



NEWSLETTER

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Spring/Summer 2014

SOCIETY FOR CLAY PIPE RESEARCH

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Cover illustration: taken from the Akron letterhead (page 49).

Editorial

by Susie White

I want to start this editorial with a thank you to everyone who has sent papers in for the newsletter - you've certainly made me earn my keep with this issue! I've received so many contributions that getting as many of them as possible to fit into one issue has been a bit like a game of tetris - but I've done my best. However, if you've sent a note for the Newsletter and it hasn't appeared yet, please accept my apologies, and don't worry, it will be included in a future issue.

The second thing I must do is to correct a small error that appeared in Arne Akerhagen's paper on clay pipes from Stockholm that was published in the last issue of the Newsletter (No. 84). The caption for figure 20 on page 43 should have read "Made by Daniel Almqvist" and not Daniel Karlsson.

Lots of news for this issue, starting with the new SCPR monograph (*Clay Pipe Research*, Volume 3). I have been making good progress with this publication but have had to enlist the help of David Higgins to get through the final editing and proof reading stage. If all goes to plan the final text will be with the printers by Easter. As soon as we have been given the "OK" to the page proofs by the contributors, we will get this volume printed and distributed to you.

The other good news is that we already have enough material in hand to work towards bringing out Volume 4 in 2015 - so thank you to everyone who has contributed, and in particular for your patience. As with the newsletter, work on the monograph is something that has to be fitted into that precious commodity called "spare time" which is why it takes a while, but it is getting done eventually.

The Society continues to make an impression on the worldwide web, with over 160 members on our Facebook site. It is a very active group with lots of pipe pictures and queries being posted on a daily basis. We now have a "find us on Facebook" button on our website too, which will hopefully generate even more interest.

Finally, but by no means least, news about this year's conference. We'll be meeting in Warwick the weekend of Saturday 20th and Sunday 21st September at the Warwick Arms Hotel. We'll be having our conference meal at the hotel on the Saturday evening after the conference. On the Sunday we have arranged for a guided walking tour of Warwick with a Blue Badge Guide. Cost for the conference is £15 per person (which includes lunch and tea/coffee in the morning and afternoon. The 3-course conference dinner is £25 per head and the walking tour is £4 per person, both the meal and the tour need to be booked in advance but can be paid for on the Saturday. A booking form is included with this issue of the newsletter and can also be found on our website. If I can persuade any of you to give a short presentation I would love to hear from you.

2013 Conference Paper - The Discovery of the Pipe Kiln Belonging to Augustus Moore, Wareham, Dorset

By Heather Scharnhorst

Following on from our dig in 2011 where we started to uncover the remains of a Pipe Kiln in Wareham we were able to gain permission from the landowner to undertake a further dig in 2012 so we could fully excavate the area.

In May 2012 with the aid of volunteers from The Dorset Antiquarian Society we were able to reopen the main trench from which we had found the most material relating to the kiln and we also opened a further two trenches so we could ascertain the full extent of the site. We were very lucky that the land owners were very happy for the excavation to last as long as was required and in the end we were on site for around 3 months.

During this time it became clear that the kiln material had in fact been dumped on the site from another location as the material was mixed with other debris. However we are certain that the complete kiln was present but it was very clear that it had been demolished and then dumped (Fig. 1).

Unfortunately the true location of the kiln is still unknown although we know it was close by, however the land where it probably stood has now been built on in the past few years and was landscaped in the progress, so further investigation via excavation is now not possible.

The fact that Augustus' kiln was demolished should not be surprising considering his bad behaviour!



Figure 1: Excavation in progress.

In 1834 Augustus stole a trunk of clothing and jewellery with a John Hardy and Samuel Best and on 14 March of the same year was convicted at Dorchester Assizes and sentenced to transportation to Australia for seven years. On 11 April Sarah petitioned for Augustus to do his sentence in this country due to his large and very young family, however this was refused thanks to previous crimes.

After sentencing, Moore was taken from Dorchester to the prison hulk Leviathan moored in Portsmouth harbour. On the 25 July 1834 he was transported on the

Hooghley to New South Wales arriving on 13 November where he seems to have been billeted with a Patrick Moore in Sydney.

In 1839 he was given a ticket leave and was granted a certificate of freedom on 25 May 1841, in Liverpool Australia, on which he was described as 5ft 2½ins with brown hair and eyes – his trade is described as pipe maker, groom and druggist (Fig. 2). This is the last record that we have found for him so far but it is possible that he did not have the means to return to Britain and stayed in Australia.

18-1500

No. *41/641*
 Date, *25 May 1841*

Prisoner's No *34/2450*
 Name *Augustus Moore*
 Ship *Hooghley*
 Master *Bayly*
 Year *1834*
 Native Place ... *Sturminster*
 Trade or Calling .. *Tobacco pipe maker & Druggist & Groom*
 Offence *Stealing a box*
 Place of Trial ... *Dorset Assizes*
 Date of Trial ... *14 March 1834*
 Sentence *Seven years*
 Year of Birth ... *1799*
 Height *5 feet 2 1/2 Inches*
 Dark tallano
 *Blonde*
 *Blonde*

General Remarks.. *Anti temp. & bit a proud
 built in both years Robert Henry
 Lee knight & witness John Thomas
 On 30/30 dated 16 Feb 1839 was
 incarcerated*

John D'

Figure 2: Augustus Moore's Certificate of Freedom dated 25 May 1841.

Although we were unable to find the exact location of his kiln we have been able to find out so much about the pipemaker and added another character to Wareham's past – if you visit Wareham you will find that Augustus Moore is now included on the town trail information board close to the dig site. (Fig. 3).

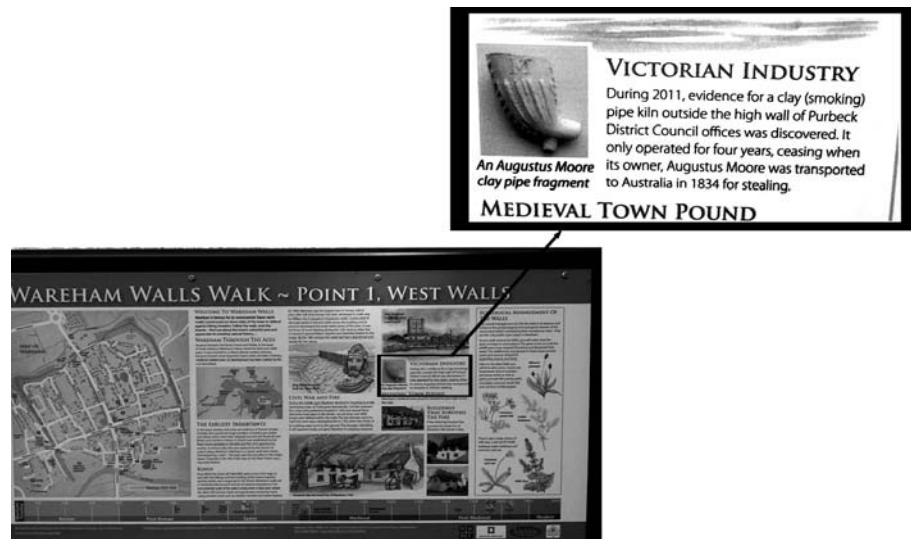


Figure 3: Wareham Trail information board with detail of the site of Augustus Moore's pipe kiln site.

have collections of pipes, excavated pipes are held by the National Trust and some archaeological contractors and private collectors.

Although quite large numbers of pipes have been preserved there are relatively few excavated and sealed assemblages with most coming from Dorchester (Watkins 1993, 167-8 and 195; Watkins and Smith 1993 appendix 10 microfiche mf 3). These need to be re-assessed and re-published in the light of current research. One exception to this is the kiln dump of Augustus Moore at Wareham dated to c1834 (Scharnhorst 2014). The lack of sealed and closely dated groups can make dating of unstratified and casual finds difficult, particularly for unmarked pipes.

Published papers on Dorset pipes include Atkinson (1970, 206-215), Cooksey (1980, 337-347), Higgins, (2012, 180-196), Markell, (1983, 84-88; 1992, 159-175; 1994, 56-59), Watkins, (1967, 216-233) and Watkins and Smith (1993).

With this background in mind and having taken early retirement from a career in archaeology and museums it seemed like a good idea to continue a very long interest in clay pipes by undertaking research into the pipes of Dorset. This is very much work in progress and there are a number of collections that have not yet been examined, for example Corfe Castle, Poole and Weymouth. A certain amount of documentary research has been carried out but much more needs to be done. Some tentative conclusions and comments concentrating on the marked pipes of the seventeenth and eighteenth centuries are outlined below.

Late Sixteenth and Seventeenth Century

A small number of very early bowls have been found, one unmarked bowl from Blandford Forum is AO Type 3, c1580-1610 (Atkinson and Oswald 1969). There is also a similar example from Fordington, now incorporated into Dorchester. The earliest known marked bowl (Fig. 1) comes from Sherborne Old Castle and dates from c1580-1610. It is of AO type 1, made in London and has an incuse mark RA. Sherborne Old Castle has a strong link with the early history of smoking as from 1592 the castle was leased by Walter Raleigh who, instead of refurbishing the existing building, built a lodge in the grounds that was completed in 1594. If this bowl dates from after 1592 then it would be directly associated with Raleigh's time at the castle.

A handful of plain bowls, some burnished, probably dating from c1610-1640 have been found in Dorchester and there is a reference to "drinking tobacco" at Fordington in 1617 (freepages.genealogyrootsweb.ancestry.com).

A number of quite early bowls have been found in Sherborne and Sherborne Old Castle. Some are quite poorly made and unmarked (Fig. 2) while others have a heel mark HC (Fig. 3). A few marked bowls are burnished. Surprisingly one incomplete

2013 Conference Paper - The Opprobrium of Archaeologists: Dorset Clay Tobacco Pipes

(This is an edited and expanded report on the two papers presented by the author at the SCPR Conference, Dorchester, Dorset, 2013)

by Robert Lancaster

The title comes from an article, "On the so-called Fairy Pipes", by W. J. Bernhard Smith with a note appended by J. Buckman published in 1878 in the *Proceedings of the Dorset Natural History and Antiquarian Field Club* (Bernhard Smith 1878). Buckman mentions marked heels from, for example, Sherborne, so interest in Dorset clay tobacco pipes goes back for over 130 years. Most museums in Dorset



Figure 1: London made pipe c1580-1610, from Sherborne Old Castle. Die detail enlarged. (Dorset County Museum, Bean Collection).

Figure 2: Sherborne, pipe c1620-1640. (Sherborne Museum).



bowl with part of the stem had a relief mark with the letters HC on the underside of the stem (Fig. 4). The distribution of HC pipes is almost exclusively Sherborne, with only a single example known from Cerne Abbas and perhaps one from Donyatt, Somerset (Atkinson 1988, 346, Fig. 179 43/4). The date would seem to be c1620–1650 or perhaps as early as c1610. It is likely that these pipes were made in Sherborne although no documentary reference to any pipemaker with these initials has yet been found.



Figure 3: Sherborne, HC mark c1620-1640. (Dorset County Museum, Bean Collection).



Figure 4: Sherborne, HC mark on underside of stem, c1620-1640. (Sherborne Museum).

Sherborne has also produced ten heel bowls marked BC (Fig. 5), with at least four dies used. A single bowl from Shaftesbury is marked BC but with an additional BC mark on the underside of the stem. This suggests that the HC maker and the BC maker were members of the same family of pipe makers. The BC pipes may date from c1640-1660.



Figure 5: Sherborne, BC marked pipe c1640-1660. Die detail enlarged. (Sherborne Museum).

Over 50 “Gauntlet” pipes have been recorded with the majority found in the east of the county. Forty have been recorded from Shaftesbury, and six from Alderholt. The distribution quickly tails off with six from Wimborne Minster, three each from Blandford and Sherborne and a few from Dorchester. A few Gauntlet bowls from Shaftesbury are very well finished with fine milling and a burnished surface, and could be Amesbury products (Fig. 6).

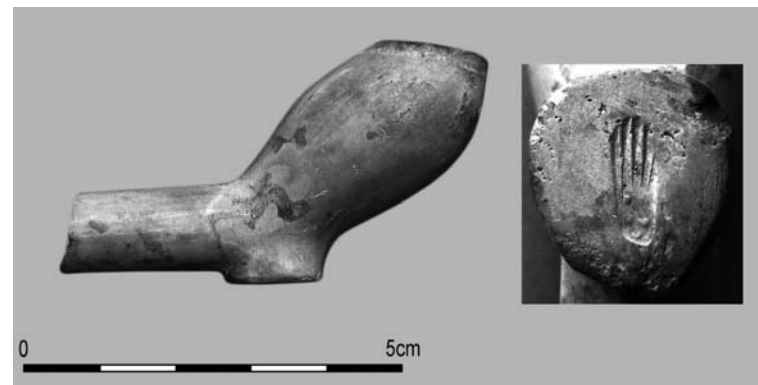


Figure 6: Sherborne, Gauntlet pipe, c1660-1680. Die detail enlarged. (Paul Kitching Collection).

A few pipes come from probable Salisbury makers, including eight examples with a running fox mark dating from c1640-1670 (Higgins 2011, 9). The distribution is almost confined to Dorchester with one example from Cerne Abbas. A single bowl from Stratton, just to the north west of Dorchester has the initials TM in a heart-shaped frame, c1640-1660 (Oswald 1975, 54 and Fig. 8 no. 2).

Full name marks include Jeffrey Hunt. These have been recorded from Shaftesbury and Sherborne, three examples each, Wimborne Minster, one example and one from Winterborne Clenston (Fig. 7). These were made in Norton St. Philip, Somerset, by either Jeffrey Hunt I (1599-1690) or Jeffrey Hunt II (born 1623/24) (Lewcun 1985). A Samuel Ho[p?]ler mark has been found at Sherborne Old Castle. This could be the Samuel Howler published by Atkinson and dated by him to c1670-1690 and thought to have been a Shaftesbury maker. However the letter interpreted by Atkinson as W is, as he wrote, “indistinct” (Atkinson 1970, 210, Fig 3 no. 5). The Sherborne example examined by the author is clearly not Howler as the third letter is clearly a P or R so Hople or Horler is most likely (Fig. 8). There seems to be no concrete evidence to suggest that this was a Shaftesbury maker.



