

NEWSLETTER

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Spring/Summer 2015

SOCIETY FOR CLAY PIPE RESEARCH

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Editorial

by Susie White

Sincere apologise for the delay in getting this newsletter out to you. At the point at which I would normally have pulled this Spring/Summer newsletter together I had precious little material to actually include. However, having leant quite heavily on both Peter Hammond and David Higgins to produce papers to help bulk out the few articles that had already been submitted, we've finally managed to produce yet another bumper edition. So thank you to them and to all our other contributors.

Sadly, this issue begins with a tribute to one of the UK's best known pipemakers of recent years, John Griffiths, who passed away in February of this year. He will be sorely missed and we offer our sincere condolences to John's family.

The remainder of this issue of the newsletter includes a nice mix of papers, ranging from metal pipes from France, to the tale of a prize-fighting pipemaker from Kent. There is also a bit of a London theme, which is more by accident than design, in the form of a paper on a group of pipes from Deptford followed by an account of the pipe manufacturers David and Adolph Posener. As always we try to publish a range of notes and articles that we hope will interest the membership, but we do need that material to keep coming in order to keep the newsletter full - contributions welcome!

Don't forget that this year's conference is to be held in Carlisle on the weekend of Saturday 19th and Sunday 20th September, so be sure to make a note of the dates. It has been a while since we have ventured that far north and Carlisle is *terra incognita* for SCPR, so we are looking forward to finding out all about the pipes from that part of the UK. We've managed to secure a talk from one of the curators at the Tullie House Museum who, as well as giving a paper, will also be bringing along some pipes for us to look at. We hope that as many of you as possible will be able to join us. Please do spread the word about the conference and remember that it is open to anyone with an interest in pipes. A booking form, which is included with this issue of the newsletter, can also be downloaded from our website (<http://scpr.co/Conferences.html>). If you would like to present a paper, bring along some pipes to show us, or simply just come and join us for a pipe-filled weekend then please contact us on SCPR@talktalk.net.

Other exciting news is to report that our Facebook page continues to go from strength to strength and currently has over 600 followers. If you want to find out what we get up to on the site you can follow us at <https://www.facebook.com/groups/Claypipes/> or by clicking the 'Find us on Facebook' button at the foot of our web page.

We hope you enjoy the rest of the summer and look forward to seeing a many of you as possible in Carlisle in September.

*Cover image: Pipe marked MATHIEU HERMANOS / BUENOS AIRES drawn by Peter Hammond.
See page 53.*

John Griffiths (7 June 1935 - 8 February 2015)

by David Higgins

It is with great sadness that I have to report the passing of John Griffiths in February of this year. For some 35 years John had been one of the principal clay pipe makers in this country and his products will be well known to collectors, reenactors and smokers alike. He traded as 'Bewdley Pipes & Pottery' from a small workshop in his Worcestershire home town and was one of the last producers of clays in this country. This paper has been prepared as a tribute to him and sets out his life and career so as to make a record of his place in this particular branch of English ceramics.

John (Fig. 1) was the youngest of three children (Geoff and Doreen being his older siblings) and was born in Ward End, Birmingham, on 7 June 1935. He stayed in Birmingham during the war and attended Ingleton School and then Aston Technical College, where he took a course on 'Motor Vehicle Engineering'. He became an Air Training Corps Cadet when old enough and his first job was at Castle Bromwich Aerodrome as an engineer in the 'Reserved Flying School'. In 1957 he worked for a year as an aircraft engineer at Elmdon Airport before moving on to the Reliant factory in Tamworth. In 1958 he married Marina Masters, with whom he had two children, Gary and Denise. He later went on to work at a fibreglass firm called Kenmar Ltd. before branching out to start his own firm, 'Silver Wings Plastics Ltd.', during the 1970s. In 1979 he moved to Kinver where he ran a general stores, before finally moving to take over a sweet shop at Bewdley in about 1986. As



Figure 1: John Griffiths in his workshop in 2004.
Photo by David Higgins.

well working as an aircraft and design engineer, John was interested in a wide range of other subjects, and was an active member of the Inland Waterways Association. He built himself a narrow boat and was interested in steam trains.

In the 1970s John took up potting as a hobby and made a plaster mould from a pipe to try producing them by slip casting (on later publicity material he gave 1979 as the foundation date for his pipemaking business, which would coincide with the move to Kinver). He wanted to make pipes with coloured glazes and to a high finish, but early attempts met with limited success, particularly because the bowls got so hot when in use. At the time he had to concentrate on running the general stores at Kinver and, later, the 'Sweet Shoppe' in Load Street, Bewdley. It was not until a conversation with the author after he gave a lecture on Broseley pipes to a joint meeting of the Bewdley Museum and Civic Societies at Bewdley on 16 March 1988 that he was given some new ideas and inspired to pursue his pipemaking interests again. This was the period when the business really got established and, by 1990, he had developed moulds to produce a range of glazed double skinned slip cast pipes, which overcame the heat problems by having an internal air gap to insulate them. His business was well enough developed to be featured in *Warwickshire & Worcestershire Life* by December of that year (Phelan 1990).

John traded as 'Bewdley Pipes' or 'Bewdley Pipes & Pottery' from 69 Load Street, Bewdley, Worcestershire, where the pipes were made in a small workshop at the back of the property. This was really no more than a brick built garden shed with a clear plastic roof to let light in, but it was sufficient for him to produce something in the order of 6,000 to 8,000 pipes per year. He later moved his workshop to a basement area under a nearby Methodist church at 13 High Street, where there was rather more space and facilities (Fig. 2). He worked in Bewdley as a pipemaker, initially in conjunction with running the sweet shop (where he also sold the pipes), and latterly as a 'retirement hobby', until his death on the 8th February 2015.

John's pipes were all slip cast and many were individually signed with his initials JG, sometimes accompanied by the word 'Bewdley' on the glazed examples. Two different ranges of pipes were made.



Figure 2: John Griffiths' workshop in 2004.
Photo by David Higgins.

The first were traditional style white clays, the moulds for almost all of which were cast from original pieces, mostly decorative Victorian designs. Both long and short stemmed pipes were produced, typically finished with bright pinkish red tips. The second range comprised more modern designs (“Bewdley Pipes”) created by John himself and finished with a range of coloured glazes. These were aimed at the smoker’s market and sold in boxes with clear lids, accompanied by a care leaflet and background information on the business (Fig. 3). They were typically short-stemmed pipes with double walled bowls, although a few long stemmed pipes with a glazed finish were also produced initially. Some patterns came and went but, by 2004, the author was able to record 44 patterns in production, as well as seven that had formerly been in production but had been discontinued. New designs being prepared at that time included Admiral Lord Nelson, ready for the bi-centennial of the Battle of Trafalgar in 2005 (Fig. 4).

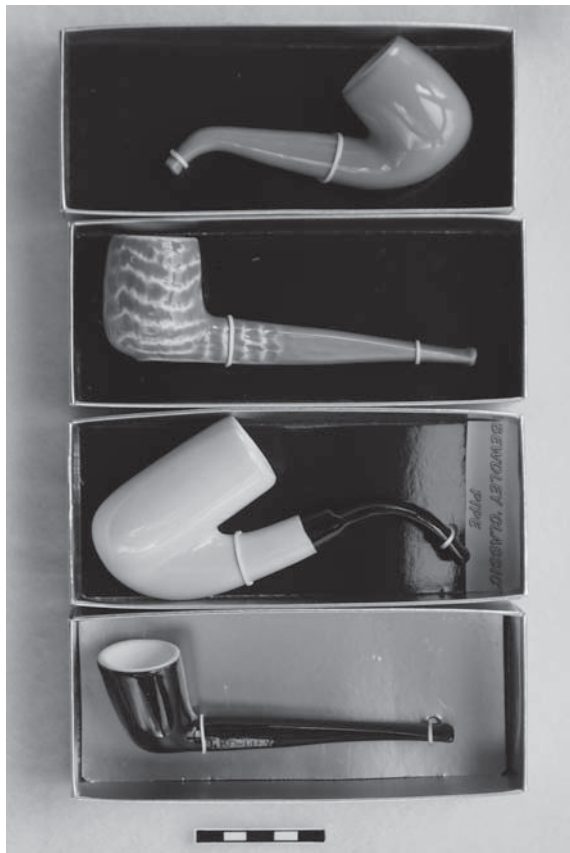


Figure 3: Examples of double walled pipes with coloured glazes mounted in their “gift packs” ready for sale (Higgins Collection; photo by Susie White).



Figure 4: Long-stemmed and short-stemmed Nelson Pipes ready for dispatch. The short pipes are customised for Pickle Night - an annual dinner attended by Royal Naval petty officers to commemorate the battle of Trafalgar. Photo by David Higgins.

Patterns for new moulds were sometimes modelled from plasticine with wooden or metal rods for the stem, although usually it was old bowls that were used as patterns, such as a group of mid-seventeenth century pipes from the Thames that were used to create a range of Civil War styles. These were initially developed in about 2005 following a request from a member of the ‘Sealed Knot’ re-enactment group, but subsequently sold as part of his general range (Fig. 5, bottom). He avoided producing three piece moulds, which were a nuisance, preferring to hand touch up detail on the more complex designs if necessary. Moulds for figural or highly decorated models would last for about 100 pipes, whereas simpler designs sometimes produced as many as 200 to 300 pipes before having to be replaced. The clay slip was purchased ready prepared from commercial suppliers in Stoke-on-Trent (Pot Clays), as were the glazes and kiln stilts. Boards mounted with semi-circular pieces of dowel were used to keep long stemmed pipes straight as they dried, but they would naturally adopt a slightly curved stem when fired upside down in the kiln. At the shop it was probably short stemmed pipes that sold best but, having moved to the High Street workshop when he retired from the sweet shop, it seemed to be the range of churchwarden designs that proved most popular.

As well as his standard range of products, John also made specially commissioned designs or commemorative pieces for various groups and organisations. In 2007, for example, he produced some special pipes with the bowl shaped like a letter ‘f’ for the Sällskapet Festivitas (*Societas Festivitas*) in Sweden and in 2009 some commemorative 11¼” pipes for the Johnson Society in this country, to mark the tri-centenary of the famous writer and

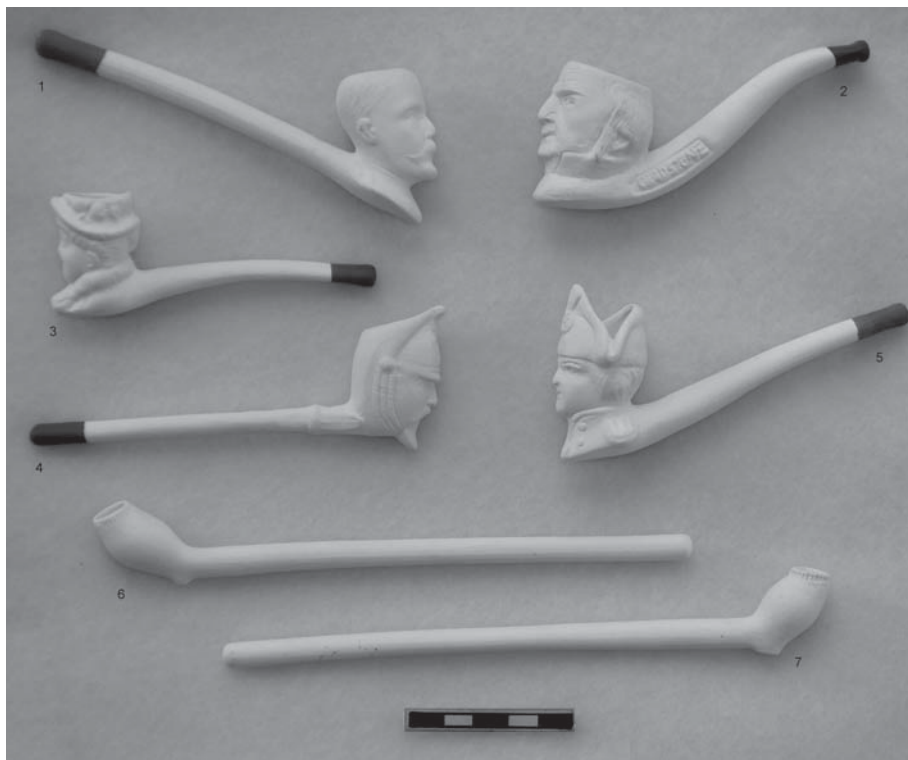


Figure 5: *Examples of figural pipes - top - and Civil War style reproductions - bottom - (Higgins Collection; photo by Susie White).*

lexicographer's birth. He was also commissioned to produce a commemorative plaque to be fixed to the outside of Johnson's house, complete with his dates (1709-1784).

As well as pipes, John also made a range of other decorative slip cast items such as toby jugs and pig money boxes and, in particular, items connected with his interest in canals, some of which were hand painted for sale. The range listed and illustrated on his website in 2015 was as follows: -

Illustrated here is our range of Model Canal Craft in the various working forms and Liveries of some of the old Canal Carrying Companies prior to nationalisation of the Waterways and Boat Fleets in 1948 and the resulting 'British Waterways' Craft afterwards. These items are made in Fired Earthenware and Hand Painted to represent the Companies.

Craft available:-

- Fellows, Morton & Clayton Sheeted Motor Boat
- Fellows, Morton & Clayton Sheeted Butty Boat
- Fellows, Morton & Clayton Open Coal Motor Boat
- Fellows, Morton & Clayton Open Coal Butty Boat
- Samuel Barlow Coal Co. Sheeted Motor Boat
- Samuel Barlow Coal Co. Sheeted Butty Boat
- Samuel Barlow Coal Co. Open Coal Motor Boat
- Samuel Barlow Coal Co. Open Coal Butty Boat
- Ernest Thomas Walsall BCN Tug No.1 'Enterprise'
- British waterways Sheeted Motor Boat
- British waterways Sheeted Butty Boat
- British waterways Open Coal Motor Boat
- British waterways Open Coal Butty Boat

Other Canal related Miniature Pottery produced:-

- Hand painted 'Buckby' Water Can
- Measham Teapot in Honey Brown Glaze
- Canal Accommodation Bridge
- Canal Mini-Plaques:-
 - Pontcysyllte Aqueduct
 - Rose
 - Swan
 - Butty Helm
 - Tunnel End
 - Boat Horse
 - Top Lock

The main page of the website, however, illustrated the pipes that were being sold as his standard range at the start of 2015 (and for some time before, since the site had not been updated recently; Fig. 6). The page shows 43 different styles, made up of 37 patterns of white pipe with red tips and six different styles of double walled pipes with a glazed finish (Types 'A' to 'F'). These were marketed as "Bewdley" pipes, and described as "a collection of high quality double bowl clay pipes for cool smoking, which are made in six different styles and finished in a choice of six high gloss coloured glazes and presented in an attractive gift pack." In fact, there seem to have been at least eight different colours that were used to coat these pipes over the years; red, salmon, brown, white, light blue, dark blue, black or yellow.

