

SOCIETY *for* CLAY PIPE RESEARCH



NEWSLETTER



Autumn/Winter 2015

SOCIETY FOR CLAY PIPE RESEARCH

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Cover image: Pipe clay figurine in the form of a lion, Queens Street, London taken by Courtney-Elle Crichton-Turley, Courtesy of the Trustees of the Museum of London (See page 18).

Editorial

by Susie White

They say that “everything comes to he who waits” and I know you have all been waiting a while for this issue of the newsletter - so I hope it was worth the wait.

Following a very successful conference in Carlisle in September 2015 we are very pleased that some of our speakers have been able to write summaries of their papers for the benefit of those of you who were unable to join us. We are also very pleased to have received notes and news from members of the Society whom we’ve not heard from in a while, which is wonderful.

As those of you who follow us on Facebook will know, the group there continues to go from strength to strength. It is a great way to receive news and information about pipes on an almost daily basis. It is just a pity that we cannot manage to persuade some of the now 828 Facebook members to become full members of the Society itself!

On page 50 of this issue there are details of back issues of the SCPR newsletter that are still available. Although it is our hope to gradually get more back issues scanned as searchable PDFs and uploaded on to the website, that is not something that is going to happen over night. So, for those of you who, like me, prefer an actual book in their hand rather than reading articles digitally; or if you have gaps in your run of newsletter, there are some “real” back issues still available.

Included in the mailing of this newsletter you will also have received subscription reminders for those of you whose subs for 2016 are now due - if you don’t have a form then it means you are all up to date with your subscription payments.

Also in this mailing is a booking form for our 2016 conference, which is to be held at the beautiful Wrest Park in Bedfordshire on 24th and 25th September. Conference organiser, Chris Jarrett, would love to hear from you if you would either like to speak at the conference, or bring along some pipes for us to see. So do get in touch with him on cjarrett@pre-construct.com.

Now that you are all up to date with the Society news, all that remains for me to do is to say “thank you” to all the contributors to this issue of the Newsletter. If you have any pipe news or information you would like to share with the rest of the membership, please let us know so we can include it in a future edition of the newsletter. We hope you enjoy SCPR88 and look forward to seeing as many of you as possible in Bedfordshire in September 2016.

The 2015 SCPR Conference, Carlisle

by David Higgins

The 2015 annual SCPR conference was held in Carlisle, a part of Britain that the Society had never visited before. This provided an opportunity for delegates to focus on the pipemaking industry of Cumbria as well as hearing about recent research that had been carried out in other areas. The conference brought together a stimulating and well-presented set of papers, combined with the opportunity to examine finds from a number of different sources.



Figure 1: *Delegates in the Market Square of Carlisle (Roman Luguvalium).
Photograph by Susie White.*

The conference was opened by Tim Padley from the Tullie House Museum in Carlisle, who kindly came along to provide a historical context for the delegates by explaining the history of research into the Roman settlement that underlies the modern city. This had been founded under Vespasian, but it was only from the sixteenth century onwards that antiquaries started to take an interest in the ancient remains. Despite producing some important artefacts, the study of Carlisle itself was often overshadowed by interest in Hadrian's Wall and it was not until the 1970s that the first real excavations under Dorothy Charlesworth began. Since then much has been learned about the Roman city, which seems to have been founded in the winter of 72/73 AD and lasted into the fifth century. This was not only a long-lived Roman settlement but also the

most north-westerly city in the Empire. The framework provided by this talk proved invaluable for delegates who stayed on to take part in a walking tour of the city the following day (Fig. 1).

The next talk (by the author) moved forward in time to provide an overview of pipes and pipemaking in Cumbria. The early pipes found in the county are dominated by two main sources; the areas to the south of the Lake District by pipes from the Rainford area of south Lancashire and the areas to the north of the Lake District by pipes from Tyneside. The Rainford area pipes show some interesting distribution patterns with specific makers apparently specialising in trade with this region, for example, Thomas Naylor (Fig. 2), whose pipes have been recorded in some numbers from the Kendal area (Brambles and Brambles 1996). By the end of the seventeenth century pipemaking was taking place in the Whitehaven / Little Broughton area, with local clays being used and export styles made specifically for the overseas markets. Rainford styles of stem mark were copied in this area and Whitehaven became an important tobacco trading port. During the nineteenth century pipemaking became more widespread in the county and important evidence for the local industry has been provided by the excavation of Hamilton's kiln site in Carlisle, photos and finds from which were amongst the material from Tullie House Museum that was also on display. Imports to the county from further afield are principally the result of coastal trade, for example from Liverpool to the south and Glasgow to the north. Pipemaking has been documented from five or six places in the county; Barrow-in-Furness c1900 (pipe mark), Carlisle 1823-1906, Cockermouth 1858, Kendal 1841-1861, Little Broughton 1684-1861 and Whitehaven 1698-1851.