Figure 7:
Winterborne Clenston,
Jeffrey Hunt mark.
(Dorset County Museum).



Figure 8:
Sherborne Old Castle, Samuel
Hople/Horler mark, c1660-1680.
(Dorset County Museum, Bean
Collection).

John Pitcher marks have been found at Sherborne and Beaminster, the bowls are in the Taunton/Chard, Somerset, style and date to c1700. A single mark of John Graves of Chard, working c1663-1685, was found at Sherborne (Higgins 2011, 53-4). Also working at Chard was George Webb and eighteen of his bowls have been recorded. His pipes are widely distributed and have been found at Dorchester, eight examples; Sherborne, six; Wimborne Minster, three and Cerne Abbas, one. Documentary evidence for George Webb is elusive but he seems to have been working from c1650 to c1700 (Atkinson 1988, 346).

In the absence of documentary and other evidence to the contrary it may be that full name marks were not being used by Dorset makers during the seventeenth century.

Nineteen double letter marks have been recorded, sixteen in relief, and five incuse. RB and NC marks are found both incuse and relief. The commonest mark is GB in relief on a small heel (Fig. 9). The distribution is centred on Shaftesbury with twelve examples, Sherborne, three examples, Dorchester two examples and Cerne Abbas one example. It is possible that the maker is George Butt of Stratton-on-the-Fosse, Somerset, c1650-1670 but this attribution is uncertain.

Only five makers using single letter marks are known. The most common is H found both incuse and relief and have a distribution centred on east Dorset (for a detailed discussion see Higgins 2012, 187). A single D mark is known from Wimborne, an R mark from Shaftesbury and five M marks from Bridport dated c1660-1680 (Fig. 10) and one, slightly different, from Dorchester.

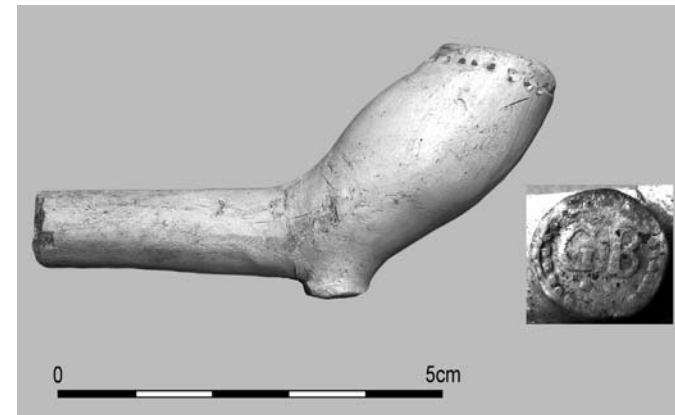


Figure 9: Sherborne, GB mark, c1650-1670 (note the mark is not from the illustrated bowl and is enlarged). (Paul Kitching Collection).



Figure 10:
Bridport, M mark, c1660-1680
(Dorset County Museum).

Incuse wheel marks are found all over the county. Alderholt has produced by far the greatest number of wheel marked bowls, a total of 103, including a few overfired pipes and three marked stems. Alderholt may well be the site of a pipe kiln or kilns dating to c1640-1670 (see below).

Nicholas Hawkins, pipemaker of Bridport, used the mark of two birds facing each other with a crown above on his will, which was proved in 1712 (Dorset History Centre occupations index). Eight heel marks have been found in Bridport that could be interpreted as being variations of this mark. The bowl shapes would fit in with a late seventeenth to early eighteenth century date (Fig. 11) These marks have not been found outside of Bridport which may support the argument that these are pipes made by Nicholas Hawkins.

A few decorated pipes of the mid seventeenth century have been found in Dorchester (Fig. 12), Weymouth and Beaminster and Jonas pipes are known from Sherborne, (two examples) and Dorchester (one example).



Figure 11:
Possibly the mark of
Nicholas Hawkins,
Bridport, will dated
1712. Die detail
enlarged. (Dorset
County Museum).



Figure 12:
Dorchester, decorated pipe,
c1640-1660.
(Dorset County Museum).

Eighteenth Century

Marked stems of the period c1700-1750 are almost exclusively confined to the east of the county with a few from Dorchester, which is not surprising as it is the County Town. A collection of bowls and marked stems sold on eBay in 2011, now in a private collection, was claimed to have been found at Lyme Regis. Two stems are marked SIDNEY and R SIDNEY, probably Reuben Sidney I or II working in Southampton c1716-1743, and whilst it is possible that they were found at Lyme Regis their provenance remains doubtful.

The marked products of Wiltshire pipemakers are the most common finds. Thirty four Richard Howell marks have been recorded, six from Gillingham and twenty eight from Shaftesbury. Richard Howell was working at Mere and his will is dated 1726 (Wiltshire and Swindon Archives P5/16Reg/132A). The large number of his pipes from Shaftesbury is not surprising as Mere is a mere ten miles away. Edward Higgins (Higgins) (Fig. 13), who married at Salisbury in 1698 (Atkinson 1980), is represented by three pipes from Shaftesbury as is John Grenland of Marlborough working c1710-1740. Richard Greenland, Devizes ob. 1736, (Wiltshire and Swindon Archives P1/8Reg/160) is represented by two marked stems from Shaftesbury. A single pipe by Thomas Masen, probably working in Salisbury up to c1750 (Atkinson 1980), has been found at Shaftesbury. Single pipes by Thomas Hill, Fisherton Anger, will dated 1710 (Wiltshire and Swindon Archives P2/H/1281) and Joel Sanger, Salisbury, will dated 1750 (Wiltshire and Swindon Archives P4/1750/2), have been found at Dorchester.



Figure 13:
Shaftesbury, Edward Higgins
mark, c1700.
(Paul Kitching Collection).

Three Hampshire makers have been recorded so far, W. Sayer, who may have been working at West Wellow c1730-1750 (Atkinson 1980), three examples from Shaftesbury; W. Wit (White), workplace unknown, c1720-1740 (Oswald 1975, 174), from Shaftesbury and John Edmonds, working in Portsmouth c1734-1754 (Fox and Barton 1986, 188, Fig. 123 no. 109), from Wimborne Minster.

Three makers cannot, at present, be attributed to a specific place of manufacture. They are Thomas Simes, six examples, and Michael Kelway, four examples, all found at Shaftesbury and John Pain, a single mark found at Cerne Abbas.

Recent Excavation at Wimborne Minster

In 2011 an archaeological excavation at the rear of the Priests' House Museum, uncovered 213 bowls and bowl fragments and 2,207 stem pieces. Unfortunately none were stratified but there is a sequence from c1620, or earlier, to c1900. What is remarkable are the numbers of marked bowls compared to plain of the seventeenth and eighteenth centuries. For the seventeenth century there are 43 marked bowls compared to 32 unmarked. The reverse is true of the eighteenth century where there are 48 marked bowls compared to 73 unmarked. Another important result of the excavation is the recovery of 33 heels marked IP, probably made by John James Parish, recorded in 1718 as working in Wareham (Fig. 14).

The excavation also uncovered fourteen bowls with an H mark, which, so far, is the largest number known from a single site. Of particular importance is one bowl of AO type 5 c1610-1640 with an H mark in relief (Fig. 15). The style is quite different from the other H marked bowls so it is conceivable that this pipe was made in London but



Figure 14: Wimborne Minster, IP marks, probably John Parish c1718. (Priests' House Museum, Wimborne Minster).

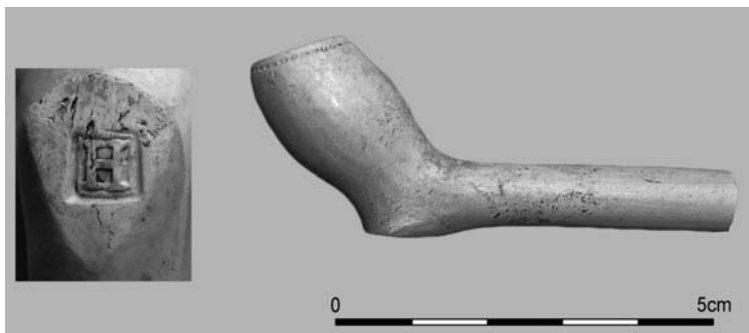


Figure 15: Wimborne Minster, H marked bowl c1610-1640. Die detail enlarged. (Priests' House Museum, Wimborne Minster).

it may also be an example of a superior quality pipe made by the H maker somewhere in East Dorset. The date overlaps with other H marked bowls that date from c1620 to c1670.

The site has also produced six very well made, highly polished bowls, all with a relief NC mark (Fig. 16) and three with NC and a gauntlet (Fig. 17). The date could be c1680-1710 and the style is reminiscent of some Dutch pipes.

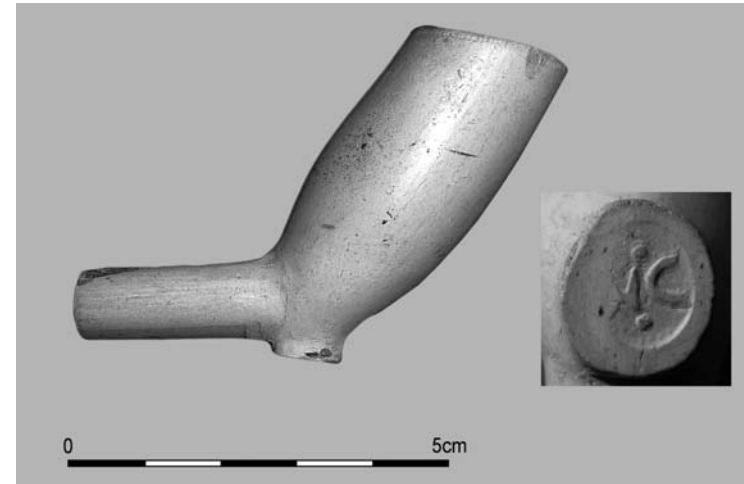


Figure 16: Wimborne Minster, high quality NC marked bowl c1680-1710. Die detail enlarged. (Priests' House Museum, Wimborne Minster).



Figure 17: Wimborne Minster, high quality NC and gauntlet marked bowl c1680-1710. Die detail enlarged. (Priests' House Museum, Wimborne Minster).

Many of the seventeenth and eighteenth-century pipes found at this site seem to have come from East Dorset. The exceptions being the Gauntlet pipes (six examples) and a single decorated stem fragment of a Dutch pipe c1620-1640. From Somerset three George Webb bowls, who was working in Chard, were found, two probably from the same mould. They date from c1660-1700. A marked stem of John Edmonds, working in Portsmouth c1734-1754 was also found. The lack of eighteenth-century stem stamps is quite different to Shaftesbury, some 40 miles (64 km) to the north, where marked stems of c1700-1750 are common finds (see above).

Kilns and Pipemakers

Research by the author and others has increased the number of known pipemakers since Oswald published a list in 1975 (Oswald 1975, 167) and a small number of known or suspected kilns have been found.

Alderholt

Field walking in the 1980's uncovered from a restricted area eighty-one unmarked bowls and heels, 103 bowls with the heel marked with an incuse wheel, three stems with an incuse wheel mark, six bowls with an incuse gauntlet mark, two with an incuse H mark and three bowls with uncertain incuse marks (Fig. 18). There were numerous stems and several mouthpieces. The date of the bowls range from c1640-1670. The number of bowls found in a restricted area, the number of wheel marks and the presence of a number of overfired bowls strongly suggests a kiln or kilns nearby.



Figure 18: Alderholt, finds from field walking. (Penny Copland-Griffiths).

Beaminster

William Bath (father), 1854.

William Bath (son), 1854 .

Marriage Records: <http://www.opcdorset.org/BeaminsterFiles/BeaminsterMarrs1837-1869.htm>

Edward Cook, 1841 (Census: http://www.opcdorset.org/BeaminsterFiles/1841BeaminsterD1_2.htm).

Jane Griffin, 1841 (Census: http://www.opcdorset.org/BeaminsterFiles/1841BeaminsterD1_2.htm).

George Hallett, 1842 (Pigot's Directory).

John Hodgetts, 1841 (Census: http://www.opcdorset.org/BeaminsterFiles/1841BeaminsterD1_2.htm).

William and John Phillips, 1841 (Census: http://www.opcdorset.org/BeaminsterFiles/1841BeaminsterD1_2.htm).

William Pitcher, c1700 (Oswald 1975, 167).

James Saunders, 1848-1856; (Baptism Records: <http://www.opcdorset.org/BeaminsterFiles/BeaminsterBaps1841-1850.htm>); (<http://www.opcdorset.org/BeaminsterFiles/BeaminsterBaps1851-1860.htm>).

The Phillips family, husband, wife and two sons, may well have been pipe finishers working for George Hallett. The same may be true for Edward Cook and John Hodgetts. There is a reference to tobacco pipe making in 1836 at Hogshill Street (Hine 1914, 309-10).

Bridport

Edward Greenland, died 1740. (Dorset History Centre, Occupations Index).

David Greening, 1861. (1861 Census http://www.opcdorset.org/Allington_Bridport/Bridport/1861BridportD7.htm).

Nicholas Hawkins, died 1712. (Dorset History Centre, Occupations Index).

There may be a kiln in Tannery Road where a number of unmarked bowls and stems were found in the 1980's (letter in Bridport Museum) and 2012 (collected by the author). The date of the finds is c1700-1740.

Dorchester

Henry Harbin, 1673 (<http://freepages.genealogy.rootsweb.ancestry.com/~fordingtondorset/Files2/DorchesterWillsIndex.html>).

Edmund Watts, 1701-1704 (information from Marek Lewcun).

HP Distinctive late C17th to early C18th bowls with relief initials on the left side of the stem, associated with an elongated pellet, are common finds in Dorchester. The initials are PH or possibly HP if the letters have been reversed. HP is possible as there is an IP mark.

