are distributed all round Ireland with the north-western towns of Londonderry, Sligo and Killibegs, with 2,982 gross of shipments between them, being dominant.

Finds of seventeenth-century Bristol clay pipes from excavations

The present study is based on the analysis of pipes from 19 sites in Ireland, some of which, such as Dublin, Cork and Londonderry, have been subject to multiple excavations (Fig. 1).

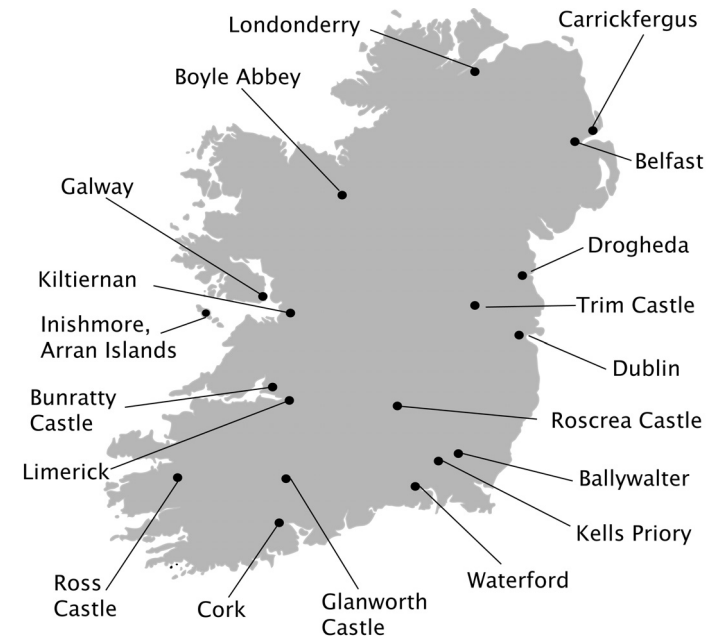


Figure 1: Sites of excavations in Ireland that have produced clay tobacco pipe assemblages dating from c1620 to c1690 that are considered in this paper.

c1600 to c1650 There are 81 identifiable Bristol pipes from 11 locations. Eight sets of initials, as incuse heel stamps, have been identified (Fig. 2).

Site	RB	NC	WC	PE	TG	EL	AN	RT	Totals
Carrickfergus	17	1		2	18			6	44
Cork				3	5			1	9
Dublin			1	1					2
Galway City					1			1	2
Kells Priory	3								3
Limerick	4								4
Londonderry	1		1		5		2		9
Roscrea Castle						1			1
Ross Castle			1						1
Trim Castle			1						1
Waterford	3			2					5
Totals:	28	1	4	8	29	1	2	8	81

Figure 2: Marks of c1600-1650. A majority of all the Bristol pipes recovered are from the north: Londonderry and Carrickfergus.

c1650 to c1690 64 examples from 9 locations and including 15 sets of initials, most of which are incuse heel stamps but with a number on the bowl facing the smoker (Fig. 3).

The port book and pipe evidence taken together

When the two data sets are taken together a number of apparent discrepancies suggest themselves.

1600 to 1650 Only 16 Bristol pipes have been recovered from three of the five ‘receiving’ ports while 57 pipes have been excavated at five ports in other parts of Ireland; eight Bristol pipes have been found on inland sites. So a high proportion of pipes have been found in ports for which there are no recorded shipments from Bristol (Fig. 4).

1650 to 1690 The sites with the largest number of recorded shipments have the fewest pipe finds: two Bristol pipes from Londonderry compared with 1,543 gross shipments of pipes recorded on the documents. A majority of all Bristol pipes found in Ireland in this period are from the south; from Waterford and Cork (Fig. 5).

Thus, in the first half of the seventeenth century most Bristol pipe finds are from the north while the recorded shipments of pipes are restricted to the south and east. In contrast later on in the century a majority of Bristol pipes are found in the south-east of Ireland whereas the north and west dominate the recorded shipments.

Site	IA	IB	IC	TC	GE	HE	IE	LE	FH	II	MP	ER	FR	WT	IW	Totals
Carrickfergus			1													2
Cork	1				1		1	2		9	1		1		1	17
Galway City					1					1		1				3
Glanworth Castle					3					4						7
Kells Priory									2							2
Limerick						1										1
Londonderry								2								2
Ross Castle										3						3
Waterford				1										26		27
Totals:	1	1	1	1	5	1	1	4	2	17	1	1	1	26	1	64

Figure 3: Marks of c1650-1690. A majority of all the Bristol pipes recovered are from the south: Waterford and Cork.

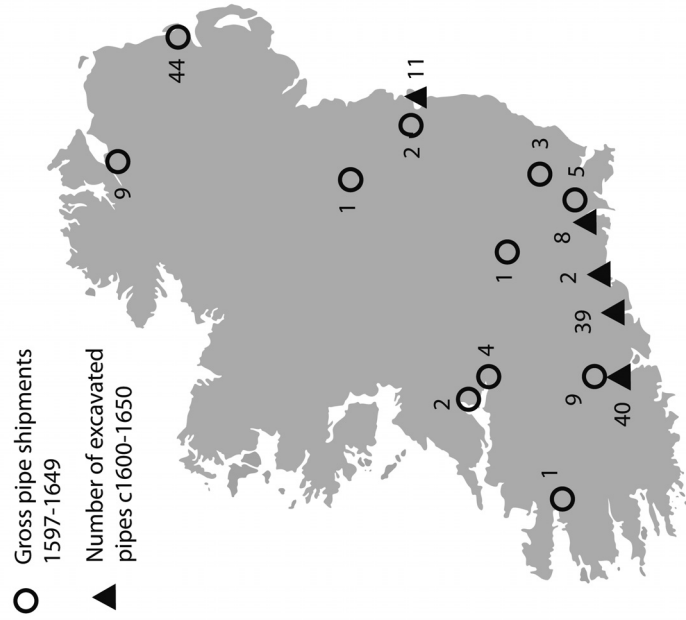


Figure 4: Clay tobacco pipes from Bristol: documented shipments and finds from excavations 1597 to c1650.

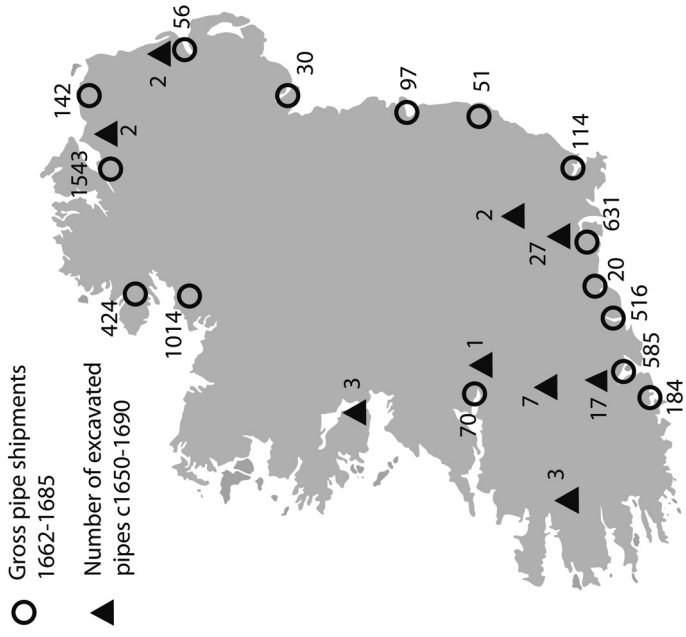


Figure 5: Clay tobacco pipes from Bristol: documented shipments and finds from excavations c1650 to c1690.