The 37 patterns of white clay included five different styles of English Civil War pipe (A, C, E, H and F) that were described as "English Civil War Clay Pipes Circa 1630ish.

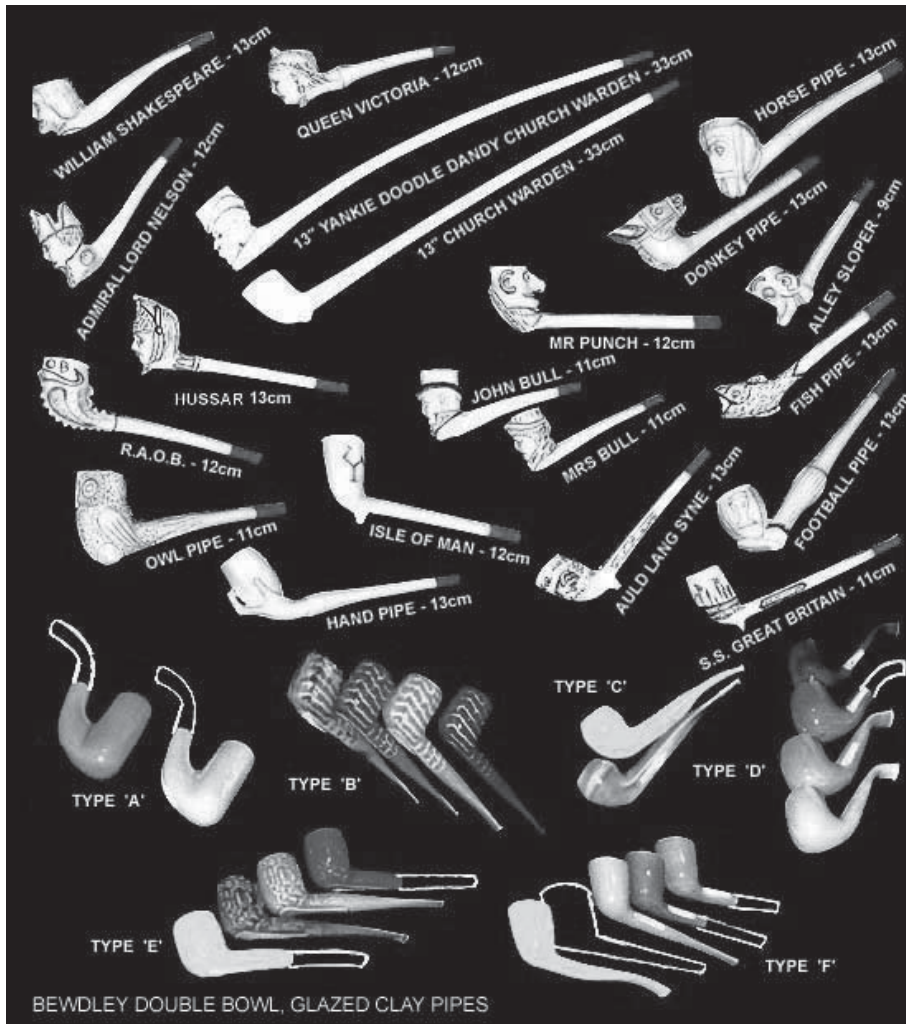


Figure 6: Part of the range of Bewdley pipes, as shown on the website in 2015.

Moulds Taken From Original Pipes. A.C.E. Length 5.5" 14 cm – H.F. Length 7" 18 cm. Knurled Ring Around Top of Bowl." As mentioned above, these patterns were introduced around 2005. The remaining 32 patterns being advertised were as follows, (note that the lengths given are as stated on the website and relate to the overall length of the pipe, not just the stem): -

- 13" Church Warden – 33 cm
- 13" Yankee [sic] Doodle Dandy Church Warden – 33 cm
- Acorn – 14 cm
- Admiral Lord Nelson – 12 cm (see Fig. 5, No. 5)
- Admiral Lord Nelson – long stem, no length given
- Alley Sloper – 9 cm
- Auld Lang Syne – 13 cm
- Basket Weave – 12 cm
- Butlers Ales – 15 cm
- Church Warden – no length given, but different bowl style the 13" variety
- Donkey Pipe – 13 cm (see Fig. 7, No. 2)



Figure 7: Examples of decorative designs copied from Victorian originals (Higgins Collection; photo by Susie White).

Fish Pipe – 13 cm	Owl Pipe – 11 cm
Football Pipe – 13 cm	Queen Victoria – 12 cm
Glass in Hand – 13 cm	R.A.O.B. – 12 cm (see Fig. 7, No. 3)
Hand Pipes – 13 cm	Rose – 12 cm
Horse pipe – 13 cm (see Fig. 7, No. 1)	S.S. Great Britain – 11 cm
Hussar – 13 cm (see Fig. 5, No. 4)	Small Dublin – 11 cm
Isle of Man – 12 cm	William Shakespeare – 13 cm
John Bull – 11 cm	William Shakespeare – long stem, no length given
Kitchener – 15 cm (see Fig. 5, No. 1)	Winston Churchill – long stem, no length given
Mr Punch – 12 cm (see Fig. 7, No. 4)	
Mrs Bull – 11 cm (see Fig. 5, No. 3)	
Olde English – 15 cm	

Many of these patterns were the same as those that were already recorded as being in production by 2004. The exceptions seem to be nine patterns that must have gone out of use and a further eight that had been added – although some of these differences may be due to the pattern name having been altered, rather than the actual design of the pipe having changed. Those that appear to have gone out of production between 2004 and 2015 are: -

Football Pipe – 9.5 cm	Mini Pipe Without Foot
Footballer	RAOB 1894 Pattern
Gladstone (see Fig. 5, No. 2)	RAOB Churchwarden
Lily Bowl	Small Yankee Doodle
Mini Pipe – 9 cm	

The designs that had come into production since 2004 were:-

English Civil War Pipes – 5 styles (A, C, E, H and F) (see Fig. 5, Nos. 6 & 7)
 Admiral Lord Nelson – long stem, no length given
 William Shakespeare – long stem, no length given
 Winston Churchill – long stem, no length given

In addition to these designs, there are a further seven patterns that are known to have been made before 2004, but were already out of production by that date. These are:-

6” Plain Cuttys
 6” ROAB Initiation Pipes
 Unglazed Double Bowl Mini Bents
 13” Bewdley Straws
 Unglazed Double Bowl Gladstones
 Double Bowl – Glazed Mini pipes (Farmers Type)

Overall, this gives a total of at least 59 different patterns of pipe that were produced by John, in addition to which there were a number of special commissions for societies or

organisations that were never on general sale. This is a substantial range of products that, combined with his output of several thousand pipes per year, makes John one of the most significant British pipemakers of the late twentieth and early twenty-first centuries.

As with many small scale clay pipe manufacturers from the 1970s onwards, John employed slip casting rather than pressing in metal moulds to produce his wares. This allowed him to quickly introduce a wide range of patterns, which would have been impossible if a specially commissioned metal mould had to be produced for each. It would also have been uneconomic to produce metal moulds for the relatively small runs of each pattern that were produced.

In terms of product range, the majority of John’s output were traditional English patterns, principally copying decorative figural bowls of late nineteenth-century date, although at least one was a copy of a more recent Eric Ayto design (S.S. Great Britain). Some of these patterns were modified by working the mould or adding detail by hand after the pipe had been cast, while others were adapted to make long-stemmed ‘churchwarden’ versions as opposed to the short-stemmed ‘cutty’ originals. A few older designs were copied, particularly for re-enactors, but John’s skill with these patterns was in creating the moulds rather than in developing new designs themselves. With the ‘Bewdley Pipes’, however, John was developing the designs and being innovative with new shapes, such as creating a standard ‘Bulldog’ shape, but with sharp angle changes to the stem, giving it a Cubist feel (Fig. 8). He also used coloured glazes to finish this range, which is something that very few other English pipemakers have done. In particular, he perfected the technique of applying two different glazes side by side, which made the pipe look as if it had been made in two pieces, whereas it was actually cast in one.



Figure 8: Glazed “Bulldog” with angle changes to the stem (Higgins Collection; photo by Susie White).

John was a kind and friendly individual who was much loved by everyone who knew him. He is someone that I was privileged to call a friend and I am pleased if, in some small way, I helped inspire him to pursue his career as a pipemaker. For nearly 30 years John lived and worked in Bewdley where he became one of the most important contemporary clay pipe makers in Britain. From a little workshop under the church his products reached out to a wide range of customers, leaving a legacy of 'Bewdley Pipes' that will be cherished in collections all over the world for years to come.

Reference

Phelan, G., 1990, 'From Bewdley: A new pipeline', *Warwickshire & Worcestershire Life* (Dec), 63.



Metal Pipes: Some Further Thoughts!

by André Leclair
(translated by Peter Davey)

Knowing the astuteness of the readers of our newsletter, I now submit to them two examples of metal pipes from my own collection of which the origin is unknown. In contrast to the objects presented earlier which might be described as 'toys' we are here in the presence of true smoking artefacts, as is shown by the presence of combustion residues inside their bowls.

The first of the two is in a straight form, without ornamentation, and for which the designer has favoured the functional (Fig. 1). Made in a single piece this pipe is 15 cm long with a bowl height of around 3 cm. In making it its creator had to work the metal 'hot' in order to render it malleable. The pronounced curvature of the bowl in particular has caused a slight crack, visible on the lip facing the smoker. At this location the slightly built wall has collapsed due to the force exerted on it by the artisan. Although the bore seems perfectly executed (diameter of 2 mm) the outside of the stem is more summary. To the touch the surface has irregularities despite the careful sanding down. It is not possible to be sure what metal it is made of. If twisted it nevertheless remains supple. Its colour (grey/white) is reminiscent of aluminium which might provide an indication of date. In the first part of the twentieth century, because of its lightness, aluminium became common in the production of household articles. The recovery of a piece of useable metal may well be the origin of this object by a smoker 'handyman'.

The second example seems more enigmatic because of its unusual appearance and above all because of its size. The height of the bowl is 6.5 cm with a width of 7 cm. A



Figure 1: Metal pipe in a single piece (Leclair Collection).

likeable pipe bowl, if one refers to the features of the person represented, with widely protruding ears (Fig. 2). His smiling air can only convey good humour. Originally, a lid was fitted on top of the bowl so completing the subject's headgear, the bottom of which can be seen at ear level. At the back of the skull a soldering point survives, the only remains of the possible presence of a hinge. The bluish grey of the metal, with a high proportion of lead, was moulded and then enhanced with touches of colour: white for the teeth and background of the eyes and pink/orange for the tongue. The base of the bowl consists of a slab of less patinated metal which, on the evidence of the visible soldering on this part of the pipe, was probably added to the bowl. The soldering extends beyond the back near to the hole at which the stem was fixed, the latter being absent when the object was discovered. Perfectly flat, the slab that makes up the base of the bowl is decorated with delicately engraved floral motifs. The head is hollow and therefore double-walled, the second consisting of the burning chamber. Also metallic, it is soldered in its upper part to the outside wall by a brass ring. These disparate elements lead to the suggestion that this pipe represents the re-use of an object originally intended for another purpose. In this case it is the head, which has an homogeneous external appearance, within which a burning chamber has been created and a metal plate attached at the level of the neck to provide its base. But my suggestions remain only hypotheses and I would be very happy if any reader of this note might be able to bring me information about the two pipes presented in these lines.

The smoker of a 'handyman' pipe, as I suggested previously, or the actual inventor of a new type of pipe, the boundary remains narrow as we have yet to discover two identical examples. The examination of invention patents deposited in France only provides a modest inkling into the ingenuity of individuals confronted by a specific problem. Those in our possession relate to several pipes whose makers desired to make modifications to improve the comfort of their users.

For example, a Mr Chaumet, inhabitant of the town of Beauvais (Oise), fancy goods maker, registered a patent on 23 July 1846 for 'a pipe of purified cast iron'.

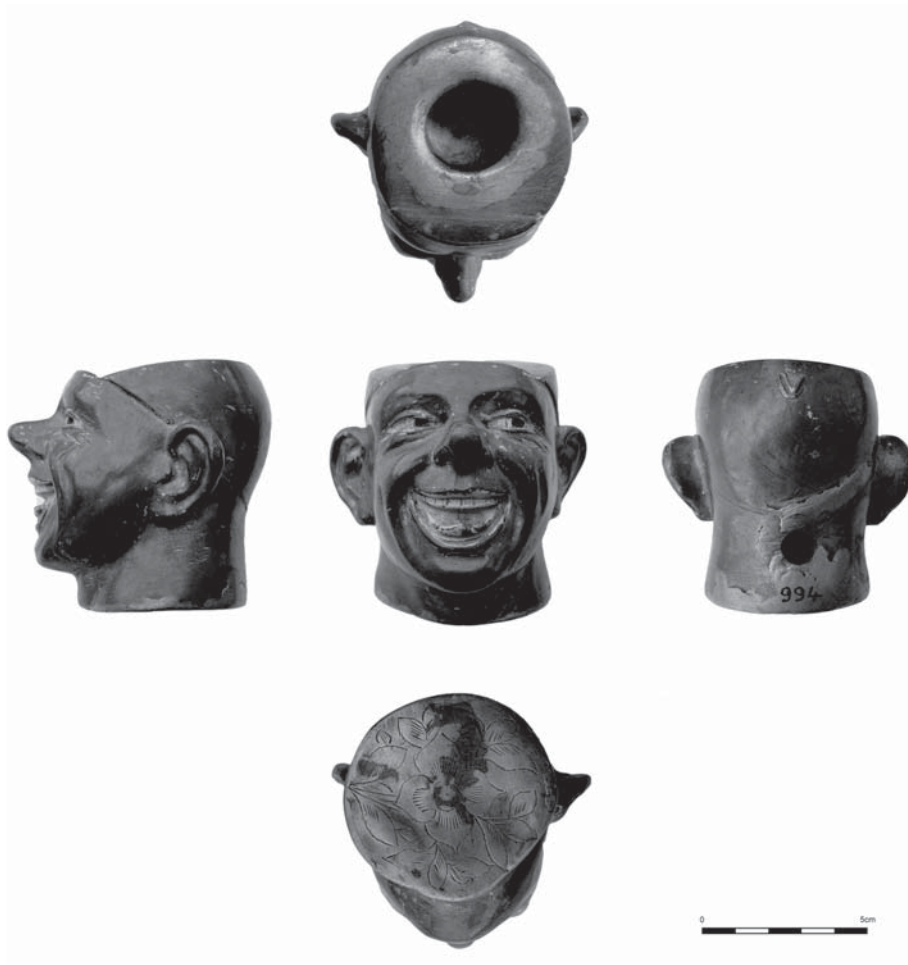


Figure 2: Metal pipe bowl (Leclaire Collection).