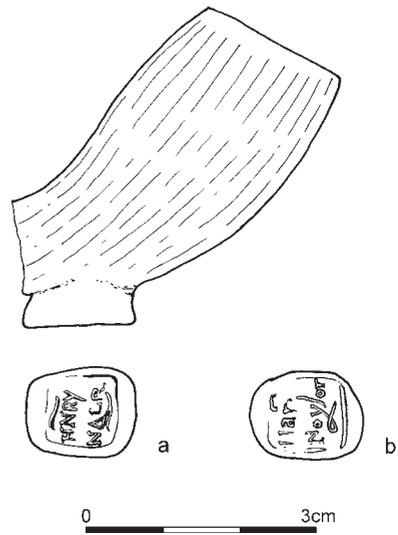


Figure 2: Pipe bowl form produced by Henry Naylor of Rainford, showing two different stamp types that were used on it (after Higgins 2015, 153). Drawing by Susie White.

Preliminary results from a survey of pipe clay figurines were then presented by Courtney-Elle Crichton-Turley, who showed that at least some of these must have been made in this country since part of a mould fragment depicting the Madonna and Child has been recovered from London. The figurines recorded can be divided into

four main classes, the first of which are items of royal memorabilia. These primarily comprise standing figures of the monarch, with probable depictions of Elizabeth I, Charles I, Charles II and William III all having been identified. Related items include lions and a mounted figure, which may be Elizabeth I. The second class comprises items with religious iconography. These include depictions of Christ and the Madonna as well as less obvious symbols, such as a cockerel on a column. There are also angels and cherubs, and standing figures in long gowns that are probably clerics. The third class comprises secular items with adult content, such as a urinating male or a woman showing her leg, perhaps a prostitute, and the fourth childrens toys, for example, a soldier. In order to record and compare these figurines the study has included taking multiple photographs of them and using 'structure from motion' packages to generate virtual 3D images of the objects. While this study is focussing on pipe clay figurines, the technique will be equally applicable to other artefact types, such as pipes. A more comprehensive written version of Courtney's paper appears later in this Newsletter.

After an excellent buffet lunch and opportunity to examine the extensive displays of material that had been brought along for delegates to look at (Fig. 3), Chris Jarrett opened the afternoon session with a talk on an assemblage of excavated pipes from Queen Victoria Square in Belfast. In total 397 fragments of pipe were recovered (49 bowl, 341 stem and 7 mouthpiece fragments), which range in date from c1640-1910, with the majority being of later seventeenth or early eighteenth century date. The pipes include a significant proportion that were probably made locally in Ireland (these often have the rim parallel with the stem at an earlier date than their English counterparts) while others represent Irish Sea trade, particularly from the North-West of England. Pipes for the transatlantic trade were also represented by an export style bowl, similar to those made in Whitehaven.



Figure 3: Conference delegates, deep in discussion over one of the displays with Tim Padley (far right) from Tullie House Museum, Carlisle. Photograph by Susie White.

Susie White followed this with a fascinating documentary detective story revealing the hitherto unknown pipe making industry in New Zealand, which was established

by Scottish emigrants using locally sourced materials. Details of this research are presented in this Newsletter, as are those of the following paper, by Andy Kincaid, which explored the varied sources of the pipes used at the Old Town Neck site in Virginia, U.S.A. The afternoon session concluded with a paper by Dennis Gallagher entitled 'A Pipe of Peace', which explored the broader sociological aspects of pipe smoking. He showed how tobacco consumption was influenced by a range of factors, such as local customs, cultural influence (e.g., the vogue for snuff taking in emulation of the French court), personal wealth or the use of advertising. In particular, advertising from the Victorian period onwards cashed in on contemporary events, such as Inderwick of London who advertised 'Pipes for the Gold Diggings' in 1860s New Zealand, while improved transport networks enabled retailers to offer a huge range of pipes in different styles and materials, and from different origins. The day concluded with a conference dinner at Casa Romana in the evening (Fig. 4).