Discussion

There are a number of possible explanations for these apparent discrepancies. First, the data itself is partial. The port books have significant gaps and excavated archaeological sites with seventeenth-century deposits are not spread evenly round the country. More important the port book evidence requires further contextualisation. ‘The trade figures’ do not ‘speak for themselves’ without any qualification (Jackson, Jackson and Price 1974, 1). For example, although the ships are recorded leaving Bristol containing pipes destined for Irish ports it cannot be certain that the pipes they contained were made in Bristol. At this period many ship masters carried commodities from port to port, selling a proportion at each. This pattern has been clearly established for the movement of German stonewares from London to south- and west-coast ports (Allan 1983, 38). In 1600/1 a number of the ships leaving Bristol with a range of cargoes were London owned, so it is possible that any pipes on board originated there. In the Ulster Port Books for 1614-15 pipes were arriving in Londonderry and Coleraine on vessels from London and there were two shipments recorded in Carrickfergus from Beaumaris, that were presumably not manufactured there (Hunter 2010). Unless the cargoes of incoming as well as outgoing vessels are recorded there will always remain a doubt about the origin of the items exported from a given port.

The reduction in quantities of Bristol pipes found in northern Ireland in the later seventeenth century may be due to other causes; the two most obvious being competition from north-west England and or their replacement by local products.

There must also be some doubt about the ‘destination’ in the port records. Does it mean that the cargo was completely unloaded at that port? The fact that on some occasions it does not is clear from a number of the entries in which the destination is a compound one, for example shipments to Sligo and Barbados in 1672, and to Cork and Jamaica, Cork and Cape Verde Islands, Cork and Antigua (1682) and Cork and Jamaica, Cork and Barbados and Cork and Virginia & Pennsylvania (1685). This makes it very likely that a high proportion of the shipments to other ports such as Londonderry and Killibegs, where local finds are absent or very rare, were intended for the trans-Atlantic trade.

The caption to Jackson, Jackson and Price’s map of Ireland: ‘Map showing the ports through which Bristol pipes entered Ireland’ is, therefore, potentially misleading. It needs to be restated as: ‘Map showing the destination in Ireland of ships from Bristol carrying pipes’. Similarly their opening statement that: ‘We hope that it will provide those working in Ireland with the beginnings of a framework to use in assessing the excavated pipes which were imported from Bristol’ gives undue weight to the documentary evidence as opposed to the archaeological. It makes it seem as if the documents provide a ‘true’ account which the archaeological finds have to be made to fit. The port book evidence provides an important and independent

point of comparative reference for the discussion of Bristol pipe finds in Ireland. The archaeological evidence is different in kind and has to be taken seriously in its own right. Only when this is done might it be possible to arrive at a balanced assessment of the issues involved in understanding clay pipe shipments to Ireland in the seventeenth century.

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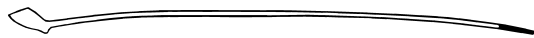
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The Clay Pipe Makers of Plumstead, Kent

by Peter Hammond

Clay pipe making was established in Plumstead during the nineteenth century when it was becoming an expanding suburb of London. Two separate pipe making workshops were erected – one at 71 Bloomfield Road and the other at what became 23 Princes Road. The former was occupied by Henry Dudman and later by John Hill while the latter was occupied by the Stubbs family. Another pipe maker named William Lockett later set up at 67 Palmerston Road.

Henry Dudman senior and junior

Henry Dudman senior was born in St Giles Middx c1824. He initially worked as a

draper's assistant in Hoxton and Bloomsbury and then by 1861 was described as a merchant's clerk.

Directories list him as a pipe maker in Bloomfield Road, Plumstead by 1866. The census of 1871 confirms he was at 71 Bloomfield Road with a wife and family. A search of the Greenwich, Woolwich and Bermondsey Union apprenticeships shows he took on six apprentices between 1871 and 1883.

He ceases to be listed in the Directories in 1894 although by 1891 he had in fact retired and was living in Great Yarmouth! He is listed in Norwich 1901 as a 'retired pipe manufacturer.'

The reason why the Directories continue to list a Henry Dudman is because of Henry junior – born Bloomsbury c1857 – listed as a traveller in 1881 but certainly pipe making by the mid 1880s.

In 1891 Henry junior is described as a pipe manufacturer at 71 Bloomfield Road but had become a publican by 1901.

John Hill

John Hill was born Hampshire c1853. He married Georgina Hedges, the daughter of London pipe maker John Hedges and his wife Eliza in late 1881. John later moved to Plumstead, where he is listed as a pipe manufacturer at 71 Bloomfield Road in 1901. The Directories only list him between 1900 and 1902.

Details of the **Stubbs** family (Jeptha, John, Jeptha Thomas junior and Henry) have already been published (Hammond 2005) as has the **Lockett** family (Hammond 1998; Woollard 2002).

All of the above families of pipe makers produced pipes with incuse moulded marks along their stems examples of which were displayed at the conference.

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Clay Tobacco Pipes with ‘Grapes’ Decoration

by Richard Le Cheminant

I have been leafing through some recent back numbers of the SCPR newsletters. I re-read with particular interest Kieron Heard’s report on clay pipes from the 2006/2007 excavation at Bury St. Edmunds (Heard 2009). Very belatedly, I should like to focus on the section ‘decorated pipes’, in which are discussed three bowls with the so-called ‘mulberry’ design.

The term ‘mulberry’ was coined by Adrian Oswald as long ago as the late 1950s, but Adrian told me much later that he was in no doubt the design in fact represented a bunch of grapes, which Kieron suggests as an alternative. This is a much more plausible theory, particularly bearing in mind the association between tobacco and wine. The motif is widely used in pipe moulds from the early seventeenth century in different parts of England, with modified versions in the eighteenth century. More sophisticated designs appear on Victorian bowls. Bryant Lillywhite (1975) lists, for between 1648 and 1827, over sixty signs for *The Bunch of Grapes*, some fifty-five for *The Grapes*, and nearly as many for *The Vine*, all tavern and inns in the capital. By contrast, he refers to no Mulberry signs, and only four *Mulberry Gardens* and five for the *Mulberry Tree*, which he attributes to pleasure gardens

Lillywhite (1975) also quotes *The Compleat Vintner*, published in 1720 in London, which includes the following lines:

“Without there hangs a noble sign, Where golden grapes in image shine; To crown the bush, a little Punch-Gut Bacchus dangling of a bunch, Sits loftily enthroned upon What’s called (in miniature) a Tun.”

Which brings to mind a mid eighteenth century pipe, several examples of which have been found in London, where the bowl is moulded with the figure of Bacchus astride a barrel, no doubt for wine.

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Clay Tobacco Pipes from Excavations at Savile House, Savile Street, Sheffield

by David Higgins

Introduction

The clay tobacco pipes discussed in this report were recovered by a team from York Archaeological Trust during excavations in Savile Street, Sheffield, in 2007. The site code used for this work was SHEFM: 2007.97. A total of 96 clay tobacco pipe fragments were recovered comprising 19 bowls, 76 stems and 1 mouthpiece, from 29 different contexts. All of these contexts groups are small, containing 12 fragments or less, and many of them only contain a single fragment of pipe. The assemblage as a whole includes four marked pieces, seven fragments with moulded decoration, four burnished stems, four glazed tips and two reworked stem fragments.