This project certainly succeeded and was followed by improvements as on the 29 September in the following year he completed the patent with a supplementary certificate. Unfortunately the full patent has not been located and survives only as a summary description of the object: 'The bowl is in soft, reheated cast iron, the stem in metal and the mouthpiece in ivory'.

A second patent was taken out on the 18 October 1852 by one Saumur, nailer, at Baufay-sur-Rille (Orne) under the number 14679. It concerns a 'class of metal pipes'. There again no description accompanies the declaration.

A more complete survival is the bold deposition of Jean-Jacques Richard, metal founder, living at 12 Chanoinesse Road in Paris (patent number 14780 of the 25 October 1852) and quoted by Maurice Raphaël in one of his books (1991, 252-253; Fig. 3). Preoccupied with the fragility of clay pipes our inventor has imagined metal frameworks destined to be imbedded in the thickness of the wall of the bowl. Whilst

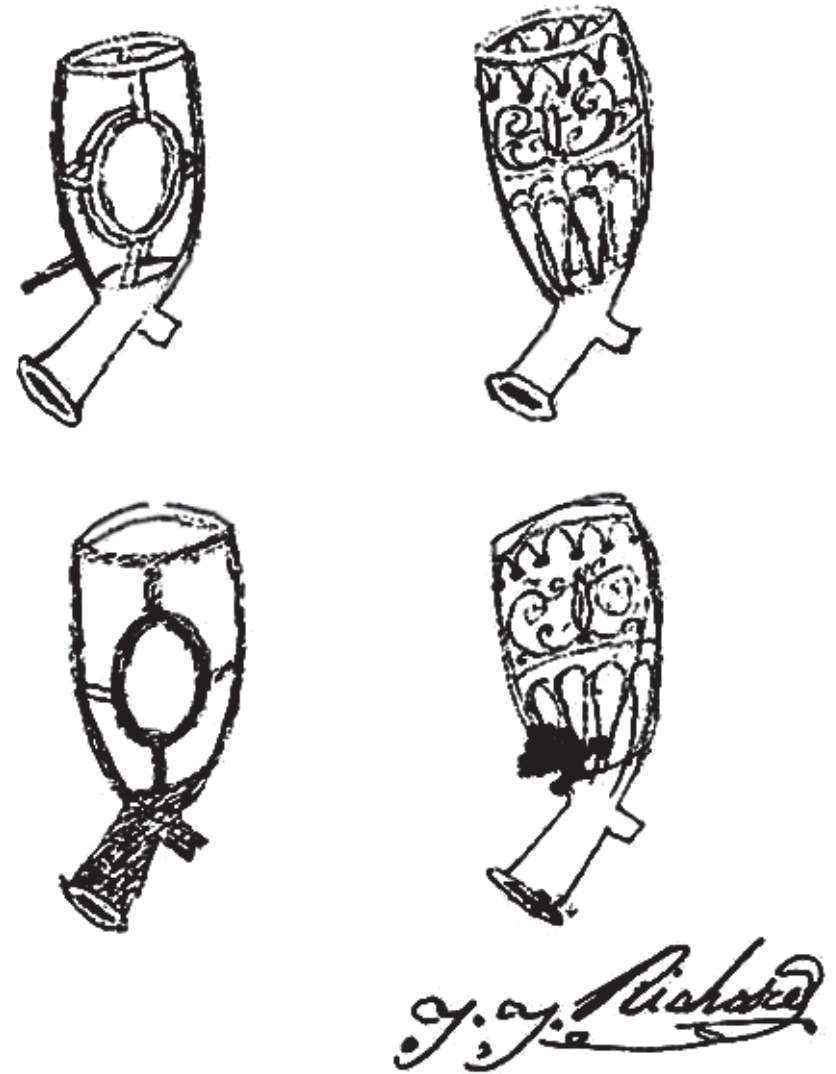


Figure 3: Jean-Jacques Richard's invention.

providing improved strength to the object they could also be used to brighten the bowls. We will let our readers be the judges of the future of this invention but it doesn't seem to have made the fortune of its creator. Setting aside any technical problems involved in bringing such ideas to fruition, the effort involved in making these so-called 'metal frameworks' seems disproportionate considering the low cost price of a clay pipe. Nevertheless, we should recognise that Mr. Richard had a fertile imagination which he wished to put to use in the service of smokers.

Reference

Raphaël, M., 1991, *La pipe en terre, son périple à travers la France*, Editions Aztec, Vitrolles.



Clay Tobacco Pipes from Betchworth Church, Surrey

by David Higgins

In the summer of 2013 an area of the floor in Betchworth Church, Surrey, was lifted during the course of building works relating to the church organ. An archaeological watching brief organised by Surrey County Council recovered two fragments of clay tobacco pipe, which are described below.

The first piece is a straight stem fragment, 57 mm in length, of medium thickness and with a circular cross section. There is a gentle taper from one end to the other and it has a stem bore of 6/64". All of these characteristics are consistent with a fragment of late seventeenth or early eighteenth-century date.

The second piece is a complete heel bowl with 45 mm of stem surviving (Fig 1). The bowl has been quite neatly finished and it is of average quality for the period, with some trimming marks visible and a slightly lop-sided mould form when the bowl is viewed end on. The rim has been bottered and then finished with a plain impressed groove all around it. This angled groove would probably have been applied using the back edge of the trimming knife, which was usually serrated so as to provide a band of milling to finish the rim. The pipe is otherwise plain and typical of the pipes being produced and/or used in Surrey at this period. It has a stem bore of just over 8/64" and dates from c1640-1660.

Both of the fragments recovered are in a 'fresh' condition (i.e., not abraded and with sharp edges to the broken ends) and both pieces are of a reasonable size. There seems little doubt that these pieces would have been discarded during previous building works

at the church during the mid seventeenth century and again in the late seventeenth or early eighteenth century. Unfortunately these fragments were only collected from a general watching brief and the area being disturbed was also occupied by a number of post-medieval burial vaults. As a result, it is not possible to identify the specific activities within the church that these pipe fragments originally related to.

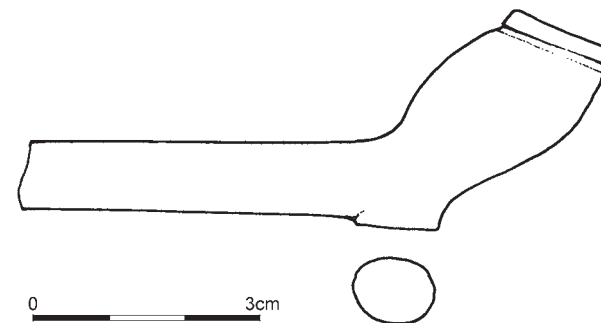


Figure 1: Clay pipe of c1640-1660 from Betchworth Church, Surrey
(drawn by the author).



An Unusual Decorated Pipe from Winsley, Wiltshire

by Marek Lewcun and Tracey Williams

In May 2012 small-scale excavations were undertaken in the garden of a house in Winsley, a small village in Wiltshire and three miles south-east of Bath. During the process an unusual pipe was discovered. The bowl is unfortunately incomplete, but depicts a naked male figure in a sitting position at the end of the handle of what appears to be a frying pan, of which the edge is beaded (Fig. 1). The figure is holding a large pot or cauldron-like object in front of it, its arms grasping the middle and its legs holding the base with crossed feet wrapped around at the front. Below the cauldron, flames are issuing from the pan, and there are traces of red paint amongst them.

Although the head, which protruded above the bowl, is missing, traces of a flowing beard can be seen resting on what remains of the rim. A very short stub of stem, which although chipped appears to be its complete length, protrudes from the handle of the



Figure 1: The pipe fragment from Winsley.

pan, and presumably engaged with a longer amber or briar stem. The bore diameter of the stem is 2.3 mm (6/64"). There are no markings to suggest a maker, nor any digits to indicate a mould number. Due to the incompleteness of the pipe, it is impossible to say whether what it originally depicted was of pure invention or if it alluded to a mythical figure or one from historical literature.

Although it is possibly of foreign manufacture, enquiries both abroad and in Britain have so far failed to find a parallel for the Winsley pipe. If any members are aware of another such pipe having been found, or any details regarding its origins or maker, the authors would very much like to hear.



Spaull Matchbox

by Peter Hammond

This amazing find was acquired at a recent postcard fair (Fig. 1)! Few if any other clay pipe makers are known to have produced matchboxes bearing their own name, but as the firm of Elizabeth Spaull are known to have diversified to 'wholesale glass and bottle merchants and licensed victuallers' sundriesmen' then perhaps it is not too surprising that they produced items such as matches for the pub and tobacco trade.

Henry Spaull, pipe maker, a native of Norwich married Elizabeth Boud, of Thetford in Norfolk, at St. John Bethnal Green on 25 October 1854. The two then moved to Clarence Place in Westcott Street, Southwark, where Henry died in 1873 at the age of 40. Elizabeth continued the pipe making business, remaining in Southwark for the



Figure 1: Matchbox lid produced for E. Spaull & Co.

rest of her life. She was listed in her own right in directories at 31 Westcott Street from 1888 to 1898, then 154 Bermondsey Street to 1903, then 138 Bermondsey Street to 1906, and finally at 67 Grange Walk, Bermondsey, right through to 1943, and the firm continued long afterwards – both in the capacity of glass merchants and licensed victuallers' sundriesmen as referred to above, and also as wholesale china ware merchants. Tatman records that the pipe maker Alfred Sleep was part of the concern during from 1920 to 1926, and the manufacture of clay pipes appears to have ceased in 1943. The firm produced a wide variety of clays typically marked 'E.SPAULL 67 GRANGE WALK S.E' incuse along the stems, plus the stunning bear pipe that was registered on 19 November 1909 (Rd. No. 552852).

Elizabeth Spaull died in the September quarter of 1923 at the grand age of 88 years, and it is a great testimony to her enterprise that the firm continued under her name. The matchbox makes a great "go-with" to accompany the pipes made by this firm.

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Edward ‘Ned’ Sutton – the ‘Terrible Pipemaker of Gravesend’

By Susie White

From time to time you will come across a pipemaker who was also a publican, or a victualler, but how often do you come across a pipemaker who was a bare-knuckle fighter, and a champion at that? That is exactly what Edward (‘Ned’) Sutton of Gravesend, Kent was. Edward, son of the pipemaker Richard Sutton, was born in Gravesend, Kent, c1695. He was apprenticed to his father in 1709; the indenture was signed on 25 March 1709 and enrolled in the Court Records on 1 April 1709 (Boyden *in litt.* 25.5.15). We know very little else about him as a pipe maker other than that he had “worked, boy and man, for thirty years at his trade as a pipe maker” (Henning 1902, 8). There is a record of a baptism of a Frances Sutton on 16 December 1715 in Gravesend (IGI). The original entry notes “the supposed daughter of Edward Sutton” suggesting the child was born out of wedlock (Boydon *in litt.* 25.5.15). It is possible that this could be Edward’s daughter although the surname Sutton was not uncommon.

It would seem that it was his fighting prowess for which he was to be remembered, rather than his skills as a pipemaker. Despite his fame as a prize fighter and the fact that contemporary images survive for a number of his opponents, no images of Sutton himself are known to exist. What does survive are snippets of description from a contemporary account of his encounter with his most famous opponent, James Figg in 1727, published by Henning in 1902. We are told that he was “taller of the two” - Figg known to be 6 ft - but that there was “a wide disparity in their muscular development, Figg displaying enormous biceps” (Henning 1902, 9). It was also considered wise for the fighters to shave their heads, to avoid the chance of having their hair pulled, which was permitted under the rules. However for the 1727 encounter, Sutton didn’t shave his head!

The first recorded fight that is known for Sutton was took place on 14 April 1720 against Captain John Godfrey in Slough (Anon., n.d.). The last was in August 1736, just twelve months before his death, against the Irish fighter Francis Sherlock at the Bear-Garden, Hockley Hole (Anon. 1793).

In the late seventeenth and early eighteenth-centuries entertainment for the masses was generally produced by and in the local community, mainly revolving around the local taverns or in the form of festivals, carnivals or fairs. Boxing or wrestling was a sport that was popular in many regions and was something that could be practised during festivals or as part of everyday life. Indeed for many large festival events boxing or wrestling tournaments were a regular and important part of the festivities. In 1758 Borlase, writing about Cornwall, said “every parish has its annual feast, and at such time everyone will make a shift to entertain his friends.....on the Monday and Tuesday all business is suspended, and the young men assemble to hurl or wrestle”.

Although quite brutal and violent these boxing and wrestling matches were as much about the “show” as the actual fighting. Successful fighters would have been well known and respected in their community.

At the end of the seventeenth century London in particular was going through a vast economic change with people moving in to the city in the search of a “better” life. A large number of the workers in London enjoyed a much higher standard of living than their contemporaries in the rest of the country and improved wages meant disposable income for luxuries such as entertainment.

The Bear Gardens in London were one of the places people could go to spend this “spare” cash. As well as bear baiting, as the name suggests, it would be possible to watch other animal baiting including monkeys, bulls, leopards and lions. But as well as animals, you could also see men fighting. By the first quarter of the 1700s public attitudes towards these displays of animal cruelty were changing and the Bear Gardens fell from favour, but the fights between men, and even women, were as popular as ever and moved to “amphitheatres”. The first such amphitheatre was opened in 1724 by James Figg who went on to become not only one of the most celebrated fighters of his day, but also tutored other fighters. He styled himself a “master of the noble science of defence”. An entrance fee in the region of 2s 6d (about a day’s wages) was charged to see these fights, which were referred to as tryals.

Like Figg, and Edward Sutton, our pipemaker from Gravesend, many of the men who practiced this “science of defence” would have had day jobs. Their ‘everyday’ income being supplemented by their fighting, either from the aristocratic stakes placed on the fights, or from a collection taken from the audience at the end of the show.

In November 1727 a tryal between Edward Sutton and a James Hughes from Ireland resulted in wagers of between £200-£300 being laid (between £17,000 and £25,000 today). It was noted at the time that several Irish gentlemen had come over from Ireland specially and that they had “laid great sums of money with some English persons of distinction”. The nature of these “great sums” can be seen in 1750 when the Duke of Cumberland placed a bet of £10,000 - around £850,000 today - on John Broughton to win against Jack Slack (Litherland 2014). He lost!