Figure 4: Delegates at the conference dinner. Photograph by David Higgins.

On the Sunday morning many of the delegates reassembled by the Market Cross (Fig. 1) for a walking tour of Carlisle, led by local historian Dennis Perriam, who has an encyclopaedic knowledge of the city's archaeology and historic buildings. In the afternoon many of the delegates went on to the Military Museum for lunch and a tour of the castle buildings. It was certainly a packed and varied weekend and particular thanks must go to Susie White who, for the second year running, was the organiser of this very enjoyable and worthwhile conference.

References

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Higgins, D. A., 2015, 'Clay Tobacco Pipes' in Rowe, Samantha, Speakman, Jeff and Higgins, David A., 'Early Post-Medieval Ceramics from a Watching Brief at No 91 Church Road, Rainford', in R. Philpott (ed.), *The Pottery and Clay Tobacco Pipe Industries of Rainford, St Helens: New Research*, Merseyside Archaeological Society, 151-158 (138-158; 226pp).

Notes from the SCPR Annual General Meeting, 19th September 2015

Present: Arne Akerhagen, Brian Boyden, Richard Carey, Courtney-Elle Crichton-Turley, Dennis Gallagher, David Higgins, Chris Jarrett, Rex Key, Andy Kincaid, Bob Nesbitt, Jenny Vaughan and Susie White.

Apologies: Peter Davey, Mick Fordy, Peter Hammond and John and Thelma Potts.

The meeting began at 12:00hrs and was chaired by David Higgins.

Peter Hammond as membership secretary and treasurer was unfortunately unable to attend this year's meeting but had sent a report to say that membership had dropped slightly and currently stood at 128 members. The good news, however, was that finances are stable thanks to sales of the monograph.

Susie White as newsletter editor and web manager reported that she would continue to work on getting out of print back issues of the newsletter scanned for the website.

Chris Jarrett as publicity officer reported that the Facebook page continues to go from strength to strength. At the time of the conference the page had around 650 followers, but this had already risen to around 810 by the time this Newsletter was prepared!

With no other business being raised, the AGM concluded with thanks to all the committee members for keeping the Society moving forward, and with a special thank you to Susie White for organising this year's conference.



SCPR Conference 2016

The next SCPR conference is to be held at the English Heritage property of Wrest Park, near Silsoe, Bedfordshire, on the weekend of Saturday 24th and Sunday 25th September 2016.

Conference cost is £17.50 per person, which includes morning and afternoon refreshments as well as a buffet lunch. A conference dinner (£25) will be organised for the Saturday evening and on Sunday there will be a guided walking tour in Bedford (£3).

A booking form, together with a menu choice for the meal on the Saturday evening, is enclosed with this issue of the Newsletter. We are still working on putting together an interesting programme for you, so keep a look out on the website for more details.

Quotes from *The Smoker: A 'Bacca-nalian Journal for the Wise and Other-wise*

from Eugene Umberger

I've just been reading through weekly issues of *The Pipe Smoker: A 'Bacca-nalian Journal for the Wise and Other-wise*, published in London from 9 January 1892 to 14 May 1892. In the issue for the week of March 12, I read on page 155 the following:

Antique Clays

The workmen engaged upon the foundations of the Patent Office extension buildings, have unearthed a large number of seventeenth-century tobacco-pipes. They were found, about 14 feet deep, in what had been the garden of a house in Took's Court (which was rebuilt in 1699), close to the wall of the Staple Inn block. The pipes are made of fine white clay, with straight stems, in some cases over twelve inches long; they are of various sizes, a few are glazed, and have bowls of varying outline.

I do not know if this is particularly relevant, but at least it notes—however accurately—the existence of pipes from that location, if not already recorded elsewhere.