Appendix 1 gives a summary of the pipe finds from each context.

Description of the Finds

Most of the clay tobacco pipe fragments recovered from the site are quite small and scrappy. All of the stems are plain, and these account for 79% of the total assemblage. The assemblage includes a small number of seventeenth-century stem fragments, but all of these are residual in the contexts within which they occur. There are also some fragments of eighteenth-century material, some of which may come from contexts of this date. The majority of the finds and contexts, however, are of nineteenth-century date.

The Context Groups The majority of the context groups are too small or mixed to be of interest in themselves, although there are two that contain notable material. One of these (10012) includes parts of an unusual bowl with a moulded mark on it (Fig 7) as well as two stems, both of which have been ground at their broken ends for reuse in a shortened form. The other (20000) contains a late eighteenth or early nineteenth-century bowl that may be a waster (Fig 1) as well as part of a bowl featuring the Prince of Wales feathers (Fig 6) (see below).

The Decorated Pipes There are seven pipe fragments with moulded decoration, three of which are parts of the same bowl. Two of the decorated fragments may date from as early as the eighteenth century. The first is a fragment with the remains of a stag’s head facing the smoker and scalloped decoration on the bowl, edged with lines and dots and with a flower within a tendril nearest the stem junction (Fig 5). Although very fragmentary, the decoration was quite well modelled and the design is clearly recognisable, dating from c1770-1820. The stag’s head motif was particularly common in the Liverpool area at the end of the eighteenth century, where it occurs

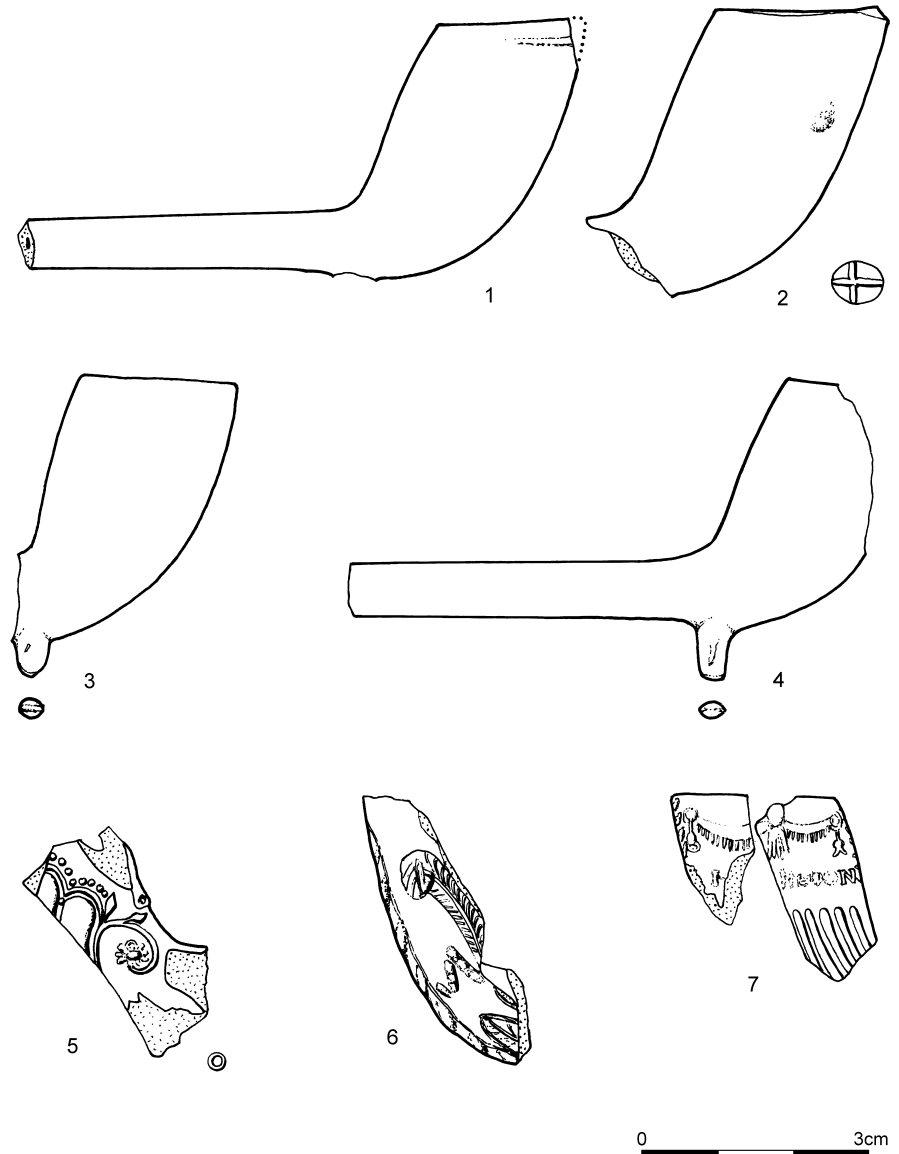
with a variety of other motifs, including Masonic emblems and Liver Birds. The use of the stag's head design crossed the Pennines and several examples with scalloped decoration similar to this piece are known from the Sheffield area, where the number of different mould types found shows that it must have been a popular design. This version is particularly distinctive because of the dots flanking the scalloped decoration and the use of a circle symbol mark that would have been placed on each side of the spur, only one side of which survives.

The other piece that may date from the eighteenth century has part of a Prince of Wales feathers design on it, together with a ribbon like leaf decorating the seam (Fig 6). This design was introduced in London during the eighteenth century and continued to be made in various forms until the twentieth century, particularly in the south of the country. If this is an eighteenth-century example it is an early and rare, possibly unique, example from Yorkshire. Even if it is later, it is still an unusual form, since this design is not frequently seen on nineteenth century Yorkshire pipes.

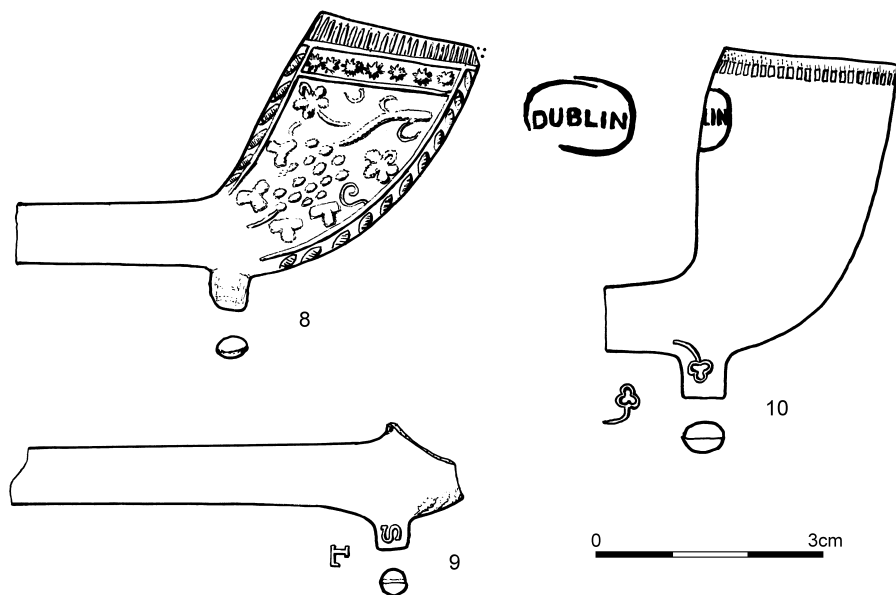
The three fragments from the same bowl are decorated with leaves, swags and flutes and have part of the maker's name or place of work surviving on the bowl (Fig 7). This mark is discussed in more detail below but the surrounding decoration is of a style found across large areas of the country during the early to mid-nineteenth century, and one that was particularly common in Yorkshire. In contrast, the bowl with leaf seams and bands of decoration at the rim framing a panel with a vine motif has a much more limited distribution nationally (Fig 8). Although still found in some other places, this particular design was never as widespread as the flutes and swags, but it appears to have been especially popular in Sheffield, where it occurs in a number of almost identical varieties. There is what appears to be another example from this same mould from Cornish Square, Sheffield, as well as a very similar example, but clearly from a different mould, from Pomona Street, Sheffield (with crosses rather than stars above the vine motif, which has several parallel stems shown at the top right, rather than just one). Other examples incorporate the maker's name within the vine motif panel, such as J. DEE or ERATT / SMITHFIELD. There were clearly several different makers producing this design for the local market and the newly excavated example provides the most complete example of this particular mould type yet recovered.