The newspapers of the day thrived on the thrill and excitement generated by these fights. Colour, costume, music and dance were all part and parcel of the “show”, with parades through the streets prior to the fight to evoke that real “festival” atmosphere. Advertisements appeared in the newspapers at least once and sometimes two or three times a week for the same fight. During the course of the early eighteenth century these advertisements became increasingly “flowery” in their descriptions. Gone were the days when the advertisement would simply state that one fighter was meeting another at a set time and place; by the early 1720s each fighter was bragging about his own ability and the lack thereof of his opponent – hyping both themselves and the audience

up in much the same way as the big boxing and wrestling bouts of modern times do. In an advertisement from 1723 for the first meeting of Edward Sutton and James Figg, Sutton refers to himself as the “most celebrated master of that kind in Europe” (Fig. 1). And, in July 1730, when Sutton met Robert Carter from St. Dominica in the West Indies, Sutton describes himself as “Britannia’s pride and Europe’s glory”.

In an advertisement from May 1731 John Broughton, a waterman and lighterman from Hungerford, says of his opponent Thomas Allen, a pipemaker known as Thomas Pipes, that he wanted to show Allen to be “as brittle as the feeble instruments he deals in and as soft as the clay he tempers” (*Daily Journal*, Tuesday May 4, 1731: Issue 3222). This “hype” worked both ways. In September 1724 John Parkes from Coventry had clearly called Edward Sutton’s ability to defend himself into question, which resulted in Sutton publishing the response that if Parkes expected him to be “as easy to be wrought upon as tobacco pipe clay, he will find himself under a gross mistake” (*Daily Post*, 12 Sept. 1724: Issue 1549).

A T the Boarded House in Marybone-Fields,
 on Wednesday next, being the 10th Day of April, will be perform'd a Tryal of Skill by the following Masters.
 Whereas I EDWARD SUTTON, Pipe-maker, from Gravesend in the County of Kent, Master of the Noble Science of Defence, thinking my self to be the most celebrated Master of that Kind in Europe, hearing the famous Mr. James Figg, who is call'd the Oxfordshire Champion, has the Character to be the onliest Master in the World, do fairly invite him to meet me, and Exercise at the usual Weapons fought on the Stage, desiring no Favour from that Hero's Hands, and not questioning in the least but to give such Satisfaction, that has not been given for some Years past by that Champion.
 I JAMES FIGG, from Thame in Oxfordshire, Master of the said Science, will not fail to meet this celebrated Master, at the Place and Time appointed; and as to his Request for no Favour, I freely grant it, for I never did, nor will shew any to no Man living; and doubt not but I shall convince him of his own brave Opinion.
 N. B. The Doors will be open at Three, and the Masters mount at Six precisely.

Figure 1: Edward Sutton’s first challenge to James Figg (Daily Post, 8 April 1723).

These tryals were incredibly brutal and were more akin to martial arts since they included swordplay and the use of weapons – weapons that could potentially cause death or serious injury. Amongst the weapons listed were back swords, swords and daggers, swords and bucklers, quarter staff and cudgels, as well as bare fist-fights. It

would appear that each round had a different weapon. The winner was deemed to be the person who took “first blood”. Contemporary records show that these bouts could last anything from 16 minutes and up to as many as 36 rounds, fought over a number of hours!

Nor were these tryals the sole preserve of men. In 1725 an advertisement appeared *Daily Post* on 11 August where a challenge was issued from Edward Sutton “champion of Kent” and an “eminent female heroine, of that celebrated county” to the “famous” Mr Stokes and “his much admired consort”. In this particular tryal there were to be three bouts of each of the following weapons – back sword, sword and dagger, sword and buckler and quarter staff (*Daily Post*, 7 August 1725: Issue 1831)

In one of his works from 1725 the poet Henry Fielding asks “have you not heard of fighting females, who you would rather think to be males? Of Madame Sutton, Mrs. Stokes, who give confounded cuts and strokes?” (Fielding 1743, 107). Although we have no documentary evidence to prove he ever married, it is quite possible that Madam Sutton was Edwards’s wife – his “eminent female heroine”. Elizabeth Stokes appears to have been a formidable “prize fighter” as she appears in a number of newspaper advertisements in her own right. Both women are noted as being examples of a “genuine female gladiator, who fought at both boxing and quarterstaff in public bouts at London amphitheatres” (Hendriks and Parker 2013, 121).

From about 1725 most of the advertisements for the tryals took place in “Mr Figg’s New Amphitheatre” which joined his house in Oxford Road. In a tryal advertised in July 1728 Edward Sutton met Mr Stokes alone. Sutton is described as the “terrible pipe-maker from Gravesend” who was well known for his “abilities in the said science, having been grossly affronted by Mr Stokes (the pretend master)” (*Daily Journal*, 29 July 1728; Fig 2).

During these early years of the 1700s two things were beginning to evolve and develop – national media and what is sometimes referred to as “commodity culture”. The national media very quickly realised that advertisements in their papers could quickly spread across the country building on the hype and excitement of these tryals. In many cases national pride was at stake as fighters such as Sutton were pitched against not just county champions but also champions from Scotland and Ireland, and even abroad. In September 1732 he was pitted against William King, known as the “Black King of Morocco, lately arrived from the Kingdom of Spain”. Media coverage, just as today, brought in the crowds and that meant money. But this also generated a “commodity culture” – the crowds wanted food and drink the keep them happy during these often lengthy tryals (Litherland 2014). They also wanted keep sakes. These fighters were the big celebrities of their day and what people wanted where commodities that carried their hero’s image (Fig 3).

Images of famous people of the day appear occasionally on pipes from the 1740s onwards and, for the most part, these are political figures such as Admiral Vernon (Fig. 4) and even the Duke of Cumberland – he of the £10,000 wager - to commemorate the battle of Culloden (Fig. 5). Prize fighters, boxers and wrestlers, however, do not

*At Mr. STOKES'S AMPHITHEATRE,
In Islington Road, this present Monday, being the
29th of July, will be perform'd a compleat
Trial of Skill by the following Masters.*

WHEREAS I Edward Sutton, the terrible Pipe-Maker from Gravesend, Master of the Noble Science of Defence, well known for my Abilities in the said Science, having been grossly affronted by Mr. Stokes, (the pretended Master) in publishing me several times in the News Papers, and in his Advertisements, proposing to fight me for 20 l. knowing that I was not in London; therefore I dare the said Mr. Stokes to meet me at his Seat of Valour, and fight me for the said Sum of 20 l. and am of Opinion, that I shall let him know one Battle fought with me, will be more Terror to him than all his fifteen he has fought this Season, desiring sharp Swords, and a clear Stage, and he shall receive no Favour from my keen Weapon.

Edward Sutton.

I James Stokes, Citizen of London, Master of the said Science, am glad that this Gravesend Hector resents my advertising him; and as for his threatening me with great Severity, I fear not; but I will not fail meeting him for the above-said Sum, and will endeavour to break his Pipes into Stoppers, and to satisfy the Gentlemen, which was always the Care of their Humble Servant,

James Stokes.

Note, There will be a Door on Purpose for the Reception of Gentlemen, where Coaches may drive up to it.

N. B. Attendance will be given at Four, and the Masters mount at Six precisely. There will be the usual Diversion of Cudgel-playing.

Figure 2: Edward Sutton, described as the “terrible pipemaker” against James Stokes in 1728 (Daily Journal, 29 July 1728).



Figure 3: Pamphlet for James Figg, believed to have been designed by William Hogarth (Anon. 2013).

appear on pipes until the early nineteenth century, for example Polkinhorn and Cann around 1826-1827 (Fig. 6) or Sayers and Heenan in about 1860 (Fig. 7).

But to get back to our pipe maker – Edward Sutton – one of his most famous tryals was against James Figg. The pair met at least three times, the first in 1723, and despite being portrayed in the media of the day as being arch rivals, they appear to have built up a very successful working relationship. For the aficionados of the “fight” world Figg vs Sutton was the Mohamed Ali vs Joe Frazier of its day! The first time

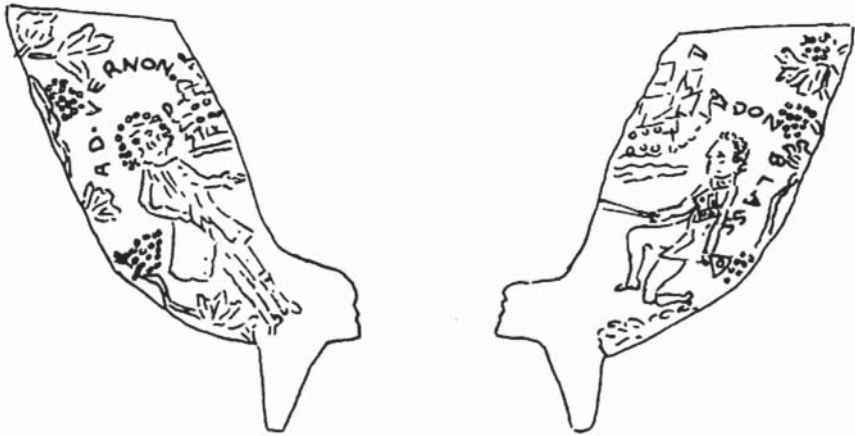


Figure 4: Admiral Vernon bowl c1741 (after Le Cheminant 1981, 88, Fig. 1).



Figure 5: Contemporary pipe commemorating the battle of Culloden in 1745. On the smokers left is a depiction of the Duke of Cumberland and the lettering I VICTORY GAIN. On the smokers right is a depiction of a Scot and the lettering I BUT DISTURB (Higgins Collection 26608.2).

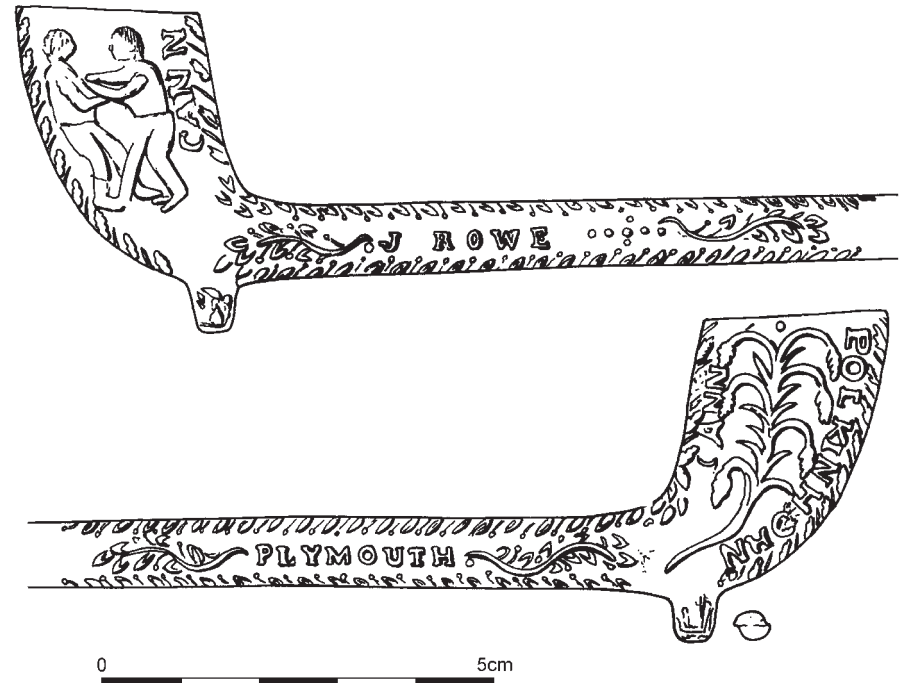


Figure 6: Pipe produced by J. Rowe of Plymouth to commemorate the fight between the wrestlers James Polkinhorn, of Cornwall and Abraham Cann, of Devon around 1826-1827 (after Higgins 2003, 88, Fig. 19.52).

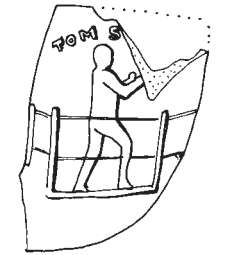


Figure 7: Pipe produced to commemorate the fight between the boxers Tom Sayers and John C Heenan on 17 April 1860 - the world's first international boxing championship (after Davey and White 2010, 238 Fig. 101.42).



the two met Figg lost – his first loss in over 100 fights – so he quickly arranged a rematch. This rematch was to be the most famous of the Sutton and Figg contests and took place on the 6 June 1727. The bout certainly generated a lot of interest with a number of important people amongst the audience, including the prime minister, Sir Robert Walpole and the poet John Byrom. Byrom wrote about the contest in his poem *Upon a Trial of Skill, a poem about James Figg*, which was published in *The London Journal* on 27 May 1727.

Long was the great Figg, by the prize-fighting swains,
Sole monarch acknowledged of Mary-bone plains,
To the towns, far and near, did his valour extend,
And swam down the river from Thame to Gravesend;
Where lived Mr. Sutton, pipe-maker by trade,
Who hearing that Figg was thought such a stout blade,
Resolved to put in for a share of his fame,
And so sent to challenge the champion of Thame.

With alternate advantage two rubbers had past,
When they fought out the rubbers on Wednesday last;
To see such a contest the house was so full,
There hardly was room left to thrust in your skull.
With a prelude of cudgells we first were saluted,
And two or three shoulders most handsomely fluted,
Till weary at last with inferior disasters,
All the company cry'd, come the masters, the masters.

Whereupon the bold Sutton first mounted the stage,
Made his honors as usual, and yearn'd to engage;
Then Figg, with a visage so fierce, yet sedate,
Came and entered the lists, with his fresh-shaven pate;
Their arms were encircled with armigers too,
With a red ribbon Sutton's, and Figg's with a blue;
Thus adorned the two heroes, betwixt shoulder and elbow,
Shook hands, and to't, and the word it was bilboe.

Sure such a concern, in the eyes of spectators,
Was never yet seen in our amphitheatres;
Our commons and peers, from their several places,
To half an inch distance all pointed their faces;
While the rays of old Phoebus, that shot-thro' the sky-light,
Seemed to make on the stage a new kind of twilight;
And the gods without doubt, if one could but have seen'em,
Were peeping there through, to do justice between 'em.

Figg struck the first stroke, and with a vast fury,
That lie broke his huge weapon in twain I assure you;
And if his brave rival this blow had not warded,
His head from his shoulders had been quite discarded.
Figg armed him again, and they took t'other tilt,
And then Sutton's blade ran away from its hilt;
The weapons were frightened, but as for the men,
In truth they ne'er-minded, but at it again.