IP Moulded mark on the side of the stem; late C17th to early C18th
BS Moulded mark on the side of the stem; late C17th to early C18th
Pellet only There are also numerous pellet only moulded stem marks.

There is a reference in a document of 1749 to a message called the pipekiln situated at Gallows Hill.

A kiln was uncovered and destroyed at Colliton Park. Few finds were retained but the few bowls are late seventeenth to early eighteenth century. The finds are in Dorset County Museum.

Lyme Regis

Samuel Bayley 1702, apprenticed to Isaac Edwards (Dorset History Centre DC/LR/M/8/64).

Thomas Bowdidge, c1698-1698 (Taylor 2013, 22).

Roger Briant, alias Hooper, 1695 (Lewcun 1986, 17).

Isaac Edwards, c1702-1716 (Lewcun 1989, 5).

William Pardy, 1718 took William Wise as apprentice (Dorset History Centre DC/LR/M/8/95).

William Wise, 1718, apprentice to William Pardy (see above).

“IB/IN/LINE” bowl from Bridport also recorded from Lyme Regis (Atkinson 1986, 118-119 fig.5), “LINE” presumably refers to Lyme Regis. The date, according to Atkinson is c1680-1730.

Poole

Swithen Bonham, 1619 (Cooksey 1980, 338).

John Bolt, 1773-1777 (Dorset History Centre Oaths concerning debt 1773, 1774 and 1777 DC/PL/C/A/6/319, DC/PL/C/A/6/333, DC/PL/C/A/6/384).

William Dowdall I, 1796 (Oswald 1975, 176).

William Dowdall II, 1823-1880 (Oswald 1975, 176).

John Grout, 1704 (Oswald 1975, 176).

John Guy, 1675-1703 (Oswald 1975, 176).

Edward Hymer, 1851-1880 (Oswald 1975, 176).

Edward Lockyer, 1758 (Oswald 1975, 176).

Thomas Noads, 1777 (Dorset History Centre Oaths concerning debt DC/PL/C/A/6/384).

John Swetman, 1796 (Oswald 1975, 176).

See also Cooksey, 1980, 343-4.

Sherborne

Richard Green, 1747, apprenticed to John Mandifield (see above).

William Hodgson, senior, 1745, took his son, William as apprentice (Oswald 1975, 167).

William Hodgson, junior, 1745, apprenticed to his father William Hodgson (see above).

Benjamin Linkerne, 1713, apprenticed to John Mandifield (see below).

John Mandifield, c1737-1747, took Benjamin Linkerne as apprentice in 1737 (Dorset History Centre PE/SH/OV3/17) and Richard Green in 1747 (Oswald 1975, 167).

HC, numerous bowls from Sherborne c1620-1650, probably a Sherborne maker, see above.

TM, numerous bowls from Sherborne with a TM mark. The distinctive bowl shape is identical to those with an IM mark and attributed to John Mandifield therefore TM is most probably a relative of John Mandifield.

Wimborne Minster

Samuel Painter senior, 1740, mentioned in a Wimborne Minster document but could, in fact, have been working at Wareham. (Dorset History Centre D.1/LS 6).

Edmund Vick, 1841-1865. (1841 Census <http://www.opcdorset.org/WimborneFiles/1841WimborneMinsterD1.htm>). The surname is recorded as Vest but this is a mistake. (1865 J.G. Harrod's & Co. Postal & Commercial Directory 1865 <http://www.opcdorset.org/WimborneFiles/WimborneDirectory1865.htm>).

Wareham

Samuel Cripps, 1773 (Information from Heather Scharnhorst).

John Domini, c1790-1805 (Information from Heather Scharnhorst).

Augustus Moore, 1830-1834 (see Scharnhorst this volume, Fig. 3).

John Middleton, 1773 (Information from Heather Scharnhorst).

John James Parish, 1718, took Robert Turner as apprentice. (Dorset History Centre PE/WA/OV 5/3)

Richard Savage, 1747, took Samuel Painter as apprentice. (Dorset History Centre PE/WM/OV 11/1/133)

Robert Turner, apprenticed to John James Parish, 1718.

A kiln, probably eighteenth century, was found and destroyed in North Street without record.

A kiln dump of Augustus Moore was excavated in 2011 and 2012 (see Scharnhorst this volume).

Weymouth

John Bicks, 1835. (Baptism Records <http://www.opcdorset.org/WykeRegisFiles/WykeRegisBaps1831-1880.htm>),

George Holland, 1823. (Pigot's Directory <http://www.opcdorset.org/WeymouthMelcombeFiles/Weymouth%20Dir1823.htm>),

Mrs. J. Holland, 1838. (Oswald 1975, 167),

John Holland, 1851-1855. (Hunts Directory <http://www.opcdorset.org/Weymouth>)

MelcombeFiles/Weymouth %20Dir1851.htm; Oswald 1975. 167).

Peter Holland, 1861. (Census <http://www.opcdorset.org/WeymouthMelcombeFiles/1861Weymouth5.htm>).

A decorated bowl found at Dorchester is marked RANDALL/HOLLAND at the top of the bowl suggesting that the two families were partners.

William Holland, 1823-1826. (Baptism Records <http://www.opcdorset.org/WykeRegisFiles/WykeRegisBaps1821-1830.htm>).

Augustus Moore, 1827-1829. (Baptism Records <http://www.opcdorset.org/WarehamFiles/WarehamBaps1815-1841.htm>; <http://www.opcdorset.org/MordenFiles/MordenBaps2.htm>; <http://www.opcdorset.org/WykeRegisFiles/WykeRegisBaps1821-1830.htm>).

George Randall, 1816. (Oswald 1975, 167).

John Thomas Reeks, 1822. (Baptism Records <http://www.opcdorset.org/WykeRegisFiles/WykeRegisBaps1821-1830.htm>).

Edward John Reeks, 1851. (Baptism Records <http://www.opcdorset.org/WeymouthMelcombeFiles/WeymouthHTBaps1851-1860.htm>).

Frederick Reeks, 1851. (Hunts Directory <http://www.opcdorset.org/WeymouthMelcombeFiles/Weymouth%20Dir1851.htm>).

It has been possible to attribute a number of pipes to specific eighteenth and nineteenth-century Dorset makers. They include John James Parish of Wareham, c1718 (Figs. 14, 19 & 20); John Mandifield of Sherborne c1737-1747, (Fig. 21); and John Domini, Wareham c1790-1805 (Fig. 22). Surprisingly no pipe makers are known from Blandford Forum.

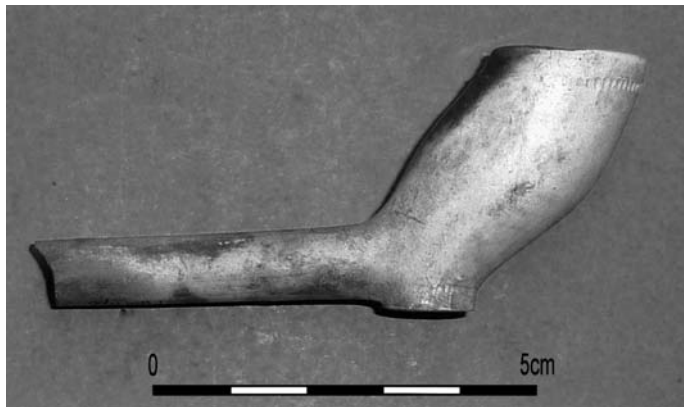


Figure 19: John Parish bowl, Wareham, c1690-1720. (Priests' House Museum, Wimborne Minster).

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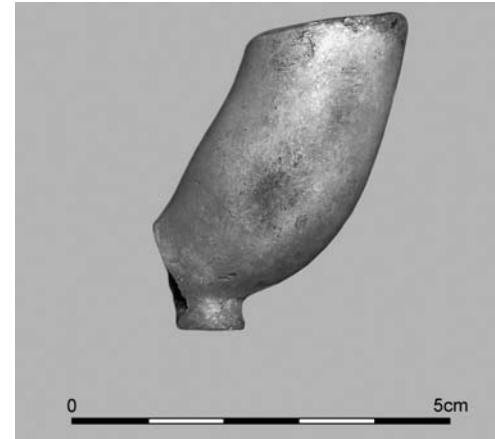


Figure 20: John Parish bowl, Wareham, c1700-1720. (Priests' House Museum, Wimborne Minster).

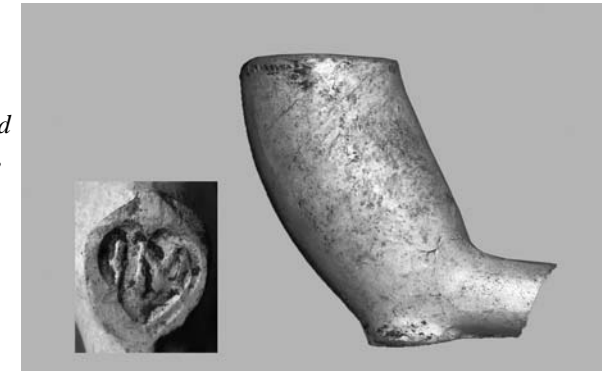


Figure 21: John Mandifield bowl and mark, Sherborne, working c1737-1747. Die detail enlarged. (Dorset County Museum).



Figure 22: John Domini, Wareham, working c1790-1805. (National Trust, Shapwick excavation).

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Conclusions

It is probably premature to draw too many conclusions from research that is still in progress. Certainly tobacco smoking was established before 1619 as witnessed by the early London bowl from Sherborne Castle and the reference to tobacco drinking at Fordington in 1617. It is known that pipe making in Dorset had become established before 1620 with one documented pipe maker, Swithen Bonham of Poole, who signed the 1619 Charter of the Tobacco Pipe Makers Company as a pipemaker (Cooksey 1980, 337ff). It is possible that the HC maker, probably of Sherborne, was working by c1620. Also of the 1620s is the elusive H maker who may have been working in East Dorset.

By the 1670s Dorchester had at least one pipemaker, Henry Harbin documented in 1673. Judging by the numbers of quite distinctive bowls found in Dorchester the industry may have been established by c1660 and continued into at least the 1740s. Pipes with relief marks on the stem near the bowl are common in Dorchester and comprise PH (or possibly HP), IP, and BS. IP marks continue into the early eighteenth century.

By the beginning of the eighteenth century, pipes were made in Lyme Regis, Bridport, Sherborne, Poole, and Wareham. Later in the century Wimborne Minster had its own industry.

During the seventeenth century marked clay tobacco pipes were coming into the county from further afield including Wiltshire and Somerset. Apart from Gauntlet pipes the most frequently found pipes are those of George Webb of Chard, Somerset, whose pipes are found over much of the county. A very few Dutch pipes have also been found.

For the eighteenth-century marked pipes from Wiltshire, Somerset and Hampshire occur. Interestingly the vast majority of marked stems are found in the east of the county with only a handful found in Dorchester. A few pipes originating from Exeter, Devon, have been found in Bridport.

There remain, of course, the marked pipes that cannot yet be attributed to a maker or source. Not to mention the bewildering varieties of plain bowls although it seems likely that there may be some differences between seventeenth century pipes from the east of the county compared to the west. Added to this is the story of the pipe clay industry of East Dorset. Some work has already been published (Cooksey 1980) but research is needed on the distribution of pipe clay.

Acknowledgements

I would like to thank the many museum staff who have given me access to their collections and to the private collectors who have very kindly loaned me their collections for study. Thanks also to Heather Coleman, Heather Scharnhorst, Penny Copland-Griffiths, Nancy Grace, David Higgins, Marek Lewcun, and Paul Kitching and for help, advice and access to collections.

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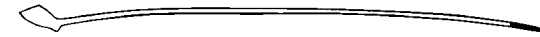
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A Mystery Solved

by Ron Dagnall

Twenty five years ago I wrote an article entitled "Pipemaker's Sideline" which was published in Newsletter 18, pages 22 & 23. The opening paragraphs and the final request were as follows:-

"Amongst the pipe fragments, pottery shards, wig curlers etc. collected during field walking in Rainford I have discovered several examples of the type of objects illustrated in Fig. 14. The fact that they are made of fired pipe clay and their proximity to known pipe production sites suggests that they are yet another sideline to the pipemaker's craft.

The only suggested function of these objects is that they were very small pestles & mortars used for grinding or powdering small quantities of crystalline substances. Just who would use implements such as these I do not know; possibly the local apothecary.

I would be interested to hear from any members who have come across similar artefacts, in association with clay pipes or otherwise, and also any alternative suggestions as to their use and possible users."

I did not receive any replies or suggestions.

I have recently been loaned a slightly damaged two part mould used in the manufacture of teapot spouts (Fig. 1). Each half is 200mm long, 140mm wide and 50mm thick and is made of the soft absorbent plaster needed for the process of slip casting the clay spouts. When the two halves are joined together they are perfectly aligned by the "mystery items" set into the meeting faces. Eleven specimens of these objects were included in the loan and they are made of pipe clay similar to those discovered during field walking (Fig. 2). Having discovered the function of these objects the reason for the splayed sides, to secure them in position when inserted into the plaster, becomes obvious and "keys" would seem to be a more appropriate title than "pestles & mortars".



Figure 1: Two-part mould for a tea-pot spout.



Figure 2: "Mystery objects"

These moulds are the surviving pieces of many found by the occupier of Pottery Farm in Rainford. In 1861 a Mr Thomas Whalley was granted a twenty-one year lease of the coal mines beneath the land here. The O.S. Map of 1893 indicates an "Old Coal Shaft" and a substantial building (650 square metres) with eight circular kilns annotated as "Pottery (disused)". It is not known exactly how long Mr Whalley was engaged in mining coal from the site before venturing into potting, possibly the whole term of the lease. He may even have discovered suitable clay during his mining operations and run the two enterprises together until sometime before 1893. In 1900 the pottery building was reduced in size to accommodate a new house on the site for the tenant of an old farm in nearby Berrington's Lane and since then it has been used for agricultural purposes.