The final mould decorated fragment simply comprises part of what would almost certainly have been a plain bowl with leaf-decorated seams and the maker's initials LS on the spur (Fig 9). This piece, and its likely maker, is discussed in more detail below.

Marked Pipes There are four pipes with maker's marks present amongst the fragments recovered. There is a 'ring' symbol mark moulded on the heel of a bowl of c1770-1820 (only one side survives, but it would have been a pair originally; Fig 5), and a shamrock motif moulded on the heel of another, which dates from c1860-1920 (Fig



Figures 1 to 7: Savile House, Savile Street, Sheffield (drawn by the author).



Figures 8 to 10: Savile House, Savile Street, Sheffield (drawn by the author).

10). This second piece also has a bowl stamp reading DUBLIN, but this is almost certainly a locally produced pipe in an Irish style, rather than being an actual import from Ireland (the term ‘Dublin’ became a common pattern name at this period). The other two pieces relate more directly to the manufacturers and comprise part of a moulded name on a fragmentary bowl of c1820-60 (Fig. 7) and the moulded initials LS on a heel of c1820-1880 (Fig. 9).

The fragmentary bowl (Fig. 7) has leaf-decorated seams, swags at the rim and flutes on the lower part of the bowl. Around the middle of the bowl are traces of a moulded name, but the lettering is too fragmentary and damaged to recognise, although the word may end in ‘...SON’. Pipes with the maker’s name and place of work moulded around the bowl were produced from the late eighteenth century onwards, principally in Lincolnshire and surrounding areas. The lettering was usually placed around the rim of the pipe but sometimes, as in this case, it appears around the centre. This maker of this particular example cannot be identified but the decorative scheme and placing of the maker’s name or initials is similar to examples produced by George Watkinson of Market Rasen, working 1843-85, Mark Sherwood of Hull, working 1838-51,

Charles Allen of Pontefract, born c1793, died 1871 and James Allen of Pontefract, born c1824 and died 1880 (Walker and Wells 1979, 16; White 2004, Fig 176; census returns and FreeBMD). Sheffield lies right on the north-west limit of the area over which this style of marking was common and it can be added to the known production centres for this style (Walker and Wells 1979, 26).

The final marked piece just comprises a heel fragment of c1820-1880 with traces of leaf decorated seams and the relief moulded initials LS (Fig. 9). Moulded initials are not very common on Yorkshire pipes and this particular mark does not appear to have been recorded before. The only Yorkshire maker with these initials listed by Oswald (1975, 201) is Leonard Sedgwick of Leeds and Barnsley. Oswald also lists two other Sedgwick makers in Yorkshire, Edward and Maria. Nothing appears to have been written on this particular pipemaking family and so this fragment provides the opportunity to review and record what is known about them.

Edward and Maria Sedgwick Oswald records directory references to Edward in Leeds from 1810-28 and in Sheffield in 1864, and to Maria in Leeds from 1834-38. To this first set of dates can be added a slightly later Leeds directory reference to Edward in 1829 (Pigot’s Dir, listing him in Fisher’s Yard) and it can now be shown that the much later Sheffield reference of 1864 belongs to another maker of the same name (see below). While it has not been possible to track down any more details about Edward or Maria, the suspicion must be that they were married and that Maria carried on the business after Edward’s death. This suggestion is reinforced by the fact that a couple named Edward and Maria Sedgwick baptised children called Edward and Maria at St Peter’s, Leeds, on 11 July 1824 and 25 April 1831 respectively (IGI). If this supposition is correct, and the couple baptising children were pipemakers, then Edward may well have been Leonard’s brother, since both individuals lived in Leeds and both were starting families at much the same time.

Leonard Sedgwick It has been possible to trace Leonard’s life through the census returns, which provide a good framework for his life. Leonard was born in Hunslet, Leeds, in about 1802 and was already running his own business by 1834, when he is first listed in the local directories. He appears in Leeds directories until at least 1838 and was still there, living at Hunslet, at the time of the 1841 census. He had married his first wife Sarah by 1827 and he had at least nine children between c1827 and c1845 (Nancy c1827, Sarah A. c1828, Elizabeth c1832, Leonard c1834, c1836, Eli c1838, James c1840, Sophia c1843 and George c1845). The first seven children were all born in Leeds, but the last three were born in Barnsley, showing that he moved there between 1841 (census) and about 1843 (birth of Sophia). This narrows down the date of the move provided by the directory entries, which list him in Barnsley from 1848-67.

It seems likely that all of Leonard's children would have helped in the pipe works as they grew up, with at least five of them being recorded as pipe makers from as young as the age of 10 in the various census returns (Elizabeth, Edward, Eli, James and George). It is not certain when he married his second wife, Martha, but it was probably during the 1840s and she appears with him in the 1861 and 1871 returns (the enumerator seems to have missed Leonard and his wife from the 1851 listing, which simply starts with one of the daughters). He seems to have worked from Market Street, Barnsley, where the census records him as follows: -

- 1851 - Missing from census entry, but family living in Market Street.
- 1861 - 8 Market Street, listed as a pipe maker employing 3 men and 2 boys.
- 1871 - 46 Market Street, but son George now listed as head of the household.
Both Leonard and George are given as tobacco pipe makers.
- 1881 - 13 Bulcher Street, now described as a retired pipe maker and widower.
Son George living with him and working as a tobacco pipe maker.

Leonard's wife Martha seems to have died during the December Quarter of 1876 at Hunslet, age 67, and Leonard himself died during the June Quarter of 1883 at Barnsley, aged 81 (FreeBMD). The pipe making business was, however carried on by his son George – see below.

George Sedgwick George was Leonard's son (*q.v.*), born at Barnsley in about 1845 and working for his father from at least 1861, when he was 16. By 1871 he was listed as the head of the household but had his father living with him and both were listed as pipemakers. Leonard was listed in local directories until at least 1867 and so the business may well have still been operating under his control in 1871. By 1881, however, Leonard had retired and it was just his unmarried son, George, who was still listed as a pipe maker (just the two of them were living together at 8 Bulcher Street). His father died in 1883 but George carried on pipe making, being listed as a pipe maker at 10 Foundry Street, Barnsley, in 1891. He was in his 40s by this time, and had finally married a woman called Mary from Ireland (born *c*1850). Unfortunately, Mary appears to have died during the 1890s and George was again single and living in a boarding house at 21 and 23 Doncaster Road, Barnsley in 1901. He was still working as a pipe maker, but died soon after (June Quarter of 1901, aged 56).