Another quote from *The Smoker: A 'Bacca-nalian Journal for the Wise and Other-wise* (April 30, 1892, p266) that also might be of possible interest:

There are two verses to be given this week, and then—thank goodness—the great Epitaph Competition will be a thing of the past. The first rhyme is dedicated not to a tobacco smoker, but to a tobacco pipe maker. Here it is, in all its sweet, tombstone simplicity:—

*“Beneath this stone lies William Gray,
Changed from a busy life to lifeless clay;
By Perbeck clay he got his pelf [money]
But now he is turned to earth himself.”*

This appears in one of the weekly journal sections called “Smoking Mixture By Vesuvian,” who is elsewhere credited as the editor (and as a “Tobacco Trade Journalist”) on the title page of James B. Lutterman’s *The Tobacco Manufacturers’ Manual: A Vade-Mecum for the Allied Industries* (London, 1887).

2015 Conference Paper - Nineteenth-century Pipes and Pipemakers in Cumbria, Westmoreland and Northumberland

by Peter Hammond

Comparatively little research has been undertaken on the clay pipe making industries of these three counties, the exceptions being papers on the Tennant family of Berwick and Newcastle (Roberts 1988; Hammond 2009 & 2019). Of course much of the region is rural and sparsely populated, compounded by the difficult terrain of the Lake District and northern Pennines. This has resulted in the pipe makers being mainly concentrated in the various coastal towns.

Cumbria

As far as Cumbria is concerned the main pipe making centres were Carlisle in the north and the Whitehaven area to the west.

Oswald (1975, 165) lists nine pipe makers in Carlisle between 1823 and 1906. An examination of the parish registers and directories for Carlisle reveals John and Alexander Cockburn working in Fisher Street and Shaddon Gate during the 1820s, plus a John Mason in Brown's Row.

By the mid nineteenth century a pipe maker named 'S. Hamilton' was working in Carlisle. However for much of the nineteenth century the Pringle family were important in the pipe making trade – first in Shaddon Gate and later Willow Holme. Examples in Carlisle Museum are stamped 'PRINGLE CARLISLE' on the bowl (Fig. 1). One of the Pringles may also have made some ornate pipes decorated with Britannia and the Prince of Wales feathers but unfortunately these are not marked with a maker's name.



Figure 1: PRINGLE/CARLISLE bowl stamp (not to scale).

Another set of pipemakers recorded in the Carlisle parish registers were the Spedding family in Caldew Side, but as they do not seem to be listed in directories it is likely they were journeymen. A pipe maker named Robert Hill recorded in 1850 was certainly a journeyman, since he is later recorded working in Gateshead.

By the late nineteenth century the main pipe makers in Carlisle were John Murray & Son, for whom marked pipes are known. Curiously these have relief moulded marks along their stems rather than incuse ones, which were the norm for the period and there is certainly a strong Scottish influence in their style – reflecting Carlisle's location in the north of the county (Fig. 2).



Figure 2: Selection of late nineteenth to early twentieth-century pipes by Murray & Son of Carlisle, including details of relief name marks on the stem (not to scale).

Nineteenth-century pipe makers are also recorded in Whitehaven, Little Broughton, and Cockermouth. In Whitehaven three pipe makers are listed in Pigot's Directory of 1828 – Paul Fagan and John Lawton, both working in the Ginns, and Matthew Storey in the appropriately named 'Pipehouse Lane'. The Ginns is shown on a map from 1815 to the south of the town with new colliery houses on the hill above (Fig. 3). The 'new street' shown here is what became Preston Street where Matthew Storey was working at the time of the 1841 census, but presumably 'Pipehouse Lane' was in the same vicinity – particularly as a 'Pot House' and an 'Old Glass House' are also shown here.

An examination of the 1851 census for Whitehaven revealed a widow named Mary White in Lowther Street as a ‘grocer and pipe maker employing six men’ – two of the journeymen being Hugh Cameron, a native of Scotland and Peter Brown, a native of Whitehaven, who was still there in 1861. Later in the nineteenth century there must have been a pipe maker named Hamilton working in Whitehaven for standard ‘TW’ pipes are known that are marked with his name on the stem.

According to Oswald (1975, 165) a John Hall was working at Little Brougham in 1829 and a T. Bell at Cockermouth in 1858.

Pipes have also been recorded marked ‘Reid & Co. Barrow’ indicating that pipe making also took place in Barrow in Furness in the nineteenth century. One of these has an impressed stamp on the bowl of a pub named the Queen’s Arms. The stem of a Barrow pipe has even been found by the author in a field in Nottinghamshire!