Numerous broken examples of the plaster moulds have been found around the site but no ceramic tea-pots or spouts. Another strange feature that arises from this discovery is that similar moulds have not been found elsewhere in Rainford and yet the "pestles & mortars" collected by the author have come from eight separate fields, spread widely over the village, in conjunction with clay pipe fragments from the seventeenth to nineteenth centuries.

Has the mystery really been solved ?



Clay Pipes from Conduit Place, Bristol

by Mike Baker, Ian Beckey and Rod Dowling

In February 1990, construction work for the United Housing Association on a social housing scheme by Jotcham & Kendall was underway in Conduit Place, St Pauls, Bristol, on the site of a former garage adjacent to the Botany Tavern public house. The site is approximately one mile east of the centre of Bristol close to the river Frome. It is bounded to the south by Conduit Place, to the east by Jubilee Row, on the west by Ashley Grove Road and Ashley Street to the north.

Following observation of clay pipe waste on the site by Mike Baker, it was decided to ask permission from the site contractors to mount a small rescue excavation. This was undertaken by Mike Baker, Ian Beckey and John Hunt with the aim of recovering as much of the pipe waste as possible. Mixed in with the pipe waste were shards of earthenware pottery, although it was less in volume than the pipe waste. These items came from the nearby pottery operated by the White family between 1839 and 1890.

The site consisted of two potteries, a mill and the nearby pipe works (Fig. 1). The medieval mill was used to make pottery glaze. The pipe works, called the Phoenix Clay Tobacco Pipe Factory, was in Prospect Place, and was operated from 1839 to 1862.

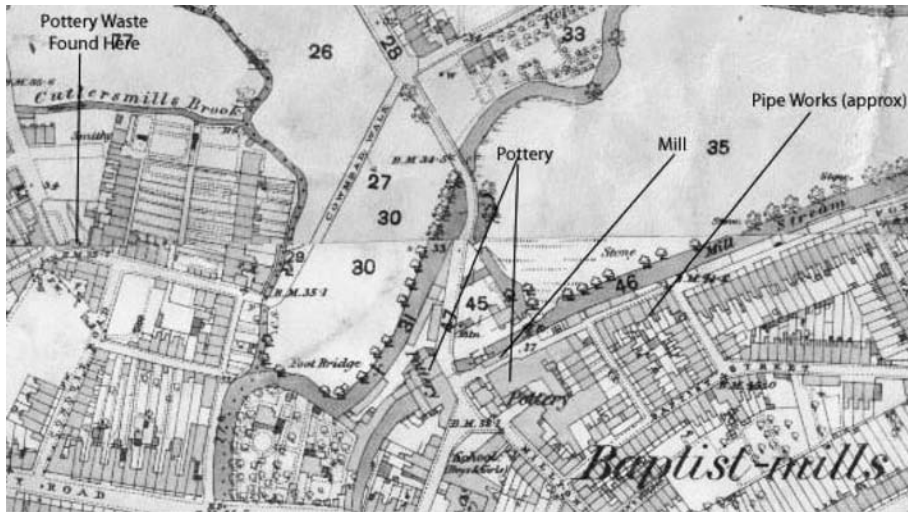


Figure 1: The Baptist Mills Pottery site in the early 1880s.

The dig exposed 11 different layers, the pottery and clay pipe waste was found in layer AB (Fig. 2).

Immediately underneath the clay pipe and pottery waste was a layer of considerable waste from the local brass industry. Presumably one was deposited immediately after the other – the brass waste being a re-deposit from elsewhere. The brass waste came from the local brass industry, which had operated from c1702 to c1814. The brass waste was subsequently analysed by Vanda Morton, but sadly the analysis and much of the waste was subsequently lost.

The pottery waste included the neck of a glass bottle, dated to c1690-1760, suggesting that the waste may have been disturbed. It is also possible that some of the pottery finds may be domestic and nothing to do with White's pottery. The pottery finds included parts of an earthenware sugar mould, used in the manufacture of loaf sugar, that probably dates the pottery and pipe finds to not much later than 1850. This is reinforced by the absence of any Crimean War pipes.

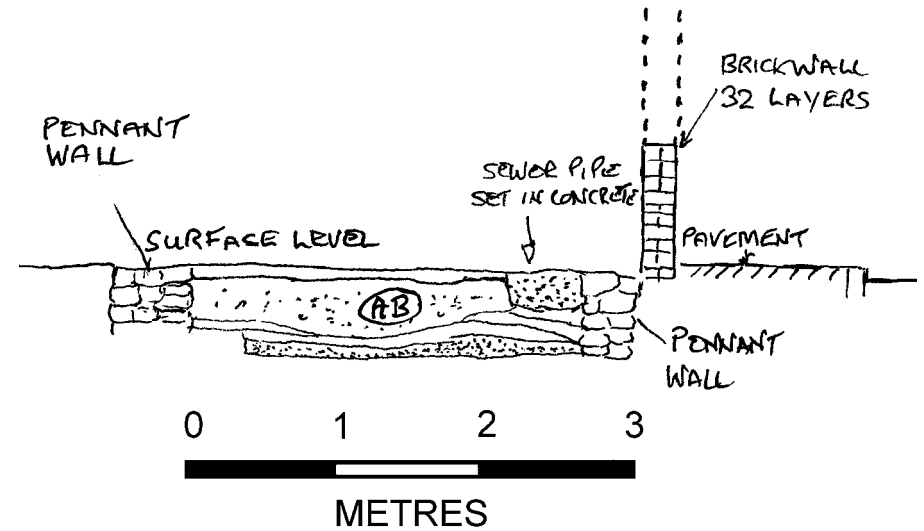


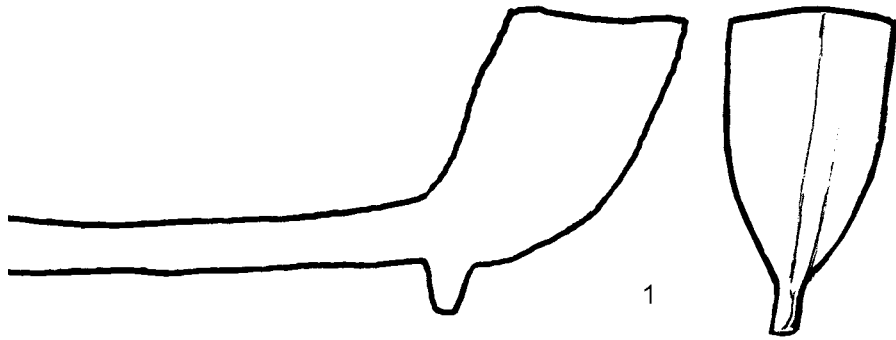
Figure 2: Section showing layer AB.

A quite separate ceramic find was made in the trench of a robbed out wall. This consisted of a number of eighteenth-century delft tile fragments, dated c1740-60. A paper on these was read to the English Ceramic Circle, at Kensington Library, London, on 17 November 2012, and will be subsequently published in the Circle's Transactions.

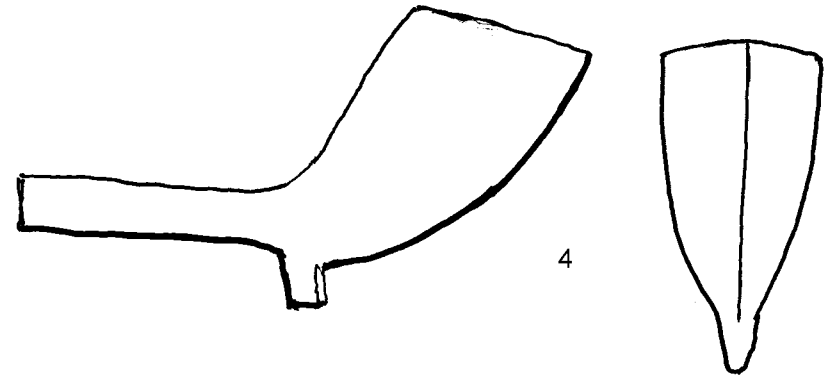
A brief report on the excavation was published in 2004. There were 20 different pipe bowls found on the site, and 363 stem fragments. The pipe bowls are illustrated in Figures 3 to 9 below.

List of Pipe Bowls

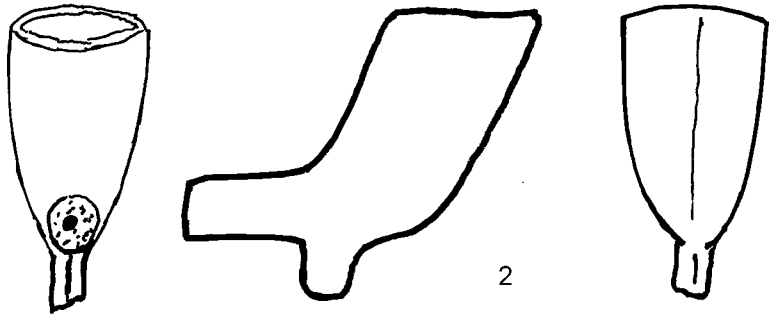
- 1 A plain bowl with spur, quantity 79.
- 2 A plain bowl with spur, quantity 2.
- 3 A plain bowl with the initials VV on the spur, quantity 3. The initials are unknown.
- 4 A plain angled bowl with spur, quantity 1.
- 5 A plain bowl with spur and the initials JY on one side of the bowl, quantity 1. The initials could be for any of the following Bristol pipe makers: John Parker (1818-52), John Pugh (1836-37), John Packer (1839), or John Pearce II (1848-49).



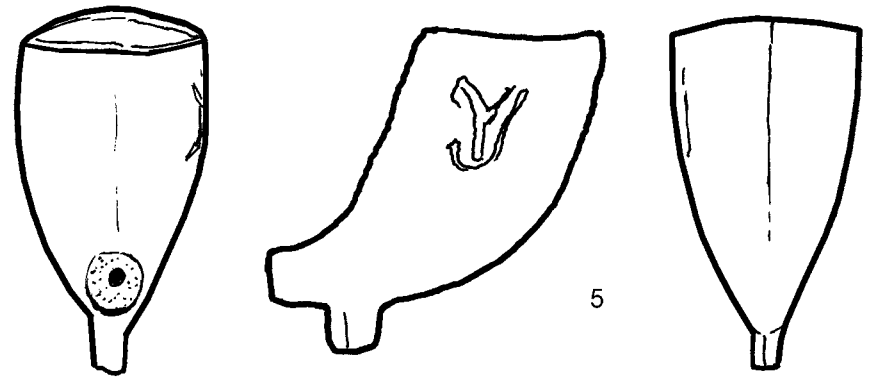
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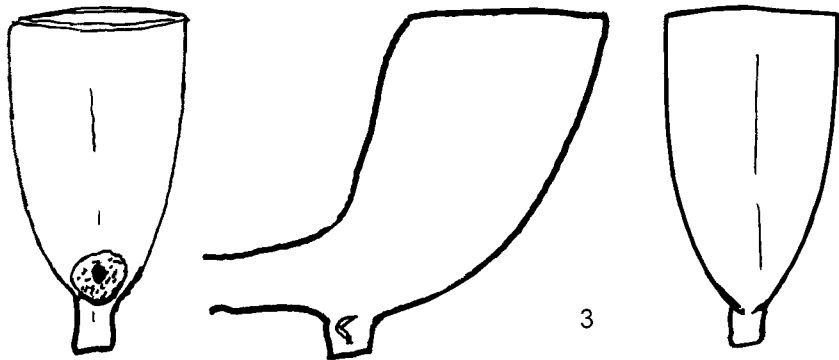
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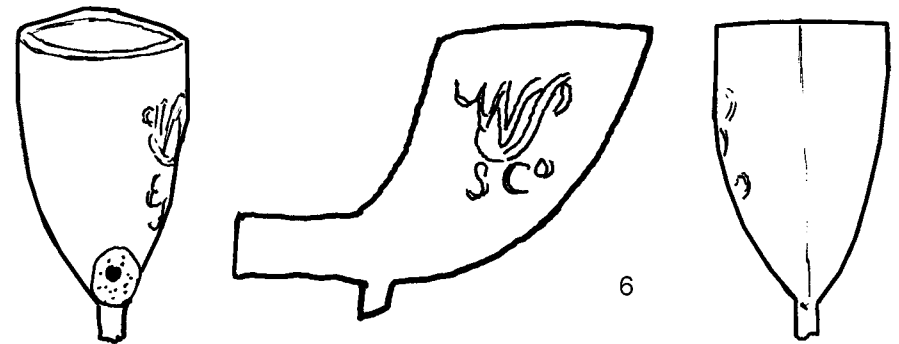
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3



6

Figure 3: Pipes numbers 1 to 3.

Figure 4: Pipes numbers 4 to 6.