Edward Sedgwick The only other one of Leonard's children who seems to have survived and gone on to be a pipe maker in his own right is Edward, born in Hunslet *c*1836. By the age of 15 the family had moved to Barnsley where he was living at home and working for his father as a pipe maker (1851 census). Ten years later he had married his wife, Sarah, had the first two of his at least seven children, and was living at Harbro Terrace, Barnsley, where he was recorded as a journeyman tobacco pipe maker (1861 census). During the 1860s he must have moved briefly to Sheffield and

set up his own workshop since his fifth child, Willie, was born there in about 1865, and this explains the anomalous 1864 Sheffield trade directory reference to an Edward Sedgwick mentioned above. The venture appears to have been short-lived, however, as his last two known children were born back in Barnsley in *c*1868 and *c*1873. He was again listed as a journeyman pipe maker in 1871, when the family were living at 7 Rich Lane, Barnsley. It is not clear for whom he worked as a journeyman, but it may well have been his father, Leonard. Edward died during the 1870s his widow Sarah being listed at 5 Rockingham Square, Foundry Street, Burnley in 1881. No occupation is given for her, but two of the children were still listed as pipe makers, Annie (21) and Willie (16). Given that their father had been a journeyman almost all his life they were most likely working for their uncle George, who would have taken over the family business by this time. By 1901 none of this branch of the family seems to have been working as pipe makers, thus marking the end of a family trade that had spanned at least three generations.

This review of the Sedgwick family has increased the number of known pipe makers from three to at least eleven, covering a period of nearly a century and three different production centres. These individuals can be summarised as follows: -

Name	Born	Died	Working	Location	Notes
Annie Sedgwick	<i>c</i> 1860		+1881+	Barnsley	Daughter of Edward (II) and listed as a pipe maker after his death in 1881, aged 21 (probably working for her uncle George).
Edward (I) Sedgwick			+1810-1829+	Leeds	Master pipemaker in directories; perhaps married to Maria and perhaps Leonard's brother.
Edward (II) Sedgwick	<i>c</i> 1836	1870s	+1851-1871+	Barnsley / Sheffield	Son of Leonard; working for him at home in 1851 (age 15) and then as a journeyman for most of his life, perhaps still working for his father in Barnsley. Operated his own workshop briefly in Sheffield <i>c</i> 1864-65, but back in Barnsley from <i>c</i> 1868 until his death there in the 1870s.
Eli Sedgwick	<i>c</i> 1838		+1851+	Barnsley	Son of Leonard and working for him at home in 1851 (age 13). Not found in 1861, but then recorded working as a tailor in 1871 and 1881.
Elizabeth Sedgwick	<i>c</i> 1832		+1851+	Barnsley	Known as 'Betsy' and recorded working for her father Leonard as a pipemaker in 1851, aged 19.

Name	Born	Died	Working	Location	Notes
George Sedgwick	c1845	1901	+1861-1901	Barnsley	Son of Leonard and working for him at home in 1861 (age 16). Living with his father in 1871 and 1881, and appears to have taken over the family business from him during the 1870s. Only married for a brief period in late 1880s / early 1890s (wife died). Continued to be listed as a pipe maker until his own death in 1901.
James Sedgwick	c1840		+1851+	Barnsley	Son of Leonard and working for him at home in 1851 (age 10), but recorded in other trades in 1861 and 1871.
Leonard Sedgwick	c1802	1883	+1834-c1875	Leeds / Barnsley	Master pipemaker in directories; worked at Leeds +1834-1841+ and Barnsley +1843-c1875 (retired). Employed 5 people in 1861. His children helped in the family business when young and his son George probably continued the business after he retired in about 1875.
Maria Sedgwick			+1834-1838+	Leeds	Master pipemaker listed in directories; perhaps married to Edward (I) and running the business after his death.
Martha Sedgwick	c1811	1876	+1861+	Barnsley	Second wife of Leonard and probably helped with the business; listed as a pipe maker in the 1861 census.
Willie Sedgwick	c1865		+1881+	Barnsley	Son of Edward (II) and listed as a pipe maker after his death in 1881, aged 16 (probably working for his uncle George). By 1891 he was working as a linen bleacher.

The excavated pipe fragment marked LS can therefore be attributed to Leonard, one of the key members of this family and one who is known to have operated a workshop large enough to employ others. The style of the pipe dates from c1820-1880 (Fig 9), which fits well with his known working life of +1834-c1875. Geographically, Barnsley is much closer to Sheffield than Leeds and so this piece is more likely to have been made after his move to Barnsley in the early 1840s. It is possible that Leonard's son, George, continued using the old family moulds as late as 1901, but a date of c1840-80 from the Barnsley workshop remains the most likely date and origin

for this piece. Now that more details of the family are known, it is hoped that further examples of their products will come to light.

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List of Illustrations

1 Very hard fired bowl of c1760-1820, the rim of which has 'squatted' slightly, suggesting that it was overfired in the kiln and started to deform under its own weight. There is a wide mould line at the rim, which has been formed with a single cut. The stem is quite thin and has a bore of just over 4/64". The heel or spur is missing. Context 20000.

2 Quite a thick walled bowl of c1800-1840, which is unusual in that the rim has been internally bevelled and wiped. The mould surface is poor and there is a large protruding lump on the right hand side of the bowl. There is an internal bowl cross and the stem bore measures just over 4/64". Context 20011.

3 Complete bowl of c1810-1860, with a rounded base to the spur (not trimmed). Poor, streaky mould surface with flaws clearly visible and basic trimming – a poor quality product. Stem bore 6/64". Context 10006.

4 Spur bowl of c1800-1860, with a rounded long, thin spur (not trimmed). Poor, streaky mould surface with heavy-handed trimming – a poor quality product. There is a very similar bowl in context 3001, but with the spur missing. Stem bore just over 5/64". Context 10000.

5 Very fragmentary bowl of c1770-1820, with the remains of a stag's head facing

the smoker and scalloped decoration on the bowl sides, enclosed with lines and dots. There is a tendril with a small flower motif at the stem junction. Most of the spur is missing but a circular symbol mark survives on the right hand side (there would have been one on the left originally as well). Stem bore just under 6/64". Context 10012.

6 Bowl fragment of mid-eighteenth century date or later with a ribbon-like leaf on the seam and the Prince of Wales Feathers on the bowl side, an unusual motif for Yorkshire. From quite a large, full-bodied bowl. Context 20000.

7 Three fragments (two join) from a bowl of c1820-60 with leaf decorated seams and the maker's name between flutes and swags on the bowl side. This name cannot be deciphered but may end with ...SON (the last letter is certainly an N) and this particular mould type does not appear to have been previously recorded. This style of marking was most common in and around Lincolnshire and this example lies towards the north-western limit of its occurrence. Context 10012.

8 Complete bowl of c1820-1860, with a highly decorated bowl. Both sides are the same and the primary motif is a bunch of grapes, a locally popular style of decoration in Sheffield at this time. The mould is not of particularly good quality and the decoration is rather faintly moulded and blurred. Stem bore just over 5/64". Context 3073.