As with the earlier pipes it seems that in the nineteenth century the styles of pipes, as far as Cumbria is concerned, are strongly influenced by the regions to the north and south. In Carlisle itself there is certainly a strong Scottish influence in the pipe styles – with spurless cutties and the very common ‘TW’ pipes.

Pipes are also recorded in Cumbria that were made in Newcastle, Berwick, and Glasgow – all not surprising of course given their relatively close proximity. The latter include a Crystal Palace cadger that was copied from the version made by Charles Crof of London and then crudely marked ‘J FERON / GLASGOW.’

Others however have come from further afield, and include pipes from Broseley, Manchester (there is part of a Thomas Holland pipe in Carlisle Museum with a part bicycle (?) on the stem near the bowl), and also France. A number of London pipes have also been found, the most interesting, in my view, being a superb one in the collection of the West Cumbria Mines Research Group that was made by POSENER & Co. of London. This is a delightful pipe with a plain bowl and bent stem that bears the round bowl stamp ‘POSENER & CO 2 RUPERT STREET,’ thus adding to the range of known pipes made by this family.

Westmoreland

There was also a solitary pipe maker recorded in Kendal in 1873 named J. Lyon, of whom pipes are known that are stamped ‘J LYON KENDAL’ on the bowl (Fig. 4). He also produced a half-fluted style of pipe with the same wording on the stem.

Northumberland

Though there had been earlier pipe makers in Newcastle very few examples of their products are known from the archaeological record. There were also numerous pipe

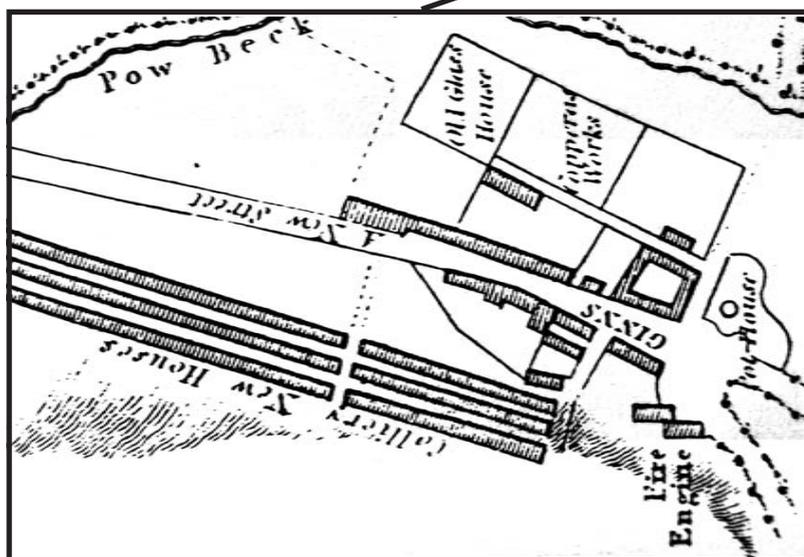
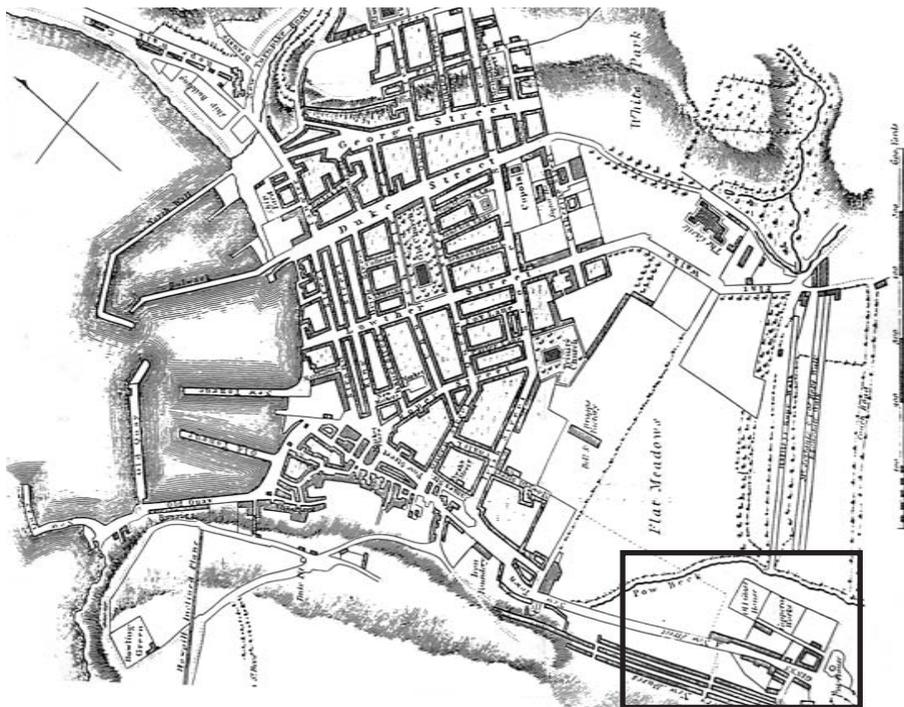
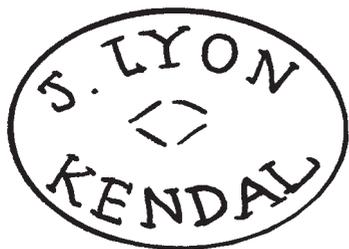