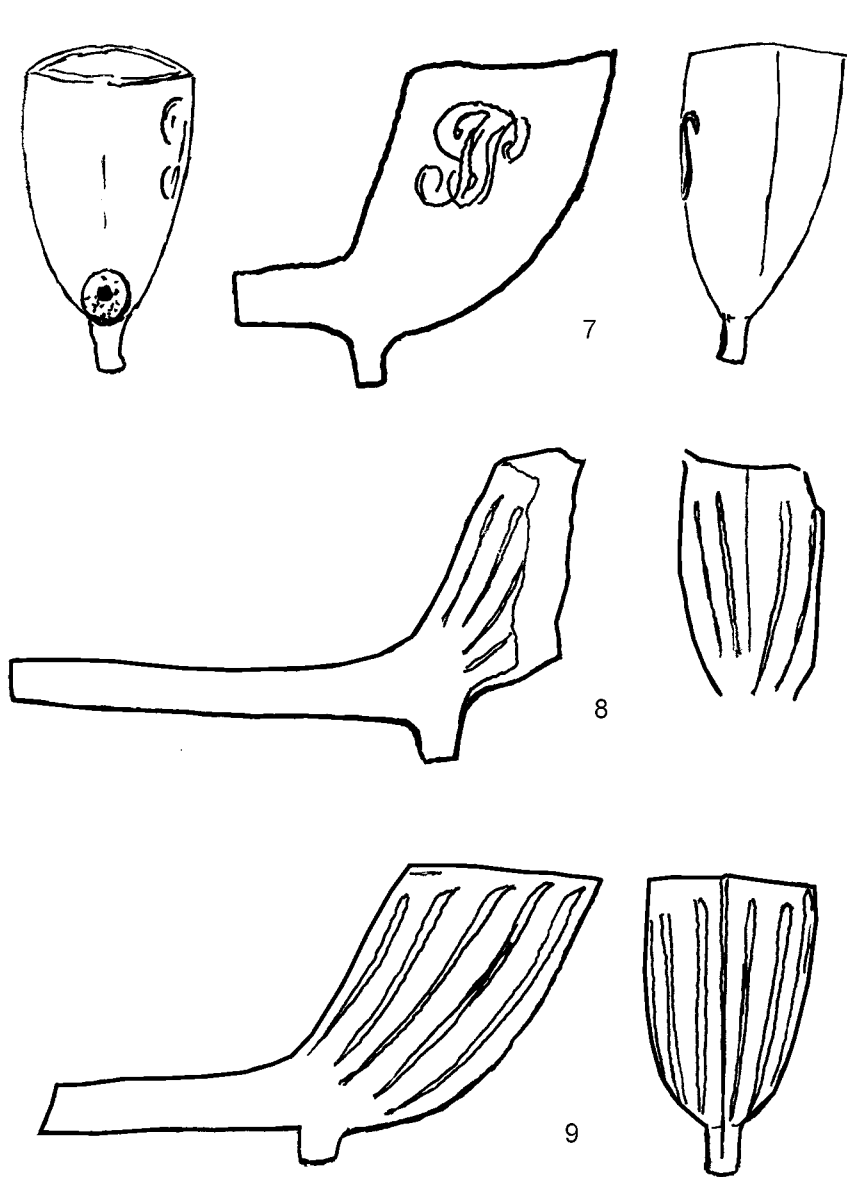


Figure 5: Pipes numbers 7 to 9.

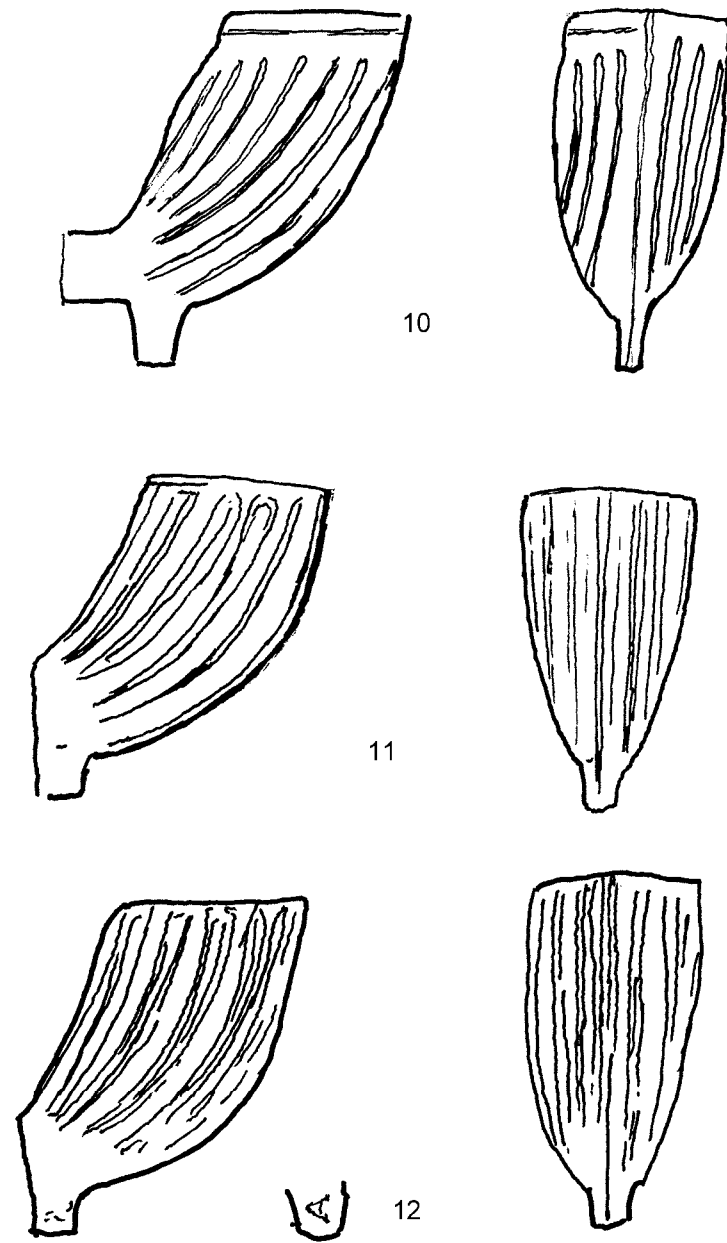


Figure 6: Pipes numbers 10 to 12.

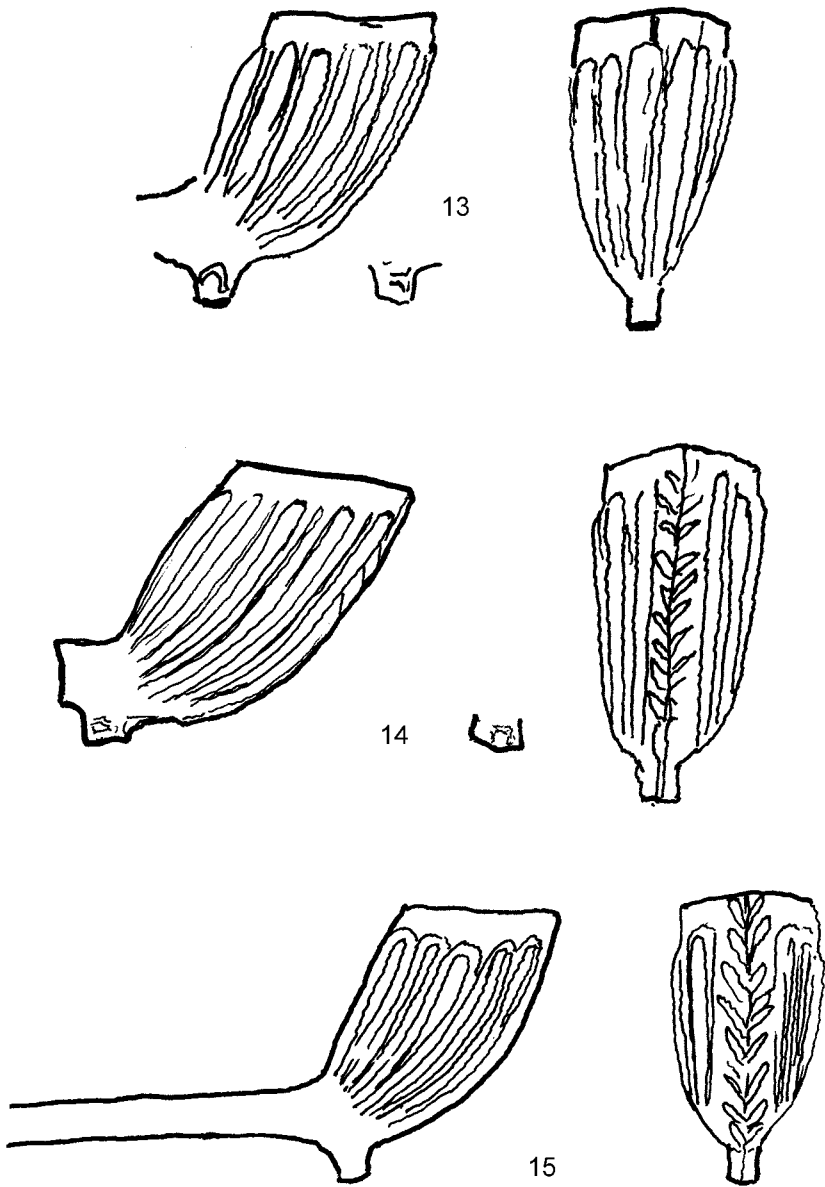


Figure 7: Pipes numbers 13 to 15.

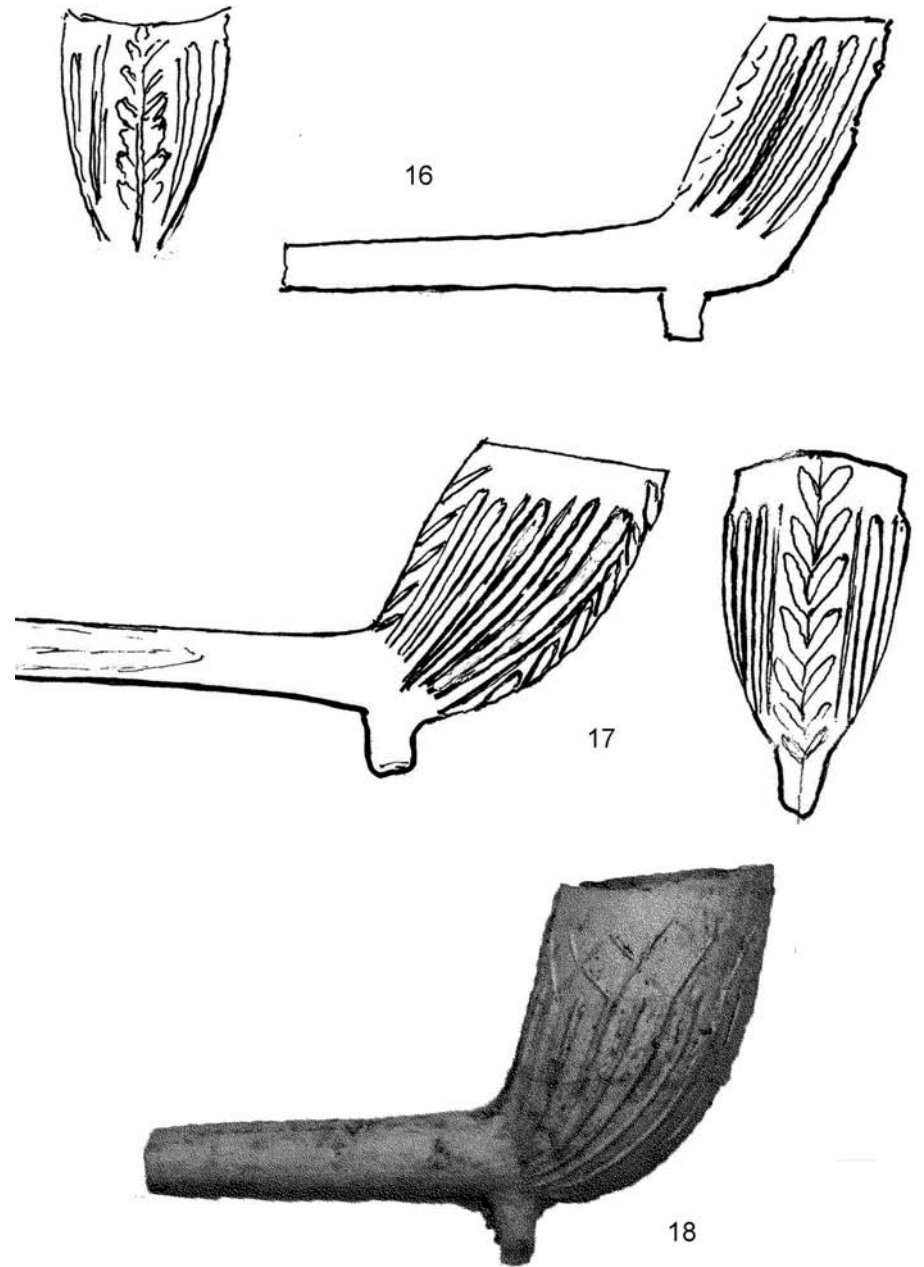


Figure 8: Pipes numbers 16 to 18.

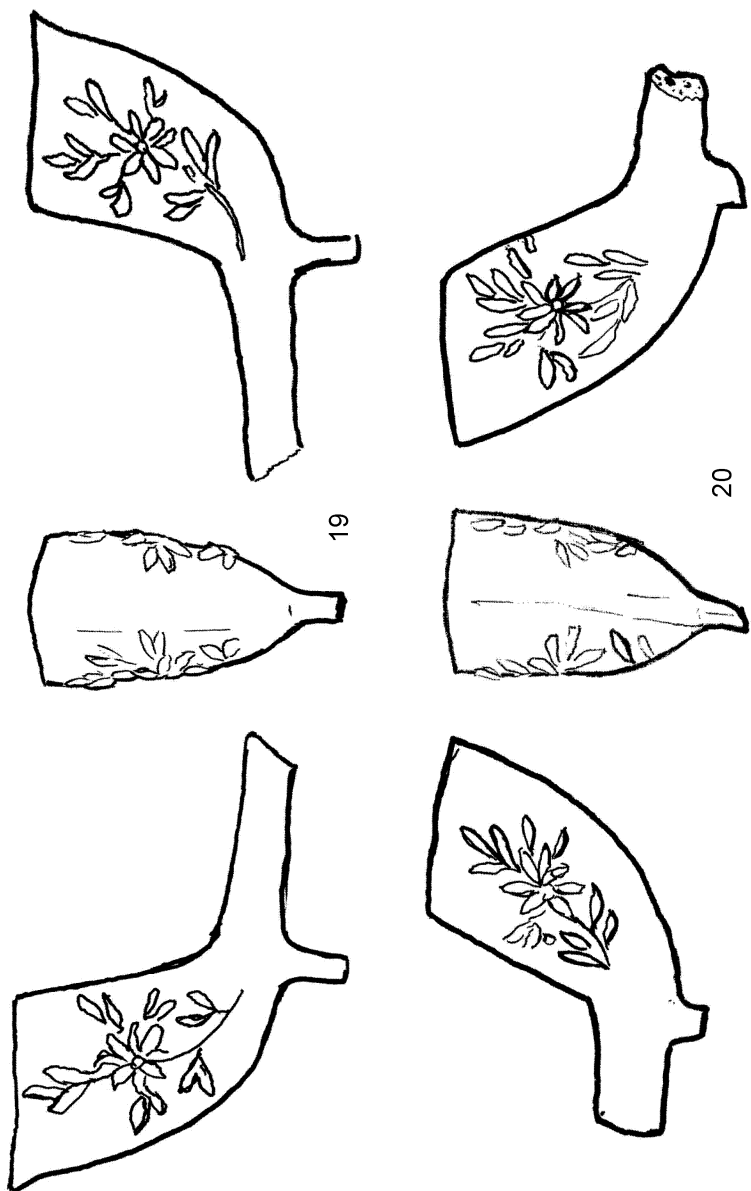


Figure 9: Pipes numbers 19 and 20.