9 Spur fragment of c1820-80 style with traces of leaf decorated seams and the relief moulded maker's initials LS. This piece can be attributed to Leonard Sedgwick, who worked at Leeds from at least 1834 until the early 1840s and then at Barnsley from at least 1843 until he retired in about 1875 (the business was then carried on by his son, George, until 1901). This piece is most likely to date from when Leonard was working in Barnsley. Stem bore 5/64". Context 20015.

10 Complete Irish style bowl of c1890-1920, with moulded milling around the rim and moulded shamrocks on the sides of the heel. There is also an incuse stamped bowl mark reading DUBLIN. This indicates the pattern name rather than the origin of the pipe, which is most likely to have been made locally. Stem bore 6/64". Context 20023.

Appendix 1 A summary of the pipe finds from each context (Cxt). In each case the total number of bowl (B), stem (S) and mouthpiece fragments (M) is given, along with the overall date range that these fragments represent (Range). A second date is also given, which represents the most likely date for the final deposition of that context group, based on the pipe evidence only (Deposit). Plain stem fragments, which are difficult to date accurately, have been given broad date ranges. These dates should therefore be used with caution as they are less reliable than the dates that can be assigned to more diagnostic fragments. The nature of any decorated or marked fragments are also noted, followed by general comments about each individual group.

Cxt	B	S	M	Tot	Range	Deposit	Dec, etc	Marked	Fig	Comments
01027		2		2	1750-1900	1750-1900				Two freshly broken fragments of burnt stem - almost certainly part of the same pipe.
01039	1	1		2	1780-1900	1800-1860				One stem of late C18th or C19th date and a bowl fragment of c1800-1860, which provides the best date for this context.
01148		1		1	1760-1860	1760-1860				
02114		1		1	1760-1900	1760-1900				
02125		1		1	1680-1780	1680-1780	burnished x 1			Small fragment of with average to good burnish.
02062		1		1	1760-1900	1760-1900				
03001	1			1	1800-1880	1800-1880				Plain bowl of c1800-1880 with its spur missing. No internal bowl mark or surface production flaws. A few 'streaky' mould flaws are, however, visible on the surface of the pipe.
03069		1		1	1760-1900	1760-1900				
03073	1	2		3	1780-1900	1820-1860	leaf seams and vine motif x 1		8	Two stems of general late C18th or C19th types and a complete bowl of c1820-60, which provides the likely date for this group (Fig 8). The bowl has leaf seams with moulded milling and a row of stars around the rim. The panel on each side contains a vine motif with a bunch of grapes - a local design produced at this period by a number of Sheffield manufacturers.
03076		2		2	1700-1770	1700-1770	burnished x 1			Two C18th stems, one of which has an average burnish.

10000	5	6	11	1760-1900	1800-1860	glazed x 2		4	All 5 bowl fragments probably date from between 1800 and 1860. There are two glazed stems, one green and one brown. The brown one is from the mid-section of a stem but in unusual in that it has the glaze over its broken end, showing that this happened in the factory.
10005		3	3	1760-1900	1800-1900				
10006	1	3	4	1700-1900	1810-1860	burnished x 1		3	One C18th stem with a fine burnish on it (residual in this context) and a complete bowl of c1810-60, which provides the best dating for this context (Fig 3).
10012	3	3	6	1720-1860	1820-1860	flutes, leaves & swags x 1; ?burnished x 1; reworked stems x 2	moulded bowl mark x 1	7	Interesting group in that it contains 2 re-worked stems that have been smoothed off, probably for reuse in a shortened state, and three joining bowl fragments with leaf seams, flutes, swags and a moulded maker's name on the bowl (Fig 7). The name is poorly moulded and damaged and so cannot be identified. The remaining stem appears to be a residual C18th piece, possibly with a with light burnish of average quality.
20000	2	8	10	1750-1900	1760-1900	Prince of Wales Feathers x 1		1, 6	Hard to determine the date of this group. All the stems date from c1750 or later and one almost complete bowl is probably c1760-1820 (Fig 1). This piece has 'squared' slightly, which is usually a sign of kiln waste. The other small bowl fragment is decorated with the Prince of Wales Feathers (Fig 6). This could either be a late C18th example, in which case it is a very rare and interesting find from Yorkshire, or a later C19th example, which is still not common.

20005		1	1	1760-1860	1760-1860				
20008		1	1	1730-1830	1730-1830				
20011	2	10	12	1680-1900	1800-1840	Internal bowl cross x 1		2	One residual stem of late C17th to early C18th date. All the remaining stems later C18th or C19th with the likely context date provided by two early C19th bowl fragments - c1800-1840, one of which has an internal bowl cross (Fig 2).
20015	1	4	5	1780-1880	1830-1880	leaf seams x 1	LS x 1	9	Stems of late C18th or C19th type and part of a bowl of c1820-1880 with leaf decorated seams and the moulded maker's mark LS on the heel (Fig 9). This fits one of the stem fragments (fresh break) to give 145mm of surviving stem. This large fragment is likely to have been little disturbed since initial deposition, suggesting a reliable date for the context.
20023	1		1	1860-1920	1860-1920	moulded milling x 1	shamrocks & DUBLIN mark x 1	20	Complete late Irish style bowl of c1860-1920 (most likely c1860-1900) with shamrocks moulded on the heel sides and DUBLIN stamped on the bowl (Fig 10). As well as actual Irish imports, many pipes of this style were made by local English manufacturers, and this piece is most likely to be English in origin.
30000		6	6	1780-1900	1800-1900				
30002		3	3	1610-1900	1800-1900				One residual fragment of C17th stem and two later pieces, the latest dating from some point during the C19th (most likely first half of the century).
30003		7	7	1730-1900	1780-1900				
30004		1	1	1760-1880	1760-1880				

30006		1	2	1760-1900	1800-1900	glazed tip x 1				Includes a C19th mouthpiece with brown glaze on it.
30010	1	2	3	1750-1880	1770-1820	stag's head & scallops x 1	00 X 1	5		Includes part of an ornately decorated bowl of c1770-1820 that would have had a stag's head facing the smoker and decorated scallops on the bowl (Fig 5). This piece also has a symbol mark (rings) on the heel.
30026		2	2	1760-1860	1760-1860					Rather a granular looking fracture and could well be late C18th pieces.
30028		1	1	1800-1900	1800-1900	glaze x 1				Splashes of metallic brown glaze on the stem.
30059		2	2	1780-1900	1780-1900					
Totals	19	76	1	96						

The Nineteenth-century Clay Pipes and Pipe Makers of Dartford, Kent

by Peter Hammond

This paper comprises a summary of the Dartford pipe making industry, outlining the makers and their pipes. Acknowledgement is given to Chris Baker who published a detailed article on this subject in the *Newsletter of the Dartford Historical & Antiquarian Society* in 1979, which has been supplemented by my own research into parish registers, census returns, and probate records, and the recording of Dartford-made pipes within various museums and private collections.