Figure 3: Map of Whitehaven in 1815 with a detail showing the Ginn's area.



*Figure 4: J. LYON / KENDAL bowl stamp
(not to scale).*

makers in Gateshead but of course with this being on the south side of the River Tyne opposite Newcastle it falls within County Durham.

The principal nineteenth-century family of pipe makers within Northumberland were the Tennants. As three papers concerning this family have already been published (Roberts 1988; Hammond 2009 & 2010) the following is a summary only. The story begins with Charles Tennant who was born in Edinburgh in 1805 and began his career as a painter and glazier. He was married in 1837 to a dressmaker named Mary Forster, daughter of a Berwick bookseller called Robert Forster. The couple were to have at least five children – William (born 1838), Elizabeth (born 1840), Robert (born 1841), Charles (born c1845) and Christian (born c1846).

By the mid 1840s Charles had commenced pipe making as a sideline taking over a small pipe-making workshop close to the appropriately named Kiln Hill in Tweedmouth near Berwick upon Tweed. Proof that this was not his main occupation during this period is provided by the 1851 census where he still described himself as a painter and glazier. A detailed map surveyed at that time shows the pipe manufactory there with two kilns, store sheds, and workshops.

During the 1850s Charles Tennant must have also been trading as a grocer for he is listed as both a tobacco pipe manufacturer and grocer in Northumberland directories dated 1858 and 1864, while in an earlier directory dated 1855 Mary Tennant was listed as a grocer.

The pipe making business grew steadily, so that, by the time of the 1861 census, Charles Tennant described himself as a tobacco pipe manufacturer employing thirteen men and five women, with many of the employees living in Main Street and Kiln Hill. In 1863 he was in a financial position to be able to purchase the land on which the manufactory, house and shop stood. His ownership is confirmed by an entry in the Tweedmouth Parish Poor Rate Book for that year.

In 1871 Charles Tennant described himself as a grocer [and] tobacco pipe manufacturer employing eighteen men, twelve women, four girls and one boy – making a total of thirty-five employees. Eldest son William, then married, was listed as a ‘commercial traveller in tobacco pipes’.

An ambrotype photograph, probably dating from the 1860s, survives with descendants of the family that shows Charles and Mary Tennant (Hammond 2009, 47). Though the glass on which the picture is mounted is cracked it presents a very clear image of the couple, and Charles certainly has a striking appearance with his long sideburns that were so fashionable at that time.

Charles Tennant made his last will on 13 February 1873, at which time he described himself as a pipe manufacturer, grocer, and provision merchant – the grocer and provision merchant part of the business was run from the front shop with the pipe manufactory behind. His will made no reference at all to eldest son William – who by that time had moved to Newcastle to set up his own business. At first glance this would suggest that Charles might have supplied capital and equipment to enable him to set up in his own right, but family tradition suggests that William and his father had quarrelled. The pipe factory in Tweedmouth was instead bequeathed to second eldest son Robert. By then the business was known as Charles Tennant & Son. Charles died on 20 November 1873 at the age of 68 years.

Charles's son, Robert Tennant, continued to live at 13 Yard Heads, where he spent the rest of his life. The 1881 census lists him there with his wife Sarah and family as a tobacco pipe manufacturer employing seventeen men and fourteen women – making a total of thirty-one employees at the time. A superb picture survives of Robert Tennant sitting in a room in his house at 13 Yard Heads wearing his smoking jacket and hat, and actually smoking one of his clay pipes (Hammond 2009, 52).