Figure 10: Part of a muffle, reinforced by pipe stems, found with the pipe waste.

- 6 A plain bowl with spur and WP & Co on one side of the bowl, quantity 139. The initials could be for William Pratt, who was clay pipe and mould maker at 50 New Street, Bristol, from 1836-1843.
- 7 A plain bowl with spur and the initials JP on one side of the bowl, quantity 103.
- 8 A ribbed bowl with spur, quantity 1.
- 9 A ribbed bowl with spur, quantity 3.
- 10 A ribbed bowl with spur, quantity 2.
- 11 A ribbed bowl with A on the spur, quantity 1.
- 12 A ribbed bowl with A on the spur, quantity 1.
- 13 A ribbed bowl with TD on the spur, quantity 6. TD appears on pipes from a number on manufacturers, and is thought to stand for Thomas Dormer who may have first made this particular style of pipe.
- 14 A ribbed bowl with TD on the spur, quantity 48.
- 15 A ribbed bowl with leaf decoration front and back, with a spur. Quantity 84.
- 16 A ribbed bowl with leaf decoration front and back, with a spur. Quantity 1.
- 17 A ribbed bowl with leaf decoration front and back, with a spur. Quantity 1.

- 18 A ribbed bowl with trellis around the top, quantity 1. This pipe bowl has been lost since this photograph was taken.
- 19 A floral bowl with spur, quantity 36.
- 20 This is similar to type 19, but with smaller flowers, quantity 5.

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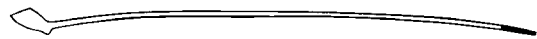
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Acknowledgement

The authors would like to express their gratitude to Dr. Roger Price for tremendous job he has done cataloguing all known Bristol clay pipe makers from the early seventeenth century to 1921. He has freely made all his research available for this and any subsequent articles.



Impression of the 29th AIP Conference in Eisfeld

by Jan Kwint

From 16 to 20 October 2013, the 29th Conference of the *Académie Internationale de la Pipe* (AIP) took place in Eisfeld, in the region of Thüringen in Germany – an area known for its rich history. The following account is my impression of the Conference.

The theme of the conference was the pipes for the rich and the poor, as well as porcelain and wooden pipes from Thüringen.

There were several lectures on a wide range of subjects including Hungarian and Polish pipes from the nineteenth century and Slovenia wooden pipes with metal or wooden motifs. There was also a lecture about Japanese ‘Kiseru’ pipes.

The social aspects of the use and production of various types of pipes were highlighted during the Conference.

Delegates from the conference made a visit to the local museum. They were received by the mayor. In the museum was a special exhibition of the history of the Thüringen porcelain pipe with many beautiful items (Fig. 1).



Figure 1: Porcelain pipes in the Eisfeld Museum exhibition (photograph by David Higgins).

We also visited the German pipemaker and collector Anton Manger. We were able to see his collection of almost 2,000 pieces includes *Ulmer Maserholz* pipes (Fig. 2). After our visit each member received a book written by Anton Manger himself. The title of this book is ‘*Ruhlear Meerschaumpfeifen, Eine Legende*’ (ISBN No. 3-9806562-8-4).

During the course of the conference we also made visits to the museum in Coburg, Weimar and Nürnberg. It was a successful Conference.



The next AIP conference will be held in Bergerac, France 15th to 18th October 2014. Members of SCPR are welcome to join the AIP. For more details see their website <http://www.pipeacademy.org/conference.html>.

Figure 2: Ulmer Maserholz pipes in the Manger Collection (photograph by David Higgins).

Clay Tobacco Pipes from Excavations at Sandycombe Lodge, J M W Turner's House at Twickenham

by David A Higgins

Introduction

Sandycombe Lodge, at 40 Sandycombe Road, Twickenham, TW1 2LR, was designed by the celebrated English artist J. M. W. Turner (1775-1851). Turner bought the plot at Twickenham in 1807 and had the house constructed in 1812/13 to his own design on what is thought to have previously been open countryside. Turner's father lived with him as housekeeper and gardener until 1826, when Turner sold the property to Joseph Todd, a wealthy haberdasher who owned nearby Twickenham Park. The house subsequently went through various changes of ownership until the Second World War, when it was used as a 'shadow factory' to produce airmen's goggles. The late Professor Harold Livermore, with his wife Ann, rescued the house from dereliction in the years following the war and lived there until his death in 2010. At the beginning of December 2010 ownership of the building passed to the Sandycombe Lodge Trust (now renamed Turner's House Trust), whose aim is to preserve the house for the nation and to promote knowledge of Turner and his time in Twickenham. Small scale archaeological excavations were undertaken by David Williams on behalf of the Trust in 2013 as part of the site appraisal process for its redevelopment. The pipes described in this report were recovered during these excavations, the site code for which is TH 13.

The Pipes

The excavations produced twelve fragments of pipe, comprising one piece of bowl and eleven stem fragments. These were recovered from five different contexts, in addition to which there is one group of unstratified finds. There are two pieces with maker's marks; one spur with relief moulded initials and a stem fragment with part of a maker's name and address relief moulded along it. The pipes recovered are as follows: -

TH 13, Trench 2, Context 01 This context produced one stem fragment and part of a pipe bowl. The stem is quite thick and with a relatively large bore and almost certainly comes from an eighteenth century pipe of c1700-1770, thus pre-dating the construction of Sandycombe Lodge. The bowl fragment comes from quite an upright bowl with moulded milling at the rim, a very thin delicate stem (from the surviving junction) with a bore of 4/64" and a small heel or spur with relief moulded initials on (Fig 1). The surname initial is S but the Christian name is chipped so that it could be an I/J or possibly even a T or an L. This gives rise to a large number of possible combinations of relatively common initials, making it impossible to identify the maker with any certainty. This particular bowl style was common in the London

area and the thin stem suggests that it may well have been a 'straw', a thin-stemmed, medium length pipe. This was a slightly more expensive style, and considered more 'up-market' than the short, stocky 'cutty' pipes, but it was still a very common design in the London area. This style was popular from c1840-1910.

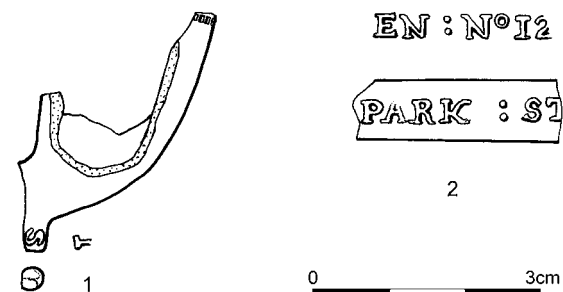
TH 13, Trench 3, Context 01 A single plain stem fragment of general late-eighteenth or nineteenth-century type.

TH 13, Trench 2, Context 01 Three plain stem fragments of general late-eighteenth or nineteenth-century types, one of which has been badly burnt.

TH 13, Trench 3, Context 07 A single plain stem fragment from a relatively long-stemmed pipe with a thin and slightly curved stem. This has been very well finished and is probably part of a good quality 'straw' dating from c1840-1910.

TH 13, Trench 6, Context 04 A single plain stem fragment of general late-eighteenth or nineteenth-century type with a stem bore of 5/64". This is a neatly finished piece from a long-stemmed pipe with a very straight cylindrical stem,

Unstratified Four stem fragments of general late-eighteenth or nineteenth-century types, one of which has a bore of 5/64" and part of a maker's name and address relief moulded along it (Fig 2). The surviving serif lettering is quite large and reads '... EN : N° 12 ... / ... PARK ST ...' without any borders or seam decoration. This can be identified as part of a pipe produced by Thomas Wootten of 12 Park Street, Southwark, an address where he is recorded working from 1820-1848 (Atkinson & Oswald 1969, 225; Hammond 1999). This particular style of stem mark was particularly popular during the 1820s and 1830s and so this piece probably dates from the earlier part of Wootten's time at Park Street. This being the case, it is possible that this pipe was used when Turner occupied Sandycombe Lodge himself.



Figures 1 & 2: Pipes from Twickenham (drawn by the author).

Discussion

The excavations have only produced a small number of pipe fragments and most of the pieces are plain stems that can only be broadly dated. Taken together, however, there appears to be a small amount of residual material dating from before the construction house in 1812/13 but with the majority of the pipes most likely to date from its subsequent occupation and use. The pipe styles that can be identified include well made long-stemmed ('churchwarden') pipes and straws, both of which would have slightly more expensive types of clay pipe in their day. This suggests that good quality clays were being used in the household during the nineteenth century. There is one marked stem fragment that probably dates from the 1820s or 1830s. This piece could have been used during the time when Turner was living at this property, perhaps by Turner himself.

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Pipes in a Franco-Spanish Journal for Latin America: *Curiosities* (1842-1886)

by Daniel Schávelzon

In 1882 a French journal began to be published in Barcelona that would be read all over Latin America. *El Correo de Ultramar* (The Overseas Post) was published twice a month between 1842 and 1886 as extensively illustrated 4-page pamphlets or periodicals to be collected and bound every six months, forming two thick volumes per year. Although the journal was no different in presentation to many others, because it was created in Paris, published in Spain and written, not translated, in Spanish; it was a favourite in Latin America for nearly two generations. It quickly flooded the markets in various countries because it was cheap, serious, supposedly apolitical, had excellent illustrations and intelligent content. It was aimed at a new rising middle class who sought to imitate European fashions in terms of clothes, crockery, food, culture, theatre, books, and certainly in forms of smoking. Above all, it appealed to the sense of progress and industrial modernisation in all its forms, without leaving romanticism aside, as it had a special supplement for women: *The Overseas Mail fashion, periodical of elegant fashion news for ladies and young ladies* and from 1869 the simpler *Elegant Parisienne Fashion*.

The journal focused on news, an important issue in a society of great social mobility, avoiding traditional issues such as religion and war and great political diatribes, although there were a few of the latter. More important were inventions, archaeological finds, a journey to "exotic" lands, international fairs and exhibitions, everything unexpected or new or striking, whether an earthquake or an island in the middle of the ocean. There was news of ruins from around the world, from Easter Island to Tiahuanaco in Bolivia.

It was not the first journal of its kind but it was the best-selling journal in Latin America. Like other journals, it was a typical creation of its time, when there was a proliferation of Modernist serialised publications, with the aim of constructing the new shared, international space of the bourgeoisie. It was the place from which news was spread on culture, art, fashions, and ways of living and thinking to belong to a social group. Spain in this respect played a fundamental role for Latin America in the second half of the nineteenth century, as the continent left behind the civil wars following Independence and started to construct firm nation states.

This odd journal, produced almost totally in Paris, was then remade in Barcelona, which had great contact with Latin America and where subscription sales were handled. The printing press Montaner y Simón was one of the largest in the Spanish-speaking world. The news and the writers were mostly a mix of France and Spain, and the only language used was Spanish. The journal was founded by Xavier Lassalle, a businessman with trade interests in Latin America (Sablonniere). The editorial team was made up solely of French writers, including various reputable figures like Granier de Cassagnac, who was replaced in 1843 by J. B. Rosemond de Beauvallon, former editor-in-chief of *Revista Colonial* and *Eco de Ambos Mundos*. Well-known Spanish writers joined the journal in 1851, including Eugenio de Ochoa. Many more Spanish literati and artists followed, including Mariano Urrabieta, Emilio Castelar, Manuel Fernández y González, Manuel Ossorio y Bernard and Ángela Grassi, although the custom of signing articles with initials makes it hard to identify the authors.

The illustration system was excellent and much time was taken over this, although in some cases the average paper quality and its acidity have not favoured preservation over the years, so the quality of the prints does not stand out. The journal went through the whole process of graphic transformation, from simple woodcuts to zincography, lithography and photography. It was slow to take up technological changes, preferring prints to photography, but it was finally understood that this was not a matter of taste but a new social need to capture reality, although by then the journal was coming to an end. Modern life demanded the instantaneous, realism, truth, instead of the constructed stasis of the print, even if the prints were taken from photographs, something the printers were able to do. It is true that publishing photographs was not a simple step but this was finally achieved and the print became obsolete from 1898, but by then the journal had ceased to exist.

The opportunity to review the whole collection of the journal brought to light a few illustrations on the art of smoking, not a great deal, but we were able to observe two “Bulgarian pipes” shown as exotic (Figs. 1 and 2), some French and British pipes in the context of a tavern or a military meeting associating pipes with this origin (Figs. 3-6) and a large print imagining smoking in Spain, where everyone, even the children, smoked (Fig. 7). A short text that is no more than a curiosity as it describes the production of clay pipes in France, although published in Spanish with a bad translation, using the word “tierra” (earth) for what is clearly pipe clay. It may be that the word was misunderstood when it was translated and the numerous meanings of the word “earth” when translating into Spanish caused the editor to get it wrong.



Figure 1: (above) Bulgarian pipes (1859).

Figure 2: (below) Bulgarian dress (1859).



Figure 3: English sailors in a tavern (1865).



Figure 5: (above) Tavern game (1871).

Figure 6: (right) French officers at work (1881).



Figure 4: (above) English taverns: the last drink (1871).





Figure 7: Dreams of tobacco in Spain (1880).

The manufacture of earth pipes (1869)

Print showing what is probably a French factory (Fig. 8). The poor quality of the reproduction is due to the original.