The master Dartford pipe makers were as follows; the dates given are their recorded periods of working in Dartford:

- Thomas Pascall, 1832-1850s.** Born Chatham c1806. Married Ann Pearce there in December 1827. Working in Dartford by 1832 and was the first person to use the premises in Overy Street for the manufacture of clay pipes - apparently made in the cellar. In 1841 he was certainly employing several journeymen and potentially an apprentice. By 1851 we know from the census that he was employing 5 men and 2 apprentices, along with a number of pipe trimmers who were mainly the wives of the pipe makers. By 1861 Thomas Pascall had retired from pipe making and the Overy Street manufactory had been taken over by **Charles Yonwin** from Gravesend. Ann Pascall died in late 1861 and the following year Thomas married a housekeeper named Amelia Tufnail - who was 17 years younger than Thomas. However their marriage was short-lived for Thomas died on 13 April 1864 when he would have been aged 58. He left a will in which he described himself as a gentleman.
- Charles Yonwin, 1861.** Born Gravesend c1820 and married Jemima, also from Gravesend who was 7 years younger. They must have moved to Dartford c1852 for a son Charles was born there, but then they moved temporarily to Chatham by c1854. In 1861 Charles was running the Overy Street workshop, employing 4 men and 2 boys, plus several pipe trimmers. He also had an 18-year-old house servant. There is no trace of Charles Yonwin in Dartford after 1861 and he seems to have returned to Gravesend where he died in 1882 aged 61 years.
- William Sandy, 1862-1874.** Born Bromley, Kent c1817. Married Ann M. Tufnail in Kensington in 1846 - sister of the above Amelia Tufnail who later married **Thomas Pascall**. Sandy is listed in Dartford from 1862 onwards suggesting he took over from **Charles Yonwin**. In 1871, when he was living at 10 East Hill in Dartford, he is described in the census as brother in law to widow Amelia Pascall. At that time he was a pipe maker employing 8 persons and was

also apparently an agent for the Whittington Life Insurance Company. He died in Dartford in 1882 aged 64 years.

- **James Rumley, 1879-1892.** Born Dartford c1837, son of George Rumley, a labourer in a paper mill. He was listed as an apprentice pipe maker, with older brother George, at the time of the 1851 census. Described as a pipe maker in 1861 and 1871, and then took over the manufactory at 17 Overy Street from **William Sandy** during the 1870s, being listed as such by 1879. At the time of the 1881 census he was employing 6 men and 2 women, and his 18-year-old son George was also pipe making. The last reference being actively involved in the trade is in 1892, which seems to signal the end of pipe making in Dartford. He died in 1910 aged 72 years.

So at any one time the master pipe makers in Dartford were employing an average of around 8 to 10 workers. The known employees (in chronological order) are as follows. Like many journeymen pipe makers, some of them travelled around, thus reflecting their employment in various different pipe workshops:

- **Joseph May.** Born Kent c1815. In Dartford 1841, living next door to **Thomas Pascall**. Married in Limehouse 1842, in Leicester 1851. Two daughters married in Rotherhithe in 1862 and 1869.
- **William Anderson.** Born Rochester c1813, son of **Joseph Anderson**, pipe maker. Apprenticed to **William Lansdown**, pipe maker, of Shoreditch in 1829. In Dartford 1836-41, Shoreditch c1842, Marylebone c1844-1851, and Hammersmith 1855-1865 onwards. Related to the Anderson family of pipe makers of Rochester.
- **Charles Burstow.** Born Greenwich c1807 son of **Charles Burstow**, pipe maker, of Deptford. In Dartford 1841-51, and in Chelsea by 1861.
- **John Wybrow.** Born Dartford c1818 and remained there as a pipe maker 1841-1881.
- **William Hunt.** Born Bury St Edmunds c1814. In Wisbech 1841. After his marriage in Aldersgate in 1842 he remained at various Dartford addresses until 1871.
- **James Hughey.** In Dartford in 1844.
- **George T. Rumley.** Born Dartford c1833, an older brother of the master pipe maker **James Rumley**. In Dartford 1851.
- **William Reed.** Born Dartford c1823 and listed 1851.
- **David Moore.** Born Cambridge c1822. In Leicester 1850, Cambridge by early 1851 and then Dartford by March 1851, St Lukes, London 1853, Cambridge again 1857, and Stepney 1860 onward when he was working for the **Ford** family of pipe makers in Whitehorse Street.
- **Thomas Wordley.** Born Maidstone c1812. In Richmond 1841 and then in

Maidstone to at least 1848. In Dartford 1850-1871.

- **George Miller.** Born Dartford c1830 and remained there as a pipe maker 1851-1881.
- **Samuel Collins.** Born Loughborough, Leicestershire c1830, son of **Samuel Collins**, pipe maker. In Melton Mowbray with parents 1841 and Dartford in 1851 - **William Bird** lodging with him.
- **William Bird.** Born Mortlake c1830, son of **Henry Bird**, pipe maker. Lodging with **Samuel Collins** in Dartford in 1851. In Bethnal Green 1854 and St Lukes 1861 onwards.
- **William Howe.** Born Colchester c1820. In Dartford 1861 and 1881. In 1873 he was member No. 254 of the London Journeymen Tobacco Pipe Makers Trade Protection Society.
- **William Rooke.** Born Dartford c1825. In Dartford 1841 in household of **Joseph May** next door to **Thomas Pascall**. In Gravesend c1853 and in Dartford again by 1860 where he remained to at least 1871.
- **John Stubbs.** Born London c1836 son of **Jeptha Stubbs**, pipe maker. Married in Bethnal Green 1858, and in Lewisham 1859-1861. Arrived in Dartford by 1866 where he was still working in 1871. Listed as a general labourer in Greenwich in 1881 but pipe making again in Chatham in 1901.
- **James Birchall.** Born Wolverhampton c1852. In Dartford 1881.
- **John Crebb.** Born Dartford c1840. In Dartford 1891.
- **Alfred Jones.** Born Birmingham c1838. In Dartford 1891.

Marked pipes are known for all the Dartford master pipe makers, examples were on display at the conference including various decorated pipes by Thomas Pascall (marked in relief along their stems), decorated and plain examples by William Sandy (marked incuse along their stems) and James Rumley (a 'Unity is Strength' pipe marked incuse along the stem). Charles Yonwin pipes are known marked with his initials on the spur though these may have been made when he was working in Gravesend.

Bibliography

Baker, C., 1979, 'The Clay Pipe Makers of Overy Street, Dartford, and their Products,' *Dartford Historical & Antiquarian Society Newsletter*, **16**, 11- 17.

Porteus, G. H., 1973, 'The Old Pipe House, Overy Street, Dartford, Kent,' *Dartford Historical & Antiquarian Society Newsletter*, **10**.

William Christie Bill Head

from Peter Hammond

This bill head, dated 1909, was recently acquired by Peter Hammond and is reproduced here for the interest of the Membership.

Established 1857. 7 St. Anthony Lane, LEITH, *Apr. 29th 1909*

By Royal Letters Patent. *Mr Beveridge*
Main Street
Brixham

Bought of **WILLIAM CHRISTIE,**
Speciality—
PATENT PIPE CLAY
(Household Cleaning Stone)
In White, Terra Cotta, and other Colours,
½d., 1d., and 2d. Squares.

TOBACCO PIPE MANUFACTURER,
PIPE CLAY & BATH BRICK MERCHANT,
Importer of Matches, Vestas, & Vesuvians.

All Prices Nett. Accounts due Monthly. Orders under £2 Carriage Forward.
Packets charged Cost Price, and not returnable. Not Accountable for Breakage.