Such a force in their blows, you'd have thought it a wonder
Every stroke they received did not cleave 'em asunder,
Yet so great was their courage, so equal their skill,
That they both seemed as safe as a thief in a mill;
While in doubtful attention Dame Victory stood,
And which side to take could not tell for her blood,
But remained like the ass 'twixt the bundles of hay,
Without ever stirring an inch either way.

Till Jove to the Gods signified his intention,
In a speech that he made, too tedious to mention;
But the upshot on't was, that at that very bout,
From a wound in Figg's side the hot blood spouted out;
Her ladyship then seemed to think the case plain,
But Figg stepping forth, with a sullen disdain
Shew'd the gash, and appealed to the company round,
If his own broken sword had not given the wound.

That bruises and wounds a man's spirit should touch,
With danger so little, with honor so much!
Well, they both took a drain, and returned to the battle,
And with a fresh fury they made their swords rattle;
While Sutton's right arm was observed to bleed,
By a touch from his rival, so Jove had decreed;
Just enough for to; show that his blood was not icor,
But made up, like Figg's, of the common red liquor.

Again they both rush'd with as equal a fire on,
Till the company, cried, hold enough of cold iron,
To the quarter-staff now lads. So first having dram'd it,
They took to their wood, and i' faith never sham'd it.
The first bout they had was so fair and so handsome,
That to make a fair bargain, was worth a king's ransom

And Sutton such bangs on his neighbour imparted,
Would have made any fibres, but Figg's, to have smarted.

Then after that bout they went on to another,
But the matter must end on some fashion or other;
So Jove told the gods he had made a decree,
That Figg should hit Sutton a stroke on the knee.
Tho' Sutton, disabled as soon as he hit him,
Would still have fought on, but Jove would not permit him;
'Twas his fate, not his fault, that constrain'd him to yield,
And thus the great Figg became lord of the field.

The 1727 bout began with back swords. The first thirty minutes were fairly uneventful but Sutton went on the attack, which caused Figg to cut himself with his own sword. However, as this was considered self-inflicted it did not count as a win and so the fight continued. It wasn't until the sixth round when Figg cut Sutton's shoulder that he was granted the first victory.

After a short thirty-minute interval, the fist fight began. The stages where these bouts took place did not have ropes, as they did in later boxing or wrestling rings, and at one point Sutton managed to knock Figg clean off the stage and into the audience. Figg finally managed to beat Sutton in to Submission.

The final bout involved the use of cudgels and during this part of their encounter Figg managed to break Sutton's knee.

Edward Sutton's final tryal to be reported on in the papers was to take place on 15 October 1735 at "His Majesty's Bear-Garden in Hockley-in-the-Hole" and was billed as a "great performanceby the two greatest masters of this present age". Sutton's opponent was Mr Johnson, the Yorkshire Champion. This was to be Edward's final performance because he was planning to make a "tour of Dublin, to try the best masters there" (Fig. 8).

There are no known records of Sutton's tour in Dublin. There are details of at least one further tryal in August 1736 against an Irish fighter, Francis Sherlock at the Bear Garden, Hockley-Hole, but nothing after that.

The final reference to Edward Sutton comes from the notice in the *London Evening Post* date 22 October 1737, which records his death at his home in Gravesend on the 19 October 1737. He was buried at St. Georges on 20 October (IGI). In the report of his death, the *London Evening Post* described him not as a pipemaker, but as a "famous prize-fighter".

At His Majesty's BEAR-GARDEN,

*In Hockley-in-the-Hole, To-morrow, being the 15th Instant,
a great Performante will be perform'd by the Two greatest
Masters of this present Age.*

W H E R E A S a Famous Battle was fought on Wednesday last by Mr. SUTTON, the famous Champion from Gravesend in the renowned County of Kent; and Mr. JOHNSON, the Yorkshire Champion: They fought nine Bouts at Single Sword, which pleased the Spectators then present, each of them receiving a Cut, and it could not be decided: Therefore, by the Desire of several worthy Gentlemen, and Lovers of this Noble Art, they are to exercise the same as they did before, nine Bouts at Single-Sword, with their Left Hands ty'd down to their Sides, and both being resolved to make it a decisive Battle, which is the best Master of that Noble Art, call'd DZEWENZ, which, at this Time, we call Ourselves Masters, undeniable to all Countries whatsoever. This is the last Battle that will be fought this Season, by Reason Mr. JOHNSON will not appear on the publick Stage any more; and Mr. SUTTON is going to make a Tour to Dublin, to try the best Masters there.

Those Gentlemen that will honour us with their Company, shall be sure of seeing a severe Battle. Yours

Figure 8: Final tryal between Edward Sutton and Mr. Johnson, Yorkshire champion, 1735 (London Daily Post and General Advertiser 14 October 1735).

Although it has not been possible to locate any pipes that can be attributed to Sutton, it is known that he worked in the family pipemaking business from 1709 onwards. Descriptions of him as a pipemaker in the contemporary papers suggest that he carried on pipemaking while at the same time earning considerable sums of money from his prize fighting. His career as a fighter can be traced for almost twenty years of his life between 1720 and his death in 1737, during which time at least 225 'tryals' are recorded (Everitt 1985, 182). A tantalising piece of evidence from the Old Bailey records for April 1736 refers to the searching of "Sutton's, the prize-fighter's house at Islington" in relation to some linen that had been stolen by a Daniel Malden and whose wife was staying at Sutton's house (Anon., 1736). This evidence suggests two things; first he had made sufficient money to have a house in Islington, and second that he may have been mixing with some slightly more "unsavoury" characters.

It is his celebrity fame that lifts him from the obscurity of being just another eighteenth-

century pipemaker from Gravesend and shows how there may have been more than one facet to the lives of the pipemakers we study.

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A Group of Mid Eighteenth-Century Pipes from Deptford, London

by Heather Coleman

During the month of April 2015 I acquired a group of broken clay pipes from a house owner in Deptford, London. He had moved into a cottage at 23 Tanners Hill and had discovered the pipes in an old box with the address of the cottage written on the lid. The pipes were all covered in the same mud, some having long pieces of stem with fresh or old breaks - pieces joining to form near complete or approximately three-quarter length pipes in some cases. It is believed, although cannot be proven without full information, that they originate from the property, perhaps from an old cess-pit or well in the narrow rear garden and likely before a more recent extension was built before the new owner moved in. The property is believed by the owner to date from the early eighteenth century, as are other adjoining buildings, which would certainly tie in well with the date of the forms in this group. During the cleaning process a strong aroma of old treated timber was encountered which also confirms that the finds were likely from the premises since the row of houses there were of timber frame construction (in some cases reused ship timbers).

The pipes were carefully cleaned in several stages to remove mud and kill any bacteria that might remain within them, then stems were examined to see which pieces joined and pipes pieced together. The image in Figure 1 shows the entire group which have bowls and one section of complete stem with the bowl missing. There were a few other long pieces of stem including mouth tips (not shown) which did not join to any of the bowls and so clearly from this fact who ever originally recovered the pipes was selective about what was kept in the box. So it is likely that more material was either left buried or was taken away in another box not left with the property. This highlights the importance in recovery of material that all should be carefully collected and nothing should be ignored!

There were a total of 26 bowls, all having been smoked and upon examination of the group there appeared to be six types as detailed in Figure 2. Bore diameter on all

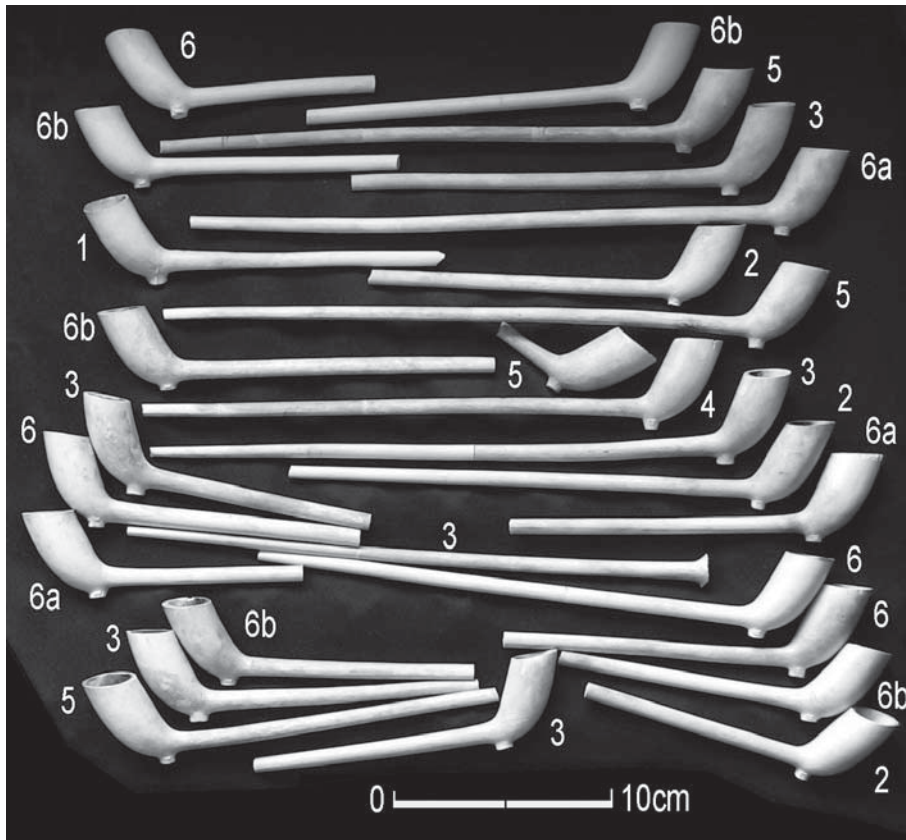


Figure 1: The group of pipes showing stem lengths and types.

pieces 1.5 mm (4/64"). Stem lengths given are after reconstruction of broken lengths as measured from the rear of the heel. A date range of 1710-1770 is applied to pipes of this form although all but Type 1 appear to be perhaps later eighteenth-century date.

Type 1: One piece. Plain bowl with what might be a letter I on the left side only. 1710-1750.

Type 2: Three pieces, the longest having 21 cm of remaining stem. Plain bowl with initials IL, c1740-1770.

Type 3: Five pieces, the longest having 26 cm of stem remaining which is close to being complete. Plain bowl with no initials, c1740-1760. Also one complete stem thought to be type 3 of 26.5 cm length.

Type 4: One piece having 23 cm of remaining stem. Plain bowl with initials IB, c1740-1770.

Type 5: Four pieces, the longest having 27 cm of remaining stem. Plain bowl with initials IB. Surface finish of bowls slightly rough compared with the similar Type 6 and the letters differ slightly, c1740-1770.

Type 6: 12 in total, the longest having 27 cm of remaining stem. Plain bowl with initials IB. Surfaces smoother than Type 5 and with neater initials c1740-1770. Upon closer inspection Type 6 pieces, although having near identical outer profile and initials, had three differing internal impressions at the bottom of the smoking chamber inside where the stopper used to form the pipe was scratched. Scratching the metal stopper is thought to have assisted in helping it to de-bond from the clay and break any vacuum as the stopper was withdrawn during manufacture. The differing marks could mean that Type 6 represents actually three different moulds since often pipe moulds had their own stopper, however, it could mean that a different stopper was used on different batches since it would work (the outer profile allowing for this). Of the total of twelve, four pieces have a rounded chamber base (6), three are flat with a cross mark (6a), and five are flat with a random criss-cross pattern (6b), as shown in Figure 2.

Clearly a number of the pipes have the same initials which would suggest the same maker and if it is so that the group was recovered from a pit then perhaps they were all products of the same close date range supplied by makers in the Deptford area.

The following is a simplified list of possible makers who were operating in London during the eighteenth century – list compiled from two references as noted at the end of this article. Perhaps the producers are among these names or more research will reveal a more suitable match in the future.

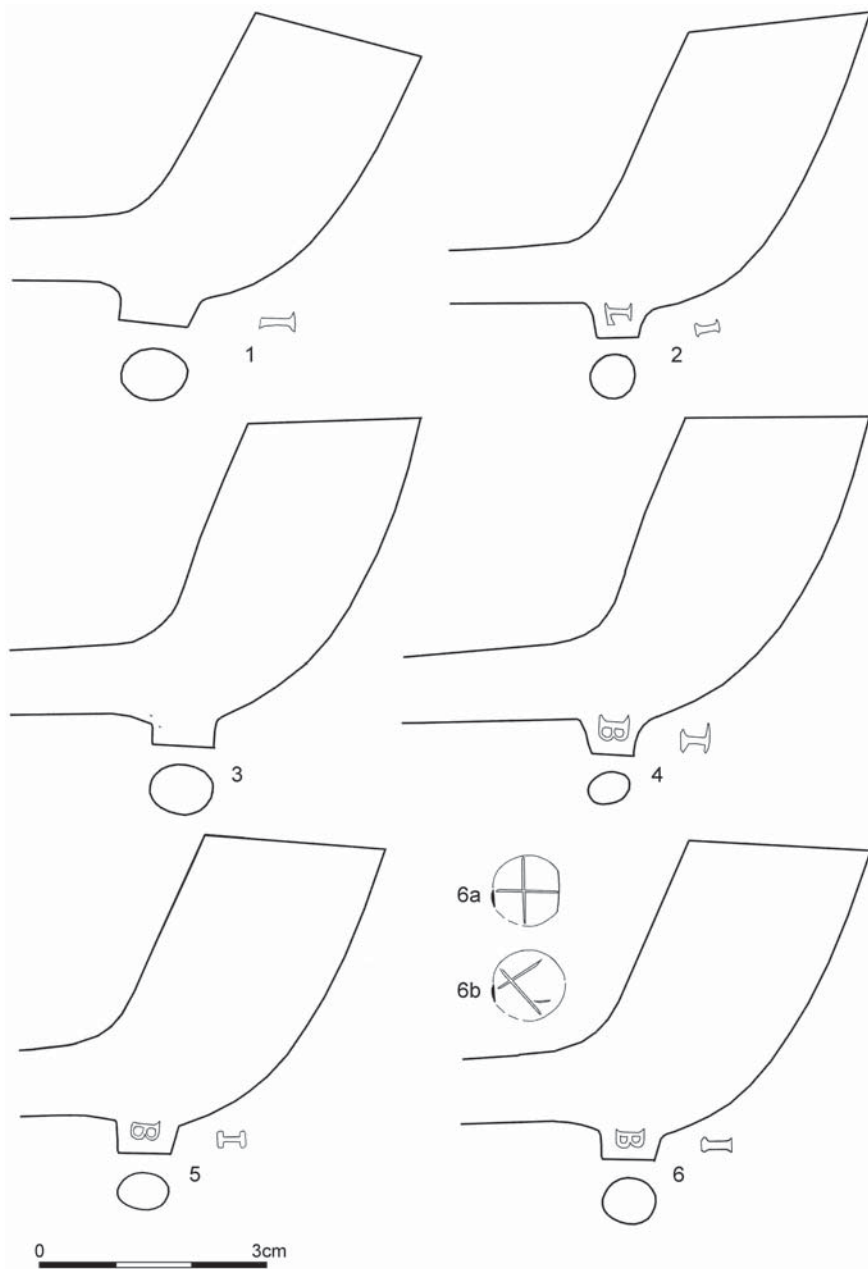


Figure 2: Pipe types identified from the 23 Tanners Hill, Deptford group (drawn by the author).