William Tennant himself provides a good example of the close relationship with other pipe makers, for in the summer of 1887 his eldest daughter Agnes married pipe maker William Naismith Christie. Though the marriage took place in Newcastle, Christie was working at the time in Greenock and later in Edinburgh and Leith. His workshop is preserved today in the Huntly House Museum in Edinburgh. It is intriguing to speculate how the couple met. Did William Tennant in his capacity as a master pipe maker employ William Naismith Christie or, perhaps more likely, was he a friend of William Christie senior? There is evidence to suggest that many master pipe makers were in contact with each other to share ideas as well as concerns over wage disputes.

William continued his business in Bell Court in Newcastle for many years and the 'TW' style and other cutty pipes marked with the names 'TENNANT & SON BERWICK' and 'W TENNANT NEWCASTLE' are commonly found all over this region, bearing testimony to the huge output by both the Tennant family workshops. A selection of pipes made by both Charles Tennant & Son at Berwick and William Tennant of Newcastle are shown (Figs. 5-7) – some demonstrating the influence of Scottish styles, which is perhaps not surprising with the links through marriage to the Christie family.

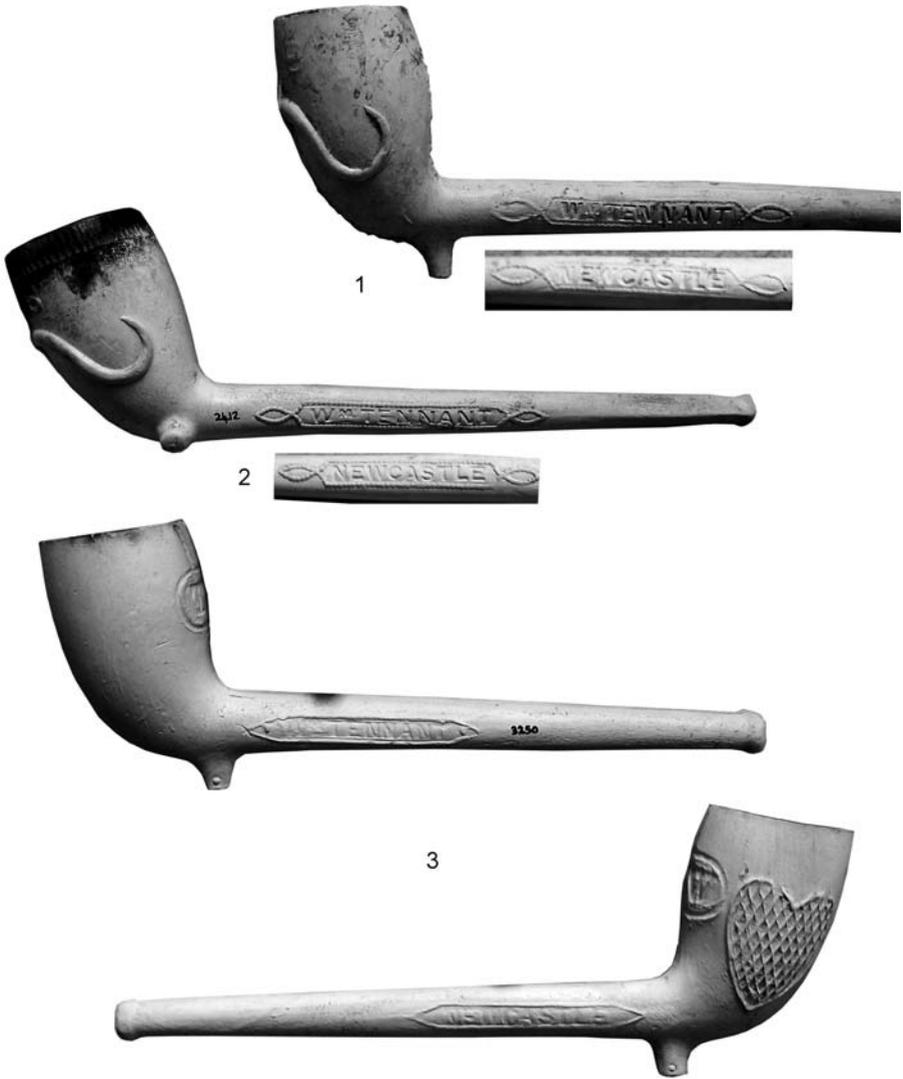


Figure 5: Pipes by William Tennant family of Newcastle (not to scale).