Boxes.	Gross.	Doz.	Rate per Gross.	£	s.	d.
	6				8	
	1				4	
<i>Added (Soft)</i> <i>½ Wax Vestas</i>						
					12	

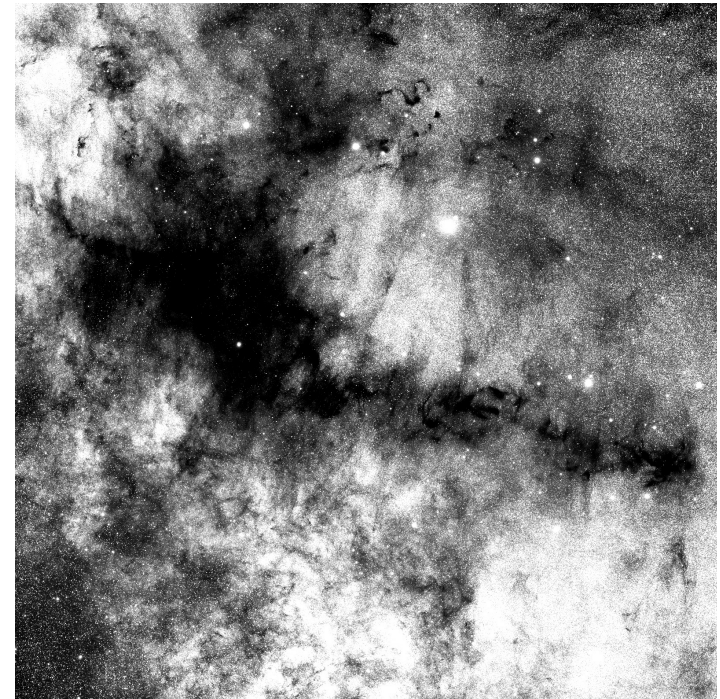
Please Note.—No Claim of any kind will be entertained unless made within One Week from receipt of Goods. Claims for Breakages must be made to the Carriers.
N.B.—All my Pipes are Stamped "CHRISTIE."

Could this be our most 'distant' pipe?

from Richard Higgins

The photograph below was sent in by Richard Higgins for the interest of the membership and has been reproduced here by kind permission of Yuri Beletsky, Magellan Instrument Support Scientist from the Observatorio Las Campanas, Chile.

This is the 'Pipe Nebula' - and it does look like a pipe, if you squint at it with the eye of faith!



This nebula is located east of Antares, its dark markings sprawl through crowded star fields toward the centre of our Milky Way Galaxy. It was catalogued in the early twentieth century by astronomer E. E. Barnard. It was thought that the dust clouds suggested the shape of a pipe stem and bowl, and so the dark nebula's popular name is the Pipe Nebula. The Pipe Nebula is part of the Ophiuchus dark cloud complex located at a distance of about 450 light-years.

To see the image in full colour got to <http://apod.nasa.gov/apod/ap121123.html>



SCPR Conference 2013

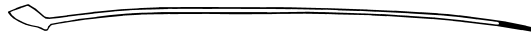
This year's conference, which marks our 30th year, is to be held at the United Church, Charles Street, Dorchester, Dorset on the weekend of Saturday 21st and Sunday 22nd of September

Conference cost is £15 per person, and includes morning and afternoon refreshments as well as a buffet lunch. A conference dinner has been organised for the Saturday evening and on Sunday there will be a guided tour of the area.

A booking form, together with a menu choice which you need to fill in for the for the meal on the Saturday evening, is enclosed with this issue of the newsletter.

Forms are also available on our website <http://scpr.co/Conferences.html>. We are still working on putting together an interesting programme for you, so keep a look out on the website for more details.

Please come and help us celebrate SCPR's 30th birthday!



Fireback from Petworth Hall

from Mike Fordy

The following image was sent in by Mike Fordy for the interest of the membership - it is a fire back from Petworth Hall decorated with crossed pipes and a bar scene reminiscent of a Hogarth print!

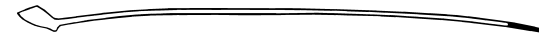


Points Arising: A WG Pipe from London

by Richard Le Cheminant

In Newsletter 82 Robert Lancaster asked whether other examples of the London Type 25 WG mark had been found in Britain, as opposed to North America.

In 1995 I picked up on the Thames foreshore at Rotherhithe an identical specimen with, on the back of the bowl, the WG maker's mark with scrolls above and below and the same initials in relief either side of the spur. The relatively large bowl with its thinner wall dates the bowl towards the end of the type 25 time scale, and so Adrian Oswald's tentative attribution to William Golding the younger c1740-1780 seems quite convincing. Research at the Guildhall Library or the London Metropolitan Archives might establish whether William Golding or another Mr. WG exported his products to North America in the eighteenth century.



This Mother Eats Clay Pipes

from Ron Dagnall

The following article was spotted by Ron Dagnall from *The Argus*, a paper from Melbourne, Victoria, Australia dated Sat. 3 January 1948. Possibly a suitable topic for the Society's next appearance on *Have I Got News For You!*

A Lanarkshire woman who eats clay pipes whenever she is expecting a baby is mentioned in this week's *British Medical Journal*. She is 36, and has had 10 children. When she cannot get clay pipes she eats the pipeclay used for cleaning steps.

And finally.....

For the benefit of those members who are unable to get copies of the *Kidderminster Shuttle*, John Griffiths of Bewdley, sent in the following cutting from the June 2011 edition. It is nice to see some traditions are still alive and well.

400th anniversary of Church Street Supper customs

Rolling back the years

■ By **CHARLIE CRABTREE**

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THE 400th anniversary of a Midsummer Eve tradition in Kidderminster will be celebrated next week.

The time-honoured customs of the Church Street Supper will be scrupulously maintained next Thursday.

They include a traditional men's meeting, featuring the provision of ale and the supply of tobacco and clay pipes in an atmosphere of "friendly intercourse" and "good neighbourliness".

The supper now takes place at La Brasserie in the town but there will also be a ladies' supper - instituted in 1993 - in the Terrace Room at The Granary Hotel and Restaurant in Shenstone.

The suppers will be preceded by the ringing of bells at St Mary and All Saints Church as well as the traditional distribution of "farthing loaves" and "two penny plum-cakes" along the town's oldest street.

Continuing the day's charitable theme, there will be a special guest attending - Major-General James Shaw, speaking on behalf of Help for Heroes.

The origins of the Church Street Supper stretch back 400 years, although the custom was codified by Kidderminster resident John



● **Maintaining tradition: Solicitors Adrian Harling, Nicholas Hughes, Richard Painter and William Painter with clay pipes**

Buy this photo 241121L at kidderminstershuttle.co.uk/pictures or by calling 01562 633333.

Brecknell in his will in 1776.

In the will - proved in 1778 - he left £150 to promote peace and goodwill in the area.

That was an amalgamation, it is understood, of previous alms, charities and bequests, the earliest of which appears to go back to 1611.

Although the street is no longer a residential area, local businesses have continued with the tradition which, this year, is being hosted by Painters Solicitors.

William Painter, a partner at

Painters Solicitors, said: "It is obviously a great honour and we are doing our best to maintain all the traditions."

The Church Street Supper is referred to in many books on English folk customs and traditions.

YOUR VIEW

What other traditions should be kept alive?

kidderminstershuttle.co.uk/yoursay



Contributions to the Newsletter

Articles and other items for inclusion can be accepted either

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

Illustrations and tables

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

Photographs - please include a scale with any objects photographed.

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

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

Enquiries

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

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

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

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

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

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

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

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

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