IB	John Baldwin.....	1722
IB	James Bryant.....	1716
IB	John Bryant.....	1723-32
IB	Joseph Burrill.....	1741
IB	J. Balme.....	1752
IB	John Frederick Bryant (1).....	1754
IB	John Booth.....	1760
IB	John Bean.....	1764
IB	James Ballard.....	1761
IB	John Frederick Bryant (2).....	1784
IB	Isaac Bickham.....	1781
IB	John Batchelor.....	1712
IB	John Botham.....	1715
IB	John Butler.....	1721
IB	John Baldwin.....	1722
IL	John Langley.....	1721-35
IL	James Landsdown.....	1784

In conclusion, many clay pipes are recovered in London, especially from the river Thames although far fewer from non-river sites because of limited access due to buildings. The group from Tanners Hill might be a cache which reveals styles by at least two makers as well as having near complete stems – this article should therefore assist researchers in the future in collating information on London pipe makers and in the Deptford area.

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David and Adolph Posener: Tobacco Pipe Manufacturers of London

by Peter Hammond

Throughout much of the second half of the nineteenth century two Prussian born entrepreneurs named David and Adolph Posener left their mark as major pipe manufacturers and merchants in London. The following is a history of their business followed by a discussion of various surviving clay pipes they produced.

Both David and Adolph Posener were born at Zerkow Posen in Prussia (now Poznan in Poland), David on 25 February 1834 and Adolph on 24 October 1836. So it might be assumed initially that they were brothers; however when David later married he stated that his father was a 'dealer' named Joseph Posener and when Adolph married he stated that his father was a 'gentleman' named Samuel Posener. So perhaps they were in fact cousins?

They both appear to have arrived in England during the 1850s as refugees (incoming passenger lists on www.ancestry.co.uk list an Adolph Posener from Poland arriving in Hull on 11 August 1854). Certainly David Posener must have been in London by 1856 for he was by then courting a Sarah Ann Palmer – seven years his junior – and they married at St Martin's in the Fields on 3 January 1857 when she must only have been 15 or 16.

David for one wasted no time in demonstrating his inventiveness either for in November 1858 he submitted a patent 'for means of preserving life and property in navigation' (Patent No. 2699), at which time his address was given as Windmill Street, Haymarket. Later evidence (see below) suggests that Adolph and David Posener commenced working in partnership within the tobacco trade in 1859.

By the time of the 1861 census they are indeed confirmed as working in partnership as tobacconists at 2 Rupert Street, Haymarket. As such they submitted a patent for the 'manufacture of India rubber and other tobacco pouches, or purses' in September 1862 (Patent No. 2606) when the address was again given as Rupert Street. At the time David and Sarah had three young children, while Adolph, still single, was living in the same household. Subsequent evidence discussed below reveals that they must have commenced making clay pipes later that same year or during 1862, though the existence of clay pipes marked 'POSENER & Co, GT WINDMILL ST' and 'POSENER & Co, 6 GT WINDMILL ST' (Fig. 1, No. 1) would suggest a slightly earlier date – or at least suggesting they had engaged another pipe maker on their behalf to place their stamps on them. One of these surviving pipes is made of black clay.

David Posener & Co. are first listed in the London directories as tobacco pipe manufacturers during this same decade, being first listed at the Triangle in Hackney between 1863 and 1865, and then at 44 Mansell Street in Aldgate from 1866 to 1870. So they must have left Haymarket in 1862. All the directory entries stipulate that they also made pipes for export.

Already by the end of the 1860s the Poseners had gained a reputation for the quality of their pipes. The monthly *Tobacco Trade Review* issued during April 1869 reviewed their 'charcoal pipe' and even provided an illustration of it, the latter showing a dark-coloured bowl and part stem with a mounted mouthpiece. The *Review* commented that this pipe was:

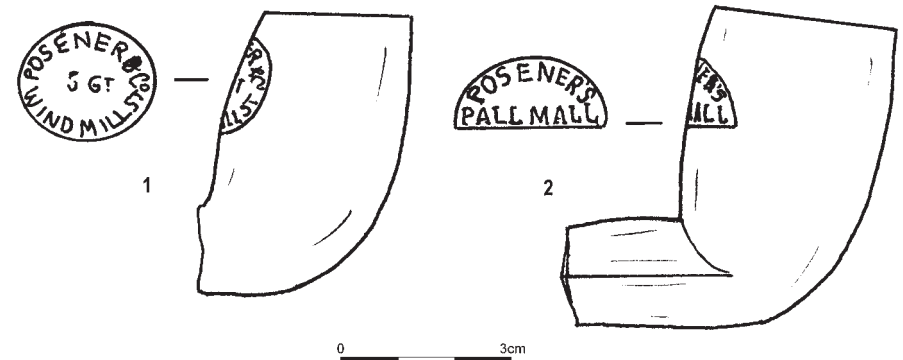


Figure 1: 1. Pipe marked with the Windmill Street address c1860; 2. A Pall Mall example c1870 (drawn by the author).

a great improvement on the charcoal bowls used with wooden stems, being mounted with a well-finished German silver plated rim and ferrule, the mouthpiece being of bone, ivory, or amber. They are made in the two favourite shapes, and are therefore likely to stimulate the already large demand. Altogether the pipe is well designed and well finished, and the terms which they are sold to the trade are such as to allow the retailer a very fair profit. The selling price of those mounted in German silver and bone is sixpence each, or in a neat spring case one and sixpence. We understand that the sale of them in London has already been very considerable. Of course we need not explain to our readers that, to the smoker, the chief advantage which any charcoal pipe possesses is its power to absorb the essential oil of tobacco. When a pipe becomes fully charged with this, it can easily be burned out without spoiling the pipe.

Glowing praise indeed!

In May 1869 David and Adolph Posener jointly submitted a further patent from their Mansell Street address, this time for 'improvements in pipes for smoking tobacco' (Patent No. 1403), comprising a plug made of porous or absorbent material within base of bowl.

In June the same year the *Review* ran a feature on English clay pipes when they stated that:

until about fifteen years ago English manufacturers devoted themselves entirely to the manufacture of long clays, leaving the business in short and fancy clays solely to the French manufacturers. Since, however, the English makers have devoted their attention to this branch. French pipes have had to contend with

some strong rivalry. We believe the first makers who turned their attention to the manufacture of English [short] clays were the late Mr. Milo, and Messrs. Posener & Co., whose names in connection with the pipe trade of this country have become almost household words. After this, Messrs. Posener & Co. invented and brought out their meerschaum-washed clays, being clay pipes of the best manufacture specially prepared, and coated with a solution which caused the pipe when smoked for a short time to appear like a finely-coloured meerschaum. The demand for these clays at the time was very extensive, and although not so great now as when they were first brought out, the sale is still large. The English manufacture advanced with rapid strides, and from cheap clay pipes people got to appreciate expensive ones, and they are now made and sold extensively in cases like meerschaum pipes, with plated and real silver mounts, and with goose bone, ivory, and amber mouthpieces. A great variety of these expensive goods is manufactured by Messrs. Posener & Co. Clays, with goose bone stems, are just now largely in favour, the goose bone forming such an excellent mouthpiece, and cooling the smoke before it passes into the mouth. They are made in about eight different shapes. We shall be pleased to see the English clay pipe trade continue to increase, as any branch of industry which gives employment to English workmen is, we think, more deserving of support than the importation of French and German goods.

They then went on to list the eight specimens provided by Messrs. Posener & Co., giving wholesale and retail prices for clay pipes listed as follows:

Title	Wholesale price	Retail price [each]	In cases whole-sale	In cases retail [each]
Goose bone clay	12s per gross	2d	8s 6d per dozen	1s and 1s 3d
Mounted	24s per gross	4d	10s 6d per dozen	1s 6d
Silver mounted, in cases	17s per dozen	2s 6d	17s per dozen	2s 6d
Quill end	10s 6d per gross	2d	8s per dozen	1s
Prepared	6s per gross	1d	8s per dozen	1s
Patent washed	12s per gross	2d	8s per dozen	1s
Unprepared	3s per gross	½ d	[blank]	[blank]
Unprepared, washed	4s 6d per gross	1d	[blank]	[blank]

As can be seen all of them were sold by the dozen or gross, most having the option to be with cases except for the cheaper unprepared clays, the most expensive, not surprisingly, being the silver mounted pipes in cases at 17s per dozen which retailed at 2s 6d each. The *Review* concluded by saying: 'We need scarcely add that they are all excellent in finish, and unique in form, and quite good enough to compete successfully with the best foreign goods ever introduced'.

So, according to the editors of the *Tobacco Trade Review*, Messrs. Posener were attributed with introducing the so-called meerschaum-washed clays, which were soon to become synonymous with the famous London pipe maker Charles Crop. It is clear too, by this time, that David Posener & Co. were regularly forwarding samples of their pipes to the proprietors of the *Tobacco Trade Review* and were therefore receiving plenty of coverage regarding their latest innovations – a good move of course for marketing purposes. Other pipe makers who soon did likewise were the well-known London pipe manufacturers William Thomas Blake and Charles Crop, along with Samuel McLardy of Manchester, and William White & Son of Glasgow.

During 1870 David Posener & Co., then at their address of 44 and 44½ Mansell Street, were also publishing splendid advertisements in the *Tobacco Trade Review* announcing that their celebrated pipes were made of the best prepared clay in all of the newest designs – patent washed with a choice of prepared goose-bone, goose-quill, mounted, and silver mounted, in and out of cases (Fig. 2). In March of that same year the 'Pall Mall' pipe was also featured – the illustration published at the time showing a spurless plain pipe with a milled bowl and a diamond-shaped stem with goose-bone mouthpiece. Surviving examples of these pipes match this description, the bowls bearing a semi-circular stamp within which are the words 'POSENER'S PALL MALL.' (Fig. 1, No. 2). It was described as:

a neat silver-mounted clay pipe, lately brought out and manufactured by Messrs. Posener & Co., of Mansell Street. It possesses no novelty in construction, but is of attractive appearance, and has the advantage of being cooler and less liable to corrode than many other ordinary pipes. The facility with which it may be cleaned, by simply removing the goose bone stem is another recommendation and the popularity it has obtained in London since its appearance speaks well of its general appreciation.

POSENER'S CELEBRATED PIPES,
Made of the best prepared Clay, in all the Newest Designs.
 PATENT WASHED, PREPARED GOOSE BONE, GOOSE QUILL, MOUNTED,
 AND SILVER MOUNTED, IN AND OUT OF CASES.

For Prices, refer to "Tobacco Trade Review" of June 10, or on application to the Manufacturers,
D. POSENER & CO.,
 Pipe Manufacturers, and Importers of Tobacconists' Fancy Goods,
44 & 44½, MANSELL STREET, MINORIES, LONDON, E.C.

Figure 2: Advert published in *Tobacco Trade Review*, February 1870.

It must have been later in 1870 that the house numbers within Mansell Street were changed – a common practice at the time when many roads were changed to odds and evens. Henceforth their address became 61 Mansell Street. Adolph Posener was stated as being of this address when he married 22-year-old Amelia Lyons of East Stonehouse in Devon, the marriage taking place in her home parish on 19 October. It is not known how they met, unless it was while sourcing pipe clay perhaps? At that time Adolph described himself as a merchant, and he is again listed as such at the time of the 1871 census when they were lodging at 3 Euston Square in St Pancras.

The firm of David Posener & Co. continued to trade from 61 Mansell Street until 1877, David being listed at this address in the 1871 census as a pipe manufacturer with his wife and then eight children, along with a general servant and a nurse. Meanwhile in February of that year the *Tobacco Trade Review* had featured their ‘Guard pipe’ in which:

the bowl and stem, billiard shaped, are of clay, well adapted for colouring, mounted with electro-plated band and lid which for out-door smoking renders the new Guard Pipe preferable to many others, especially in windy weather. The mouthpiece is of bone.

Meanwhile on 12 June 1871 both David and Adolph Posener applied for Naturalisation Certificates with both being aliens to Britain, a requirement by law, both records being officially registered on 30 June. It is these documents that prove their dates and places of birth. David Posener also stated that he was then 37, a pipe manufacturer, and had lived at 61 Mansell Street for over five years. This proves therefore that it was simply the house numbers that had been changed the year previously for him to be in the same house. He also stated that he was married with eight children at that time – named as Edward (14), Rosina (13), Fabian (10), Bertha (7), Paulina (6), Louis (4), Miriam (2), and Samuel (8 months) – all corresponding with the names recorded in the 1871 census. Adolph meanwhile was then 34, also a pipe manufacturer, and married but with no children, and stated that he had lived at 2 St George’s Square in Regents Park for over five years (61 Mansell Street was crossed out). So was his stay in the lodging house in Euston Square just two months earlier a temporary one? The joint witnesses, who had all known both David and Adolph Posener over five years, were James Scott Sequin of 34 Leman Street, surgeon; Henry Lewis Harris, Mansell Street, packing case manufacturer; Andrew Tapper Lovey, 45 Mansell Street, wine merchant, and William Jarvis, 114 Roman Road, North Bow, gent.

In December 1872 the firm were proudly advertising their ‘Patent Clays’ in the *Tobacco Trade Review* – no doubt referring to their patent of 1869 – and announced that they ‘colour equal to a meerschaum’. Similar adverts were published during 1873 with the added comment that ‘Prizes ranging from £1 to £10 have been awarded to smokers of these Pipes’, and also adding that they were ‘Manufacturers and importers of BRIAR

and MEERSCHAUM PIPES and TOBBAONISTS’ FANCY GOODS, Wholesale and for Exportation’ (Fig. 3).

**POSENER'S
PATENT CLAYS**

COLOUR EQUAL TO MEERSCHAUM,
and Prizes ranging from £1 to £10 have been awarded to smokers of these
Pipes. For Prices apply to

D. POSENER & CO.,
61, Mansell-street. Minories, London,
Manufacturers and Importers of BRIAR and MEERSCHAUM PIPES and
TOBACCONISTS’ FANCY GOODS, Wholesale and for Exportation.