The manufacture of earth pipes

Earth pipes are made with diverse types of earth known as refractory earth: grey earth from Audenne, Belgium, white earth from England and yellow earth from Germany. These earths come in loafs of ten to fifty kilograms. After moistening them in cubes for a month, foreign bodies are removed, they are kneaded, and formed into loafs once more, leaving them to stand until they are ready to be worked, i.e., neither very dry nor very moist. They are then taken to the casting workshop, which represents our central area. The women work them into shape first. After taking a piece of the loaf before them, they roll it with their hands, moulding it as best as they can, and then place these rudimentary pipes in a flat box that holds one foot, and they are passed on to the worker who must mould them. He takes one of the pipes and inserts in the tube [stem] an iron punch to make a hole through it, levels the height of the cup by cutting it, puts the pipe in the mould and the mould in the press. Only then does he open the small kiln [bowl] with the punch seen in the illustration immediately above the mould. When the tip of this instrument is at the back of the kiln with the end of the iron rod that has remained in the tube, it is proof that the tube is open. Once removed from the mould, the pipes are marked with the name of the manufacturer, are polished, and placed in boxes and left to dry, awaiting the final operation that they must withstand, the cooking.

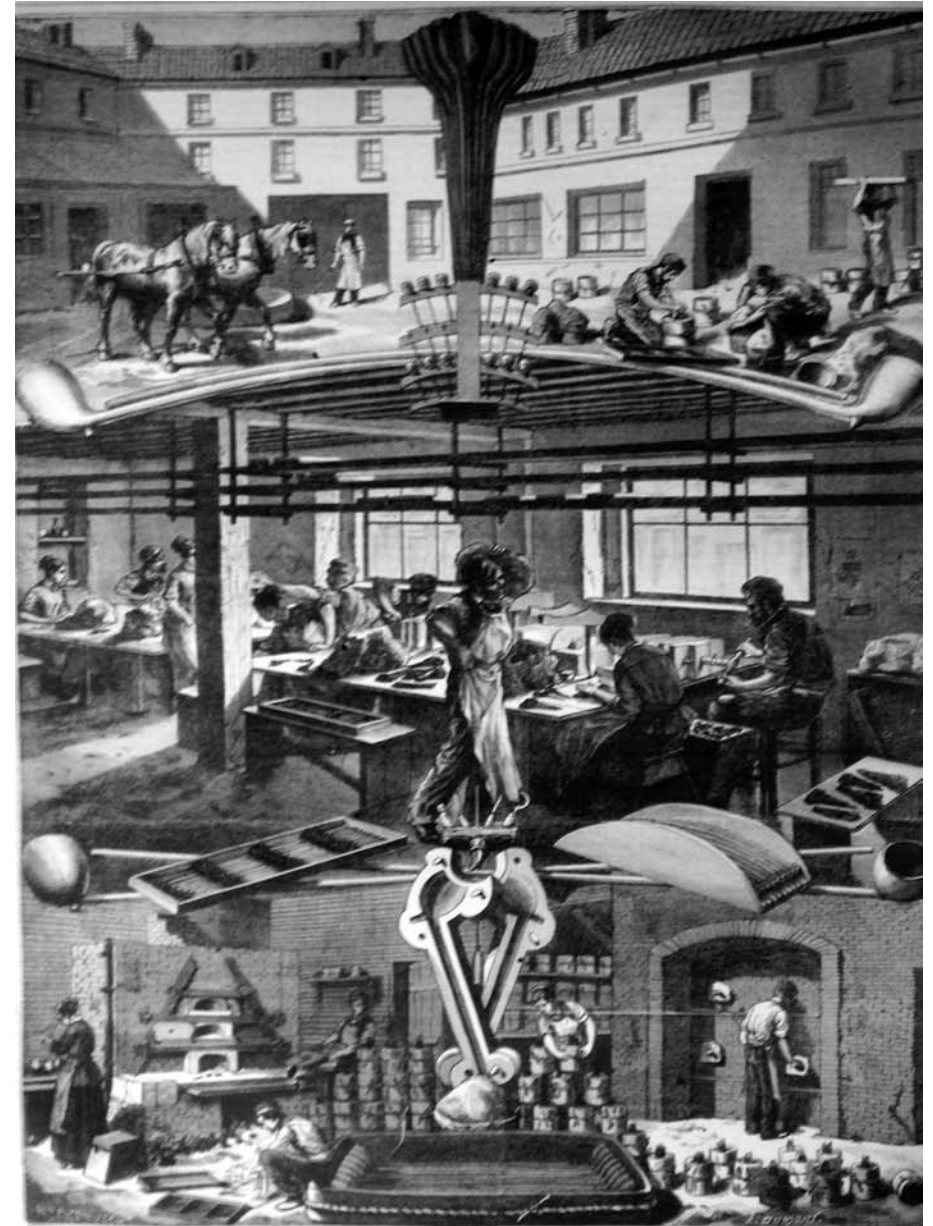


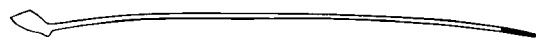
Figure 8: The Factory.

For this operation they are placed with the tube upwards in cups [saggers] of cooked earth open at both ends, but with an internal edge on which the bowl of each pipe must rest. These cups, known as muffles, are surrounded with a tightly-drawn string, to prevent the intense heat from breaking them. Once this is done, the muffles are placed in the cooking chamber, the entrance to which is walled with bricks that sustain iron clamps. Some holes are left to see what is happening inside. The cooking takes eighteen to twenty hours to complete. The long tube pipes, instead of being placed on the cylindrical muffles, are laid on the cases known as *gazettes*. The black pipes are cooked twice, the second in hermetically sealed muffles filled with sawdust, which burns and colours them. The glazed pipes are placed on grilles and cooked in special muffles. The glaze that covers them is a powder. These are liquefied in small pots and the women apply them with brushes before they go in the kiln.

The earth pipes factories in France are in Saint-Omer, Lille, Cambrai, Arras, Givet and Sèvres, in the department of Drôme, for Marseille pipes. The pipes are sold in bulk: ordinary ones go for 2 francs to 2 francs 50 centimes, while the fancy ones sell for 6 to 60 francs.

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A New Tobacco Pipe Stamp Discovered at Park Street, Chester

by Matthew Jones

Recent excavations undertaken in Chester have uncovered the remains of a clay tobacco pipe stem with a previously undocumented variant of maker's mark. The discovery was made during reconstruction work which was being undertaken on a passageway through the eastern element of the Chester City Walls. The aforementioned passageway allowed access between Park Street and the Roman Gardens and excavation was undertaken at both ends of the walkway. The Roman Gardens site is well known as a centre for clay pipe manufacture.

The excavations, which were led by Matthew Jones on behalf of L-P Archaeology, uncovered predominantly Post-Medieval remains, including the walls and an arch

from brick built terraced housing built up against the City Wall and demolished in the late 1890's. Despite the heavy disturbance of the site by modern services a sealed deposit was identified below the remains of the brick arch. This material was a black, burnt clinker layer and although full excavation of this area was beyond the scope the excavation a few artifacts were recovered from the deposit. These consisted of fragments of Roman and early Post-Medieval ceramics along with a single fragment of a decorated and stamped clay tobacco pipe stem. An image of this stamp was sent to Dr Peter Davey and Dr David Higgins at the University of Liverpool who confirmed that the stamp was an unseen variant of a type of maker's mark identified in the 1980 study of Chester pipes (Rutter and Davey 1980, Figs 54.10 & 54.11).

The stamp is an oval shape containing a bird with spread wings standing on a platform made up of six circular pebbles. In Rutter and Davey's study this bird is described as an eagle although it does seem equally plausible that it is a phoenix. Beneath this are the initials WW surrounded by a plain border (Fig. 1A). Above the stamp there is a tendril border with a zoomorphic head (possibly a lion) as its central motif (Rutter and Davey 1980, Border 56, dated c1720-60). The stem itself is quite thick and has a stem bore of 6/64"; it is not burnished.

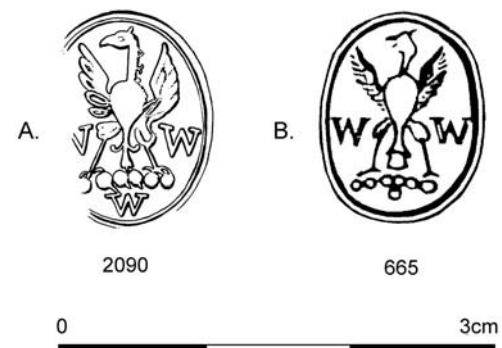


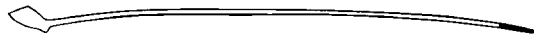
Figure 1: A) The new stamp from Park Street - Higgins Die 2090 - (Drawn by D. A. Higgins) B) A previously recorded WW mark from Chester, after Rutter and Davey 1980, Fig 54.11 - Higgins Die 665. (Both marks shown at twice life size).

The oval stamp design is very similar to one identified in Rutter and Davey's study, although there are clear differences (Fig. 1B). On the new example there are three rather than two W's and the example from the 1980 study has an extra circular feature beneath the aforementioned row of six pebbles. The 1980 study suggests a date of 1720-1760 for this mark and it would seem likely that the latest Chester example is roughly contemporary. The new mark has been added to the as yet unpublished national pipe stamp catalogue that is being compiled by Dr David Higgins as Die Number 2090 (Fig 1A).

It is unfortunate that there was no further excavation at the site as the context from which the pipe stem was recovered was not fully excavated. As mentioned above the Roman Garden area has a well known history of pipe manufacture although unfortunately it is unclear if the pipe stem was manufactured in the area or if it was brought into the site from elsewhere. It is hoped that subsequent excavations in the Roman Garden area will retrieve further examples allowing for a more definite conclusion to be drawn.

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Smoking Pipe from Bavaria

by John Wood

This porcelain pipe was found in c1984 at Lauf-an-der-Pegnitz, 15km from Nürnberg, Bavaria.

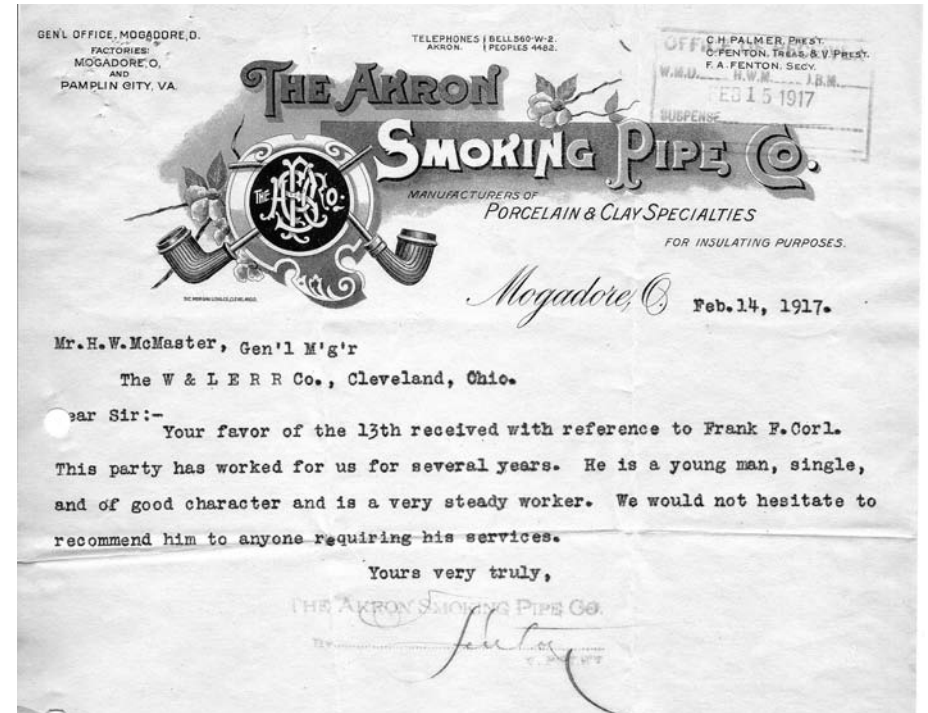
The complete bowl, short shank and foot appears glazed with either a transfer or a hand painted decoration depicting a woodland scene with four deer.

The base of an athletics track at a Nazi era sport place in Lauf was made with waste from local porcelain factories. This pipe was amongst the waste removed by a local landscape gardener.



A Letter of Recommendation from The Akron Smoking Pipe Company

by Andy Kincaid



This letterhead is a nice example of the company logo and an employee reference. The odds are slim that Frank Corl was involved with pipe production on 14 February 1917. What is more interesting is the signature of Curtis Fenton, the vice president and a grandfather of The Akron Smoking Pipe Co.

Fenton was part of a five company consolidation which became The Akron Smoking Pipe Co. in 1890 (The Akron Porcelain & Plastics Co. website, p.9). His Mogadore factory then became the home of the new company (Sudbury 1979, 186).

The company still exists and after several name changes is now called The Akron Porcelain & Plastics Co. Their website implies that the moulding of electrical components in porcelain was started by the turn of the century and the phasing out of tobacco pipe production occurred between 1915 and 1920 (The Akron Porcelain & Plastics Co. website pp. 12, 17).

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Tobacco Pipe Maker's Society Membership Cards

by Chris Baker

I recently discovered two membership cards, in a folder containing items related to clay pipe making, in the Local Studies Collection housed in Dartford Library (Figs. 1 & 2).

Both cards measure 3" by 4½" and are blank on their reverse. The first card belonged to Thomas Brown who was a member of the Cambridge Tobacco Pipe Maker's Society c1845 (Fig. 1). It gives James Banks as the Secretary of the Society and David Moore as the Steward. The card shows alterations in ink as a guide to produce a similar card for the Dartford version of the Society.

The second card is presumably the resulting printer's proof since it has the printed alterations in place for the Dartford Tobacco Pipe Maker's Society but shows printer's corrections in the margins. Strangely, the date '1846' has been completed by hand in the appropriate place, even though the rest of the card has not been used.