Figure 3: Advert published in Tobacco Trade Review, November 1873.

Presumably because of the need to expand it was in 1877 that David and Adolph Posener decided to divide their business concerns into separate premises, Adolph continuing to trade from the premises at 61 Mansell Street where he is then listed as Adolph Posener & Co. in directories from 1878 right through to 1915 (plus at 61½ Mansell Street from 1886 onwards). David moved to new premises at 15 Commercial Road East, proudly announcing in adverts published in November 1877 that the firm had been ‘established 25 years’ and that they were ‘Patentees, Export Clay Pipe Manufacturers, Original Inventors of the Patent Meerschaum-washed Colouring Clays’ and repeating that they were ‘Manufacturers and Importers of all kinds of

NEW PREMISES.

DAVID POSENER & CO., 15, Commercial Road East, City End, London, E.
(ESTABLISHED 25 YEARS.)

Patentees, Export Clay Pipe Manufacturers, Original Inventors of the Patent Meerschaum-washed Colouring
Clays, Manufacturers and Importers of all kinds of Tobacconists’ Fancy Goods.

Meerschaum Pipes, Meerschaum Bowls, Meerschaum Cigar Tubes, Meerschaum Cigarette Tubes, Briar Pipes with Amber, Briar Pipes with Horn,	Briar Pipes with Ivory, Clay Pipes, Cigar Cases, Cigarette Cases, Fusée Cases, Fouches,	DEPARTMENTS. Snuff Boxes, Cherry and other Stems, Mounts, Amber Mouthpieces, Cachoux, Cherry Pipes,
		Rustic Pipes, Pipe Cases, Imitation Pipes, Silver and German Silver Bands, Cigarette Books, &c. &c. &c.

The New Premises are of easy access from the City by rail or omnibus, and within one minute’s walk from the Aldgate Station of the Underground Railway. Country Buyers are invited to call when in town, and inspect the stock, which will be found one of the finest and most varied in London.

Observe the New Address—15, Commercial Road East, London, E.

Figure 4: Advert published in Tobacco Trade Review, November 1877.

Tobacconists' fancy goods' (Fig. 4). A whole range of associated commodities are then listed and they conclude by saying that *'the new premises are of easy access from the City by rail or omnibus, and within one minute's walk from the Aldgate Station on the Underground Railway. Country buyers are invited to call when in town, and inspect the stock, which will be found one of the finest and most varied in London.'* David Posener & Co. then continue to be listed at the Commercial Road address to 1881. The fact that the business had been established for '25 years' proves again that they had been in operation as pipe makers since at least 1862.

It is clear, however, that despite operating from separate premises both Adolph and David continued to work together, for on 30 March 1876, 'David Posener, on behalf of himself and his partner Adolph, trading as D. Posener & Co.' at 61 Mansell Street officially registered three trade marks in order to prevent fraudulent use of the same. The first one, consisting of a semi-circle containing the caption 'SMOKE POSENER'S PIPES, MANUFACTORY, LONDON', had previously been in use for fifteen years prior to 25 March 1876 (this is likely to be the date they submitted their registrations for approval), thus giving a start year of 1861 (Fig. 5, No. 1). This provides proof therefore that they had commenced making clay pipes by at least that year or, as suggested above, 1862 at the latest. Though no pipes are known to the author bearing this exact inscription there are similar ones bearing semi-circular marks, some as already referred to, others being marked 'POSENER'S PIPE LONDON.' One of the latter is even marked 'A. POSENER/LONDON' in relief along its stem, the letters extending from the base of the bowl itself.



Figure 5: Trade marks registered by the Poseners in March 1876.

The second trademark, comprising the initials 'ADP' (Adolph and David Posener) in a small oval, had been in use for over two years i.e. from at least 1874 (Fig. 5, No. 2). Clay pipes are certainly known bearing this mark. The third trademark, an oblong containing the initials 'RINK' with the outer letters separated had not been in use prior to this date (Fig. 5, No. 3). The significance of the latter initials is still unknown. However the fact that the Poseners were very quick off the mark in officially registering trademarks again proves their eagerness to be at the forefront of the trade. No examples of the latter mark on clay pipes are known to the author, though other surviving pipes are marked 'A. POSENER LONDON' and 'DAVID POSENER LONDON', again mainly as semi-circular stamps.

In May 1877 the *Tobacco Trade Review* announced that Messrs Adolph Posener of 61 Mansell Street had brought out the 'Elcho' Pipe, in which

the bowl and stem are made of clay, with amber mouthpiece and silver ferrule, and it is, we believe, the first of the kind introduced. To all lovers of a clay, the innovation of amber and silver in their favourite pipe will, we are sure, be very welcome, and will no doubt ensure it a large sale. Should the clay get broken, it can be replaced at the cost of one penny.

Then in November of the same year the 'Doctor' Pipe' was announced in the *Review* where:

the novelty of the pipe seems to be that the smoke is drawn through a hole at the top of the pipe instead of at the bottom. A screw apparatus is inserted at the bottom of the bowl, so that when the tobacco is burnt too low, and the smoke cannot freely be drawn through the orifice at the top, the screw elevates the unconsumed tobacco, and thus the pipe may be comfortably smoked out.

And in January 1878 while reviewing the tobacco trade of 1877 the same journal stated that *one of the principal novelties of last year was the 'Elcho' Pipe, which was one of the first attempts to mount a clay pipe well, and fit it to a good mouthpiece.*

Meanwhile in July 1879 it was announced that David Posener & Co.'s latest novelties in pipes were the 'London Gem' clay pipes, advertised at a penny each and the 'Cypress Meerschaum.'

On 30 March 1881 Adolph Posener & Co. had a further trademark registered for use with 'tobacco pipes and tubes for cigars and cigarettes.' This comprised the motif 'REFORM', each letter being contained within a diamond-shaped surround and all linked together. This mark had not previously been in use. Just four days later when the census was held Adolph Posener was recorded as an 'importer of fancy goods' residing at 27 Adelaide Road in Hampstead, with his wife 'Amy' and seven children, plus mother in law and three indoor servants – again testimony to the prosperity of the business at that time. Meanwhile David Posener was actually away at the time of the census (so far not traced) though his wife Sarah and eight children were residing at 15 Commercial Road, along with a nurse and one servant.

That same year, however, David Posener must have got into financial difficulties for the liquidation of his business was reported that August. The short-lived monthly journal 'Tobacco' recorded that he had debts of £5,000, the assets consisting of stock and plant valued at £500 and book debts valued at £2,000. Many creditors are listed, including Benjamin Jacobs, a known pipe manufacturer operating at 11 Clark Street off Commercial Road East, who is listed in directories at that address from 1874 to 1885 (though living at 139 Stepney Green in the 1881 census). He was owed just over

£151. Perhaps he made clay pipes for the Poseners? There were also many foreign names amongst the creditors too.

David Posener must have soon recovered from his financial difficulties and it seems one way he did this was by moving to different premises, for it was announced in the *Tobacco Trade Review* of September 1882 that he had moved to 332 City Road, where he continues to be listed in directories from 1883 through to 1894 (William Thomas Blake was operating from 175 City Road during much of this same period). Many examples of pipes are known that are marked 'DAVID POSENER CITY RD LONDON', both as semi-circular and oval stamps, some of them also being made of brown clay and some in dark grey clay (Fig. 6). While many surviving Posener pipes have plain bowls one example of the latter marked pipes has a bowl on the theme of puss in boots, while other Posener pipes are known that are shaped as hands holding the bowl or as shaking hands, plus thorn pipes, boots kicking footballs, and one shaped as a boot. Another is shaped as a well moulded horse's hoof and marked along its stem 'Oof Pipe' on one side and 'Rd. No. 104830' on the other (Fig. 7). Though not marked with the name Posener, this has now been traced as being registered by them. A claw pipe and a spurless pipe are also known that are marked 'A.P. & Co' (Fig. 8), while a plain pipe is known that is marked 'D.P. & Co.'

During 1883 Adolph Posener & Co. launched a new pipe called 'Bertie's Pipe', a 'neat small pipe', with a porous clay bowl and an amber or vulcanite stem. Presumably 'Bertie' was named after the Prince of Wales; maybe he had been presented with one? By September 1884 they must have produced yet another new design called the 'N' Oil Pipe' for this name was registered as a trademark on 1 October. This pipe was also featured in the *Tobacco Trade Review* in January 1885:

In external appearance its construction is of an ordinary billiard type, but the internal arrangements are cleverly designed to secure an easy draught of cool and pure smoke. A vulcanite push mouthpiece fits into the stem with a bone and ivory lining.

This pipe, which was correctly listed as 'registered', was then advertised in the following issue of *Tobacco Trade Review*, when it was described as being the 'coolest, cleanest and most economical pipe'. Then, in September 1887, their 'Army and Navy Pipe' was launched, which was duly discussed in the October issue of the *Tobacco Trade Review*:

among the special features of this pipe we may mention its absorbent qualities and lightness, it being only about half the weight of an ordinary clay pipe,

adding that it easily colours and that it came with an amber or vulcanite mouthpiece, and with the higher priced examples coming fitted with silver mounts.

In January 1888 Adolph Posener & Co. registered another trademark featuring a portrait of a bearded man and entitled 'Fritz', though because it referred to the ornamentation of the design it would have been more appropriate to enter it as a registered number instead, the purpose of which was to protect ornamental designs, rather than as a registered trademark. The significance of 'Fritz' is then revealed in April of the same year when 'Fritz' and 'Wm O'Brien' pipes were featured in the *Tobacco Trade Review*:

Messrs Adolph Posener & Co., Mansell Street E., manufacturers of the well-known "Army and Navy" clays, have just brought out the above two seasonable novelties. They are made in ordinary clay, and also in light "Mexican" clay, and are good models of the celebrities whose names they bear. Seeing that "Unser Fritz", the German Emperor, and Mr. William O'Brien of "Plan of Campaign" fame, are prominently before the public, Messrs. Posener's new goods should meet with a ready sale.

It is perhaps no surprise, having Prussian origins, that the Poseners should choose the German Emperor as a subject. In fact, producing this pipe when they did was very timely for the long-lived German Emperor and King of Prussia, William I, actually died in Berlin on 9 March 1888. His son William II then succeeded him as emperor and king on 15 June the same year. William O'Brien meanwhile was an Irish politician who had entered Parliament in 1885 and was repeatedly imprisoned for activities in

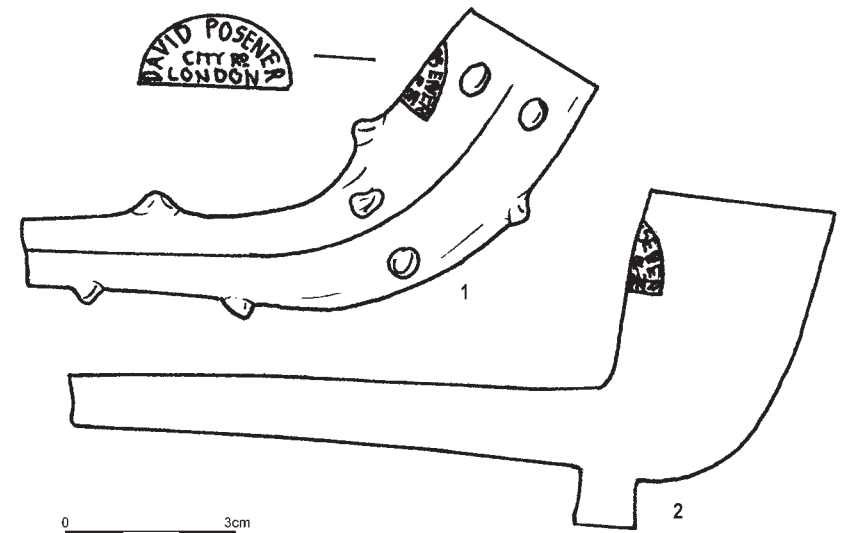


Figure 6: Pipes marked David Posener 1882-1894 (drawn by the author).

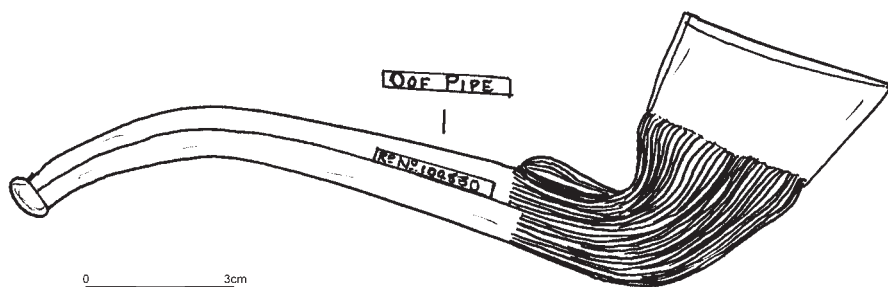


Figure 7: 'Oof Pipe' made by the Poseners (drawn by the author).

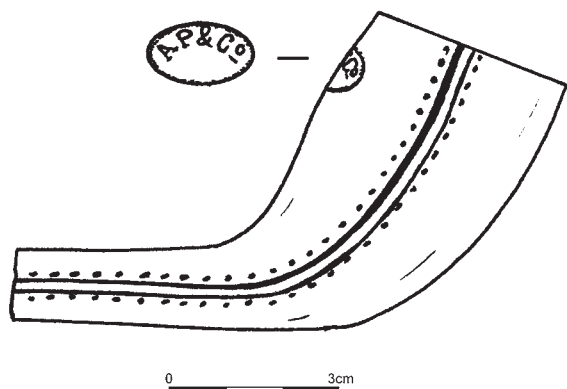


Figure 8: Pipe marked Adolph Posener & Co., 1878 -1915 (drawn by the author).

connection with the land campaign. Could this connection be anything to do with the extremely popular 'O'BRIEN MAYO ST DUBLIN' pipes?

Some interesting references to the Poseners are then included in some reminiscences written by 'an old Fogey' that were published within the *Tobacco Trade Review* during this same period:

If I am rightly informed, Mr David Posener was a refugee. I know he had a little shop in Rupert Street or Windmill Street, Haymarket, and he discovered or invented a process by which English clay pipes could be polished and coated or enamelled, greatly to the improvement of their appearance; and that English clay pipes so polished and coated, when smoked, coloured quickly and well.

He commenced preparing them on a small scale, styled them meerschaum-washed pipes, and they took immensely: the public rushed at them, the trade clamoured for them, and Posener could not turn them out fast enough to meet the demand. Other people set to work making imitations of them – and clumsy enough some of the imitations were. Posener kept the secret of the process to himself as long as he could, but it leaked out. The retail price was 6d. each at first, and 1d. at last, and then they went out of fashion – not quite out of use, for I saw a boy smoking one last week; but as a fashion they are dead and gone. No one ever made or finished them so well as the Poseners did, but even they could not continue to bestow the care and attention to them, after competition had reduced the price, that they could and did when they first introduced them.... It is a small matter that such competition has destroyed the trade for meerschaum-washed pipes...'

In a separate article he added that when the shorter clay pipes became popular:

the memorable names were Charles Crop and J. Silk, both of whom made very good pipes; but the most famous was Milo in the Strand. I remember him well; whether he was ever a pipe maker or not I cannot tell, but he sold pipes of excellent shapes and quality, which obtained a reputation all over the world wherever Englishmen were to be found...'

And when discussing French clay pipes he said he was puzzled as to:

why our English pipe makers ever allowed the French pipes a foothold in England at all, considering that the French makers have to import from England a considerable portion of the clay they use.

He added that:

the French pipes are prettier in shape and better finished than the English. In saying this I do not wish to reflect upon the Milos, Crops, Silks, or Poseners, whose goods have always found a ready sale both at home and abroad, but I do say that it is a pity that there is scarcely a tobacconist's shop of any pretensions in the three kingdoms where French clay pipes are not kept in stock.

Again the fact that 'old Fogey', whoever he was, should single out the Poseners amongst the best English makers bears testimony to their quality and reputation.

At the time of the 1891 census David Posener was away from 332 City Road, while his wife Sarah (erroneously described as a 'widow'!) was listed as a clay pipe maker (employer) there, with five of her older children being described as clay pipe maker assistants, the youngest son Adolph being an apprentice. In June that same year it was reported in the *Tobacco Trade Review* that 'Uncle David' was introducing a new

finely finished clay pipe, neatly mounted and fitted with a vulcanite mouthpiece which he has registered under the title of "Pearl Clay." It was added at the same time that *Mr. Posener has started a new clay pipe factory at Popham Street, Islington, for the manufacture of this article and other novelties.* It is interesting to see the appellation of 'Uncle David' for him – presumably because he was so well known in the tobacco pipe trade at the time – and that he was also in a position to start a new clay pipe factory.

Meanwhile Adolph Posener was listed in the 1891 census at Noland House in Hazlett Road, Hammersmith, as a 'manufacturer and dealer in pipes' and living with his wife Amelia and seven children plus two domestic servants. In 1893 he featured in a detailed article published in *Progressive Commerce* (page 205), a publication produced within this period in many cities in Britain where manufacturers and retailers must have paid a subscription to appear in it. In this case Adolph Posener & Co. were stated as having been established in 1859 and were listed as 'wholesale export pipe manufacturers and patentees and importers of every description of tobacconists' fancy goods' at 61 and 61½ Mansell Street, the premises comprising three floors.

An extensive business is here controlled in the manufacture of the celebrated Posener's patent clay pipes for colouring. They are made in nearly one hundred different shapes and of various qualities. They are known to smokers in all parts of the Globe, and are deservedly ranked among the best of the kind that can be produced. The material employed in their composition is of a special nature, and is carefully selected and prepared before use. They are light, porous, sweet to smoke, and finished in a superior style... The stocks of this special class are exceedingly large and varied, including unprepared and prepared pipes, glazed, patent-washed, goosebone, and silver and amber mounted. Another leading feature with this noted house is their London-made briar pipes, known everywhere in the trade as the ADP brand, each pipe being guaranteed against burning or cracking... The latest novelty is the "N'Oil" pipe with a well. This well receives the nicotine and saliva, and is therefore the most perfect briar pipe in existence.

So confirmation that the 'N'Oil' was intended as a briar, though there is no reason why it may not also have been made in clay. Rather puzzlingly the article also contained a reference that *'as far back as 1861, the firm carried off a prize awarded for the excellence of their manufacture at the famous Hyde Park Exhibition'*. Surely this is being confused with the Great Exhibition that was held in Hyde Park in 1851? Certainly the so-called International Exhibition was held at South Kensington in 1862 but there is no reference to the Poseners exhibiting there at the time. So was this a bit of 'poetic licence' or at the very least exaggerated reporting?

David Posener & Co. ceased to be listed in the London directories as pipe makers in 1894, though it is uncertain whether the Popham Street pipe factory was also given up

at that time or whether production continued on Adolph Posener's behalf; as referred to earlier it is just Adolph Posener & Co. that continue to be listed thereafter. In December 1898, when described as a 'tobacco pipe and cigar and cigarette manufacturer', the firm registered their final trademark – the 'ADP' initials again within an oval. They stated that the mark had been in use continuously since six months and upwards prior to 13 August 1875, thus roughly corresponding with their claim in 1876 that the same mark had been in use for over two years prior to 25 March of that year.

Meanwhile the court directories, which list private addresses, continue to list Adolph Posener at Noland House in Hammersmith throughout the remainder of the 1890s and he was still there at the time of the 1901 census, then listed as an 'importer of fancy goods' (employer), aged 64, with his wife Amelia, 52, and five children still at home – plus two live-in servants. Meanwhile David, then 67, was living in Rowhill Street in Hackney, and interestingly, was described as a 'commercial traveller and collector' and as a worker rather than an employer – suggesting he was working for Adolph. With him were his son Samuel, then 30, who was also similarly employed, and his wife Sarah, then 54. Another reflection of their lower financial status was that they were not employing a live-in servant.

By the time of the 1911 census, David, then 77 was listed as a 'pensioned traveller', with his wife Sarah Ann, then 54, occupying a seven bedroomed house at 60 Burdett Avenue, Westcliff on Sea (now part of Southend). Sarah was stated to have had a total of fifteen children, ten of them still living. Adolph meanwhile, then 74, was living at 1 Maisemore Mansions in Canfield Gardens in West Hampstead, and still listed as a 'smoking pipe manufacturer', with his wife Amelia, plus a son and a daughter and grandson still at home, along with two servants. Again they were occupying a seven bedroomed house.

David Posener died in late 1913 aged 79 years while still living at Westcliff on Sea while Adolph died on 19 October 1922 aged 86 years. Neither left a will. Amelia died in early 1925 aged 76 years.

There is no doubt that both David and Adolph Posener were entrepreneurs in the pipe making trade and their legacy is the wealth of printed material in the tobacco trade journals and of course the surviving clay pipes marked with their names. No doubt more variations will surface in the future.

Summary of Posener pipe making business

- 1858:** Windmill Street, Haymarket (patent for preserving life in navigation)
- 1861:** 2 Rupert St, Haymarket. Tobacconists (census)
- 1862:** Rupert St, Haymarket (patent for tobacco pouches). Pipe making by this year and possibly earlier (*Tobacco*)

Trade Review and surviving pipes marked with the Windmill Street and Rupert Street addresses)

- 1863-1865:** David Posener & Co. Export tobacco pipe manufacturers, Triangle, Hackney (directories)
- 1866-1870:** David Posener & Co. Export tobacco pipe manufacturers, 44 Mansell St, Aldgate (directories)
- 1871-1877:** David Posener & Co. Export tobacco pipe manufacturers, 61 Mansell St, Aldgate (census and directories)
- 1878-1881:** David Posener & Co. Export tobacco pipe manufacturers, 15 Commercial Road East (census and directories)
- 1882-1894:** David Posener & Co, Export tobacco pipe manufacturers, 332 City Road, St Lukes (*Tobacco Trade Review*, census, and directories)
- 1878-1915:** Adolph Posener & Co. Export tobacco pipe manufacturers, 61 Mansell St, Aldgate (and 61½ from 1886) (census and directories)

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Online Sources

Census returns and directories consulted at various repositories and on line via www.ancestry.co.uk.

Guildhall Library: *Progressive Commerce*, London, 1893.

National Archives: Naturalisation Certificates HO 45/9288/4495 (Adolph Posener) and 4500 (David Posener), now also available via www.ancestry.co.uk.

Acknowledgments

Most examples of the surviving pipes referred to are in the author's collection. Pipes drawn actual size. My thanks to Susie White for helping to track down the Poseners in the 1901 census.

A Royal Souvenir

by Susie White

The National Pipe Archive, housed in the Department of Archaeology at Liverpool University, is in possession of a substantial and important collection of pipes and smoking ephemera, kindly donated by Peter Elkin (Acc. No. LIVNP 2012.04). One of the items in this collection is a cigar box that had been adapted to hold a pipe and an empty packet of tobacco (Fig. 1). At first appearance this item does not appear to be worthy of second glance – the pipe itself is a standard early twentieth-century design and the packet of tobacco is empty. But if you read the typed inscription that has been stuck onto the lid of this 'home-made' presentation box and look more closely at the tobacco packet, this item suddenly becomes much more interesting.



Figure 1: Pipe and Royal Tobacco Packet in 'home-made' presentation box (photo by the author).

The tobacco packet is printed in gold with the Royal Coat of Arms and the lettering FROM H. M. THE KING 31ST OCTOBER 1913.

The label in the lid of the box reads:

This pipe & Tobacco was given to all the workmen who was employed on the refronting of Buckingham Palace which was completed in 6 weeks. When a dinner was given to all the workmen employed on the job & each one was presented with pipe & tobacco from his Majesty King George 5th.

31st of October 1913.

It has been signed by S. C. Kesby.

In 1913 a decision was made to re-face the front of Buckingham Palace and Sir Aston Webb was commissioned to create a new design for the façade in Portland stone. The stone was prepared in advance and numbered prior to delivery to Buckingham Palace. The actual refacing work was carried out by Messrs Leslie and Co. under the direction of Mr Shingleton, the managing director. The work was reported in the press and an article in the *New Zealand Herald* on 28 October 1913 noted that there were over 1,000 workmen employed and that they were working by day and night. It also reports that the "old dirty facing of French stone was being hacked away till the workmen came to the red brick, and then the fine new Portland stone will be put in place".

When the work was complete a special meal was given for all those involved at the King's Hall at the Holborn Restaurant. This too was reported on in *The Times* (1 November 1913), which tells us that the men "came in their best clothes" and that a "substantial British dinner" was served. This comprised :

- Scotch Broth
- Boiled Turbot with Hollandaise Sauce
- Roast Saddle of Mutton
- Roast Beef
- Baked Potatoes
- Brussels Sprouts
- Cauliflower
- Saxon Pudding
- Dessert

It also noted that there was an "abundant supply of good ale". After the meal "pipes and tobacco were then passed round. The packets containing the tobacco were ornamented with the Royal Arms in gilt, below which was printed "From H. M. the King, 31st October, 1913; and the pipes were clays of special pattern. Both packets and pipes were greatly appreciated as mementoes of the occasion" (Fig. 2).



Figure 2: The clay pipe of "special pattern" and the royal tobacco packet presented to each of the workers (photo by the author).

The only S. C. Kesby that can be found in the 1911 census is a Sidney Charles Kesby, who was a 31 year old restaurant waiter living near the King's Hall. Given the unusual name, his occupation and where he lived, it seems likely that Sidney was one of the waiting staff at the king's meal, who also received a pipe and tobacco as a souvenir of the occasion.

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Anon. 1913 'Buckingham Palace extensive alterations', *New Zealand Herald*, Volume L, Issue 15422 [Online]. Available at: <http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&d=NZH19131028.2.11> [Accessed 20 July 2015].

Anon. 1913 'The King's Dinner To Workmen', *The Times*, Saturday 1 November 1913, Issue 40358, p. 9 [Online]. Available at: <http://gale.cengage.co.uk/times.aspx/> [Accessed 20 July 2015].



Help! A Clay Pipe from Buenos Aires

from Peter Hammond

Recently among a batch of unprovenanced pipes acquired via eBay was a socketed bowl (Fig. 1) that is marked in relief 'MATHIEU HERMANOS' on one side and 'BUENOS AIRES' on the other – the capital city of course of Argentina. It is well-made and has a very smooth surface.

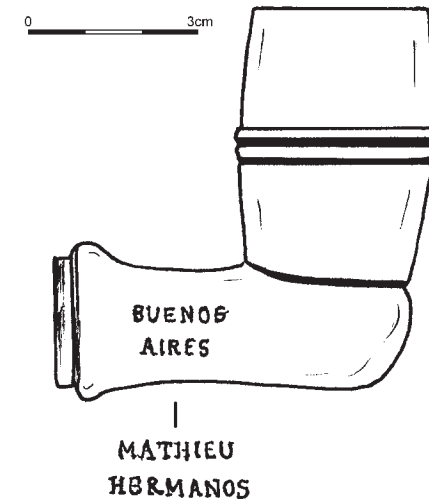


Figure 1: Socketed pipe bowl (drawn by the author).

Has any one seen one of these before or know anything about the maker? It is not surprising that he has a Spanish name with Argentina being Spanish speaking. Assuming this example was found in a bottle dump in the United Kingdom it has certainly come along way!

Help! Who is this Maker?

from Peter Hammond

Among another batch of unprovenanced pipes acquired via eBay was a Turk's head style bowl (Fig. 1) seemingly dating from the first half of the nineteenth century that is marked in relief 'STEPH...' along the left hand side of the stem – presumably Stephen somebody?

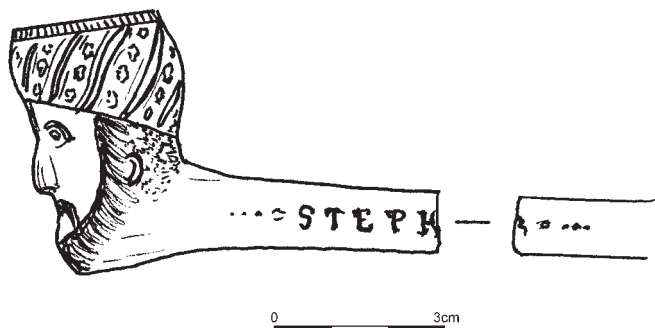


Figure 1: Unprovenanced Turks head pipe (drawn by the author).

Unfortunately none of the place name appears on the other side as the stem is broken just where the wording ends! Can anyone identify the maker – and therefore also the place of manufacture?



NEW MEMBERS

We would like to welcome four new members to the Society: -

Kate Cadman, Coalport China Museum

Keith Robinson, Kent

Marie Broberg, Sweden

Jon Oakey, Norfolk

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 style referencing, i.e., no footnotes or endnotes.
- articles of up to 3000 words will be considered for the newsletter; longer papers can be considered for the occasional monograph.

Illustrations and tables

- illustrations must be in ink, not pencil, or provided as digital scans of at least 600dpi.
- can be either portrait or landscape to fit within a frame size of 11 x 18 cm 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.

All contributors are responsible for making sure that they have any necessary copyright permission to use and publish the material they submit. 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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