The wording of the cards suggests that their purpose was to introduce itinerant workers, either as suitable for employment or worthy of charity, as they traveled the country looking for work. I am not aware of Thomas Brown working in Dartford but the Steward named on the Card, David Moore, together with his wife Ann (both aged 28), were working in Dartford for the clay pipe maker Thomas Pascall at the time of the 1851 Census. It is possible that Thomas Brown never visited Dartford and that his card had been surrendered to Moore once it had expired and that it was Moore who brought it to Dartford c1846 and suggested the idea of a Tobacco Pipe Maker's Society.

It would be interesting to hear of any other similar cards that exist.

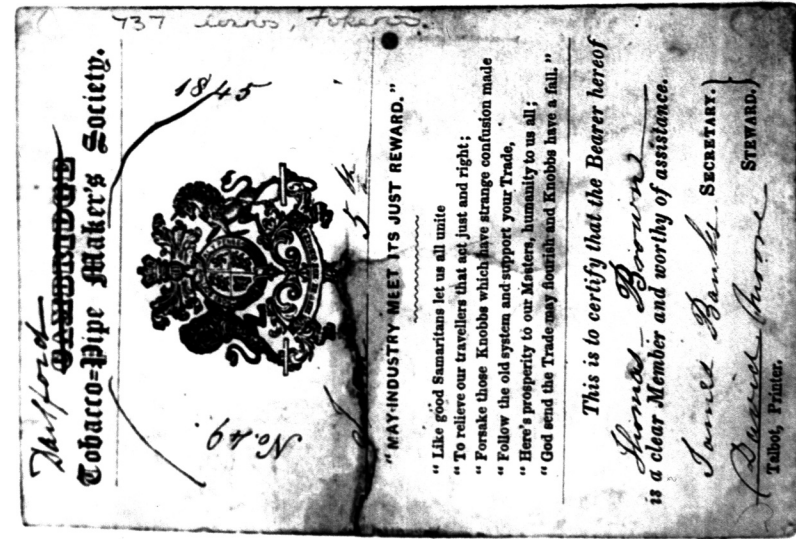


Figure 1: Cambridge Tobacco Pipe Maker's Society Card dated c1845 (reproduced by permission of Kent Libraries, Registration and Archives).



Figure 2: Proof for the Dartford Tobacco Pipe Maker's Society (reproduced by permission of Kent Libraries, Registration and Archives).

Help: Request for Information Relating to Adrian Oswald

from Shirley Priest

I am a member of the Sherwood Archaeological Society, which is based in Mansfield, Nottinghamshire. My society has very close links with Mansfield Museum, who hold some of the artifacts from Mansfield Woodhouse Roman Villa, and were excavated by the late Adrian Oswald, back in the 1930's.

At present I am writing a report on the glass from the villa, and I would very much like to include personal information about Adrian Oswald. My society usually participates in the annual CBA Festival of Archaeology, and I have just been given the go ahead to do a display on the roman glass at Mansfield Museum next year (2014), so any information you supply might also be included in that too. I would of course, make the appropriate acknowledgements, both in the report and in the eventual display.

At the moment I am also pursuing enquiries as the whereabouts of any other artifacts and original paperwork relating to Adrian Oswald's excavation of the villa. So far I know of three museums that hold artifacts from that particular excavation, and I know of a fourth that restored material to Mansfield Museum some years ago, so any clue from your members personal knowledge of Adrian Oswald would be much appreciated.

Editors Note: Members can contact Shirley direct via email on priest118@virginmedia.com. She would love to hear from you.



An Early Eighteenth-Century Pit Group From Cambridge and the Origin of 'TD' Pipes

by Craig Cessford

A pit containing a range of material that is probably associated with a nearby inn/tavern dated to c1720–40 was recovered from the St. John's Triangle site in Cambridge (Newman 2008). The material included 25 clay tobacco pipes; these are predominantly of Oswald general type 12 (23 examples, c1730–80) (Oswald 1975) and are predominantly cruder and of poorer quality than is the norm for pipes in Cambridge during this period. Five of these bowls bear makers' marks of some interest. Two

type 12 bowls have an incuse letter 'C' on the base of the heel (Fig. 1 No. 1), the only known Cambridge pipemaker with a surname beginning with C of approximately the correct date is John Carter, who arrived in Cambridge in 1703 and died c1726. Three other type 12 bowls were marked with the initials 'TD' plus crude stars on the sides of the heel (Fig. 1 No. 2). There is no known Cambridge maker of the appropriate date with these initials, suggesting that the pipes belong to the pattern of the 'TD' initials being appropriated by a wide range of pipe manufacturers.

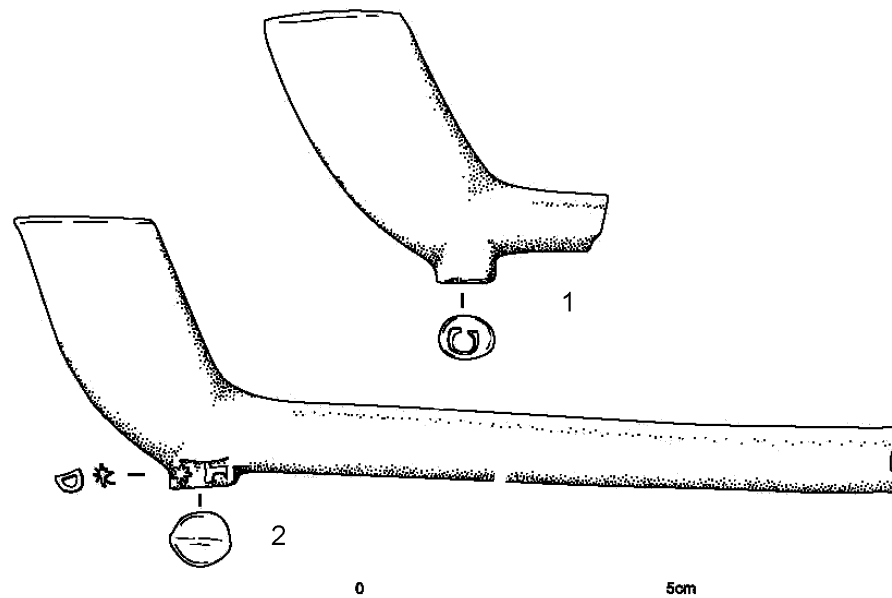


Figure 1: Pipes from St John's Triangle site, in Cambridge (drawn by Vicki Herring).

Eighteenth and nineteenth-century pipes marked with the initials 'TD' are frequent discoveries and 'TD' is described as a 'common maker's mark in the early and mid-eighteenth century' in North America (Bedell and Scharfenberger 2000, 43). By 1776 documentary sources indicate that 'TD pipes' had become a form of type or brand marker (Jackson and Jackson 1984). Iain Walker believed that such pipes were first manufactured by a maker with these initials c. 1755 (Walker 1966) and Adrian Oswald suggested that the popularity of the initials 'TD' originated with Thomas Dormer of London (active 1748–70) and that the quality of his products meant that it became a mark of excellence and was 'plagiarised' or used generically by later English, Scottish, American, Canadian, French and Dutch pipe makers (Oswald 1978). Alternatively it has been suggested that the inspiration for 'TD' pipes came from Thomas Dennis of Bristol (apprenticed in 1723, freeman in 1734 and still active in 1781) (Huey 1992).

The recovery of three similar 'TD' pipes from a single pit suggests that they were being manufactured locally in Cambridge in the mid eighteenth century. As these pipes are relatively crude the idea that 'TD' was a mark of excellence is rather ironic. Thomas Dormer and Thomas Dennis are both too late to function as an explanation for these particular examples and there appear to potentially be even earlier instances of this phenomenon. These include one example from the Grand Arcade site in Cambridge, dated c1660–80, and more significantly a group of seven dated c1640–1710 from High Wycombe in Buckinghamshire (MacKay in Lucas and Regan 2003, 179). Whilst the origins of 'TD' pipes remain obscure, these discoveries suggest that it may be in the late seventeenth to early eighteenth century that it needs to be sought rather than the mid eighteenth century as has traditionally been believed.

Acknowledgements

Thanks to Richard Newman who directed the excavations, the drawings are by Vicki Herring and reproduced courtesy of the Cambridge Archaeological Unit.

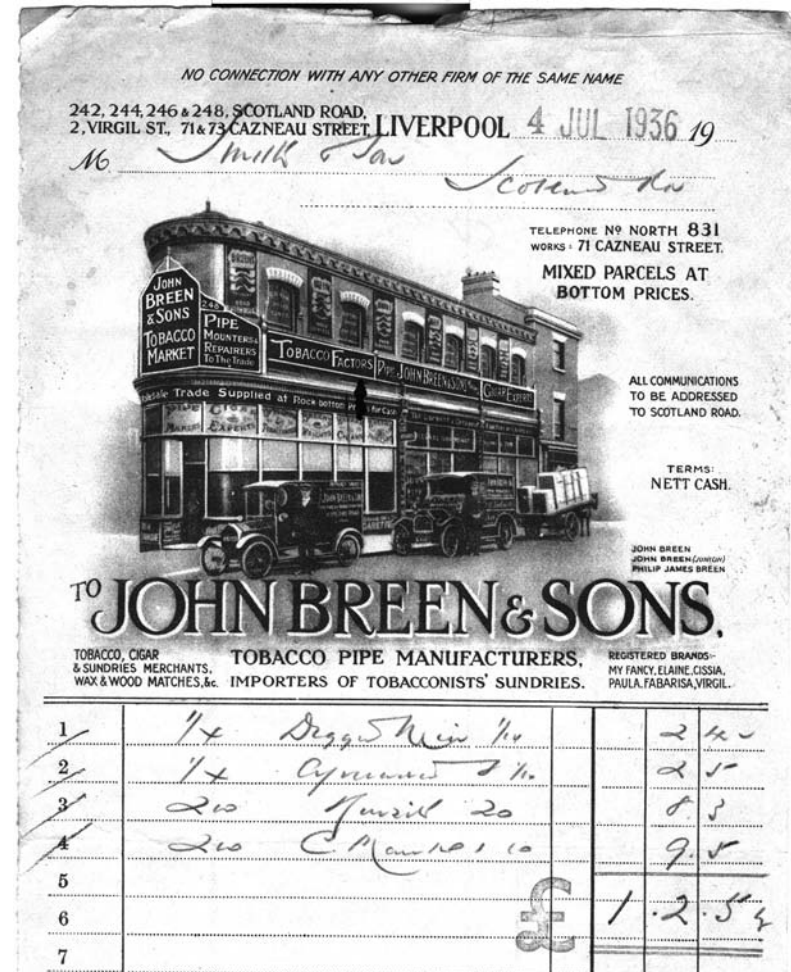
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A 'John Breen & Sons' Invoice from Liverpool

by David Higgins

This 1936 invoice from John Breen & Sons was recently acquired by the author and includes a nice image of the works (Higgins Coll 110310). John Breen is first listed as a pipe maker in Gore's 1895 Liverpool directory and is subsequently listed variously as a wholesale tobacconist and clay pipe manufacturer, becoming John Breen and Sons in 1928. The firm appears to have primarily operated as a wholesale dealer, the 1936 directory saying they were "agents for over 50 manufacturers". The firm existed until at least 1970 and appears to have been quite separate from 'Breen Brothers'.



And finally.....

A Hull Pipe from Germany

from André Dubisch and Jan van Oostveen

Thanks to André Dubisch and Jan van Oostveen and for sending details of this exported English pipe for the interest of the membership. The pipe was found at Kiel Harbor, Germany, in 2009 and was recovered from deep water (about 15m) near landing stage of the Stena Line ships at Ostseekai on the west shore of Kiel Fjord. This style of decoration with decorative panels above enclosed flutes was mainly used from c1820-1850 and is especially common in the north-west and north-east of England. This particular example has the makers name and place of work moulded around the rim, showing that it was made in Hull by a member of the Blyth pipe making family (the broken lettering around the top of the bowl would have read BLYTH/HULL originally). The three crowns, which are depicted on each side of the bowl, are the town arms for Hull. Unfortunately there were at least seven members of the Blyth family making pipes in Hull between 1798 and 1895, and so it is not possible to say exactly which one made this pipe.

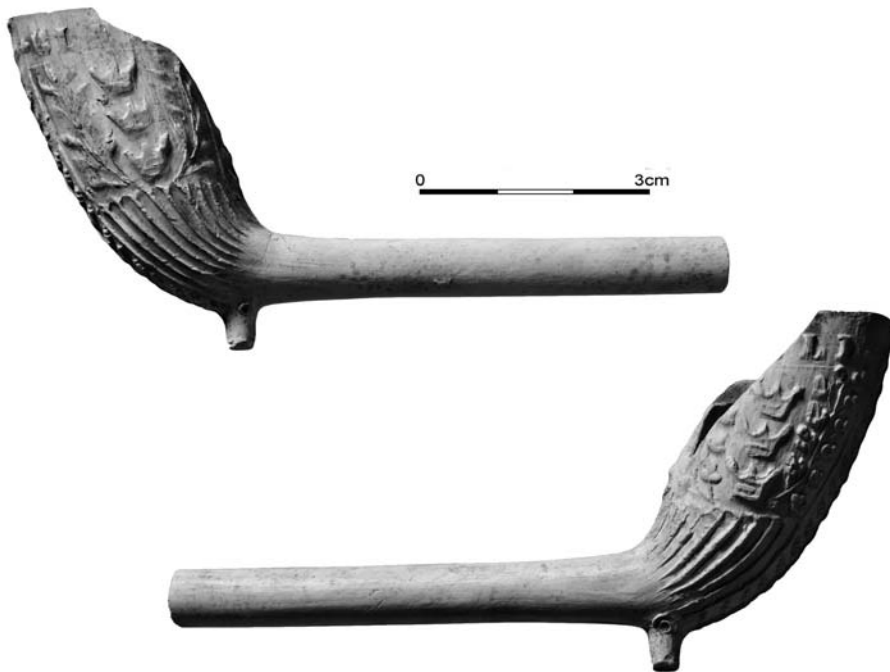


Figure 1: Hull pipe from Kiel, Germany (photographs by André Dubisch).

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.
- articles of around 3,000 words will usually be considered for the newsletter; longer papers may be put into the occasional monograph.

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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