Acknowledgements

My thanks to David Higgins for making available his Cumbria and Westmoreland summary notes concerning pipes in museums and other collections consulted within these counties, upon which I have drawn heavily. The map of Whitehaven was



Figure 6: Pipes by the Tennant family of Newcastle and Berwick. Note the reused stem on No. 2 (not to scale).



Figure 7: Pipe by the Tennant and Son of Berwick (not to scale).

supplied by Dave Banks of Egremont (David Higgins, *pers com*, 14 April 1990).

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2015 Conference Paper - Modelling the Past

by Courtney-Elle Crichton-Turley

Over the past few years there have been huge advances within the developments of 3D modelling technologies; but how can these new 3D modelling technologies be employed, within the realms of artefact studies, to help advance our knowledge? What my current thesis aims to present is a brief example of how developments in 3D modelling can help us achieve answers in potentially otherwise unclear areas. For this example I will be presenting the case of UK found Post-Medieval pipe clay figurines, with the examples illustrated here all coming from London. These provide a data group in which 3D modelling technologies can be used together with the moulded figurines themselves with the aim of more than just recreation of an object.

Firstly though to briefly explain what the pipe clay figurines are; these figurines seem to have been produced by clay tobacco pipe makers in a similar manner to the clay tobacco pipes themselves. They are created from the same material, hence their name, and the production process is also incredibly similar; once the clay arrived at the production site it would be beaten and refined and then mixed into a clay paste until the correct plasticity was reached (Ayto 1994, 19). This clay would then be placed between two mould halves, often with a wooden rod also inserted into the base of

the item. These moulds would then be pushed together and placed into a gin press. Once the figurine had been removed from the mould and dried, it was placed into a kiln and fired. Once fired the figurines may have either been painted in full or with just certain features such as lips and eyes, highlighted; however, unpainted versions are also known in the UK. These figurines were mainly produced in central and north-western European countries from the fourteenth-century until the end of the eighteenth century, with a high proportion coming from Germany, especially within the Rhineland, and the Netherlands, where it is assumed the production of this fashion of figurines began (Neu-Koch 1988).

These figurines come in a variety of typologies in the UK, which can be divided into around four broad categories that will now be discussed briefly.

Royal Memorabilia

A wide range of king (Fig. 1) and queen (Fig. 2) figurines have been found across the UK and America, and these figurines seem to have been based upon state controlled images, such as those designed by Robert Walton in his *Set of Kings* published in the 1660s-80s. This would ensure that the figurines were portrayed as standardised ideals.



Figure 1: Kingly figurine, Blackfriars underpass (MOL25134).



Figure 2: Queen figurine, Bankside (MO17681).

These figurines would have been displayed in the home and present an interesting insight into the shift in ‘worship’. These figurines have been found in association with proprietary lands given to those families who wished to worship Catholicism in peace, an act granted to them by King Charles, it is not therefore unusual to assume that these figurines may represent thanks these families felt towards the King for this opportunity. Further figurines that are found in association with this category include representations of lions, both sitting and laying (Fig. 3). These lion figurines may have an association with William III after he imposed the golden Lion of Nassau into the centre of the royal arms of England.



Figure 3: Lion figurine, Queen Street (MOL203).

Religious Iconography

The stylistic qualities of the religious figurines display a likeness to ecclesiastical prototypes such as altar pieces (Gaimster 2003, 124). These religious representations in pipe clay serve several purposes; forming house altars, displaying ornamental biblical scenes in the home, such as the nativity scene, acting as souvenirs for pilgrimage and employed as gifts during religious holidays. The low cost and fast production of these objects suited Roman Catholics needs for popular iconography, however, the difference in scale and painting styles on these objects also presents a wider market in which these objects were sold. The common occurrence of saint figurines (Fig. 4) and the presence of a Madonna cult (Fig. 5), indicates a Catholic affiliation with these religious figurines.

Adult Ornaments

In opposition to the pious imagery mentioned above, there was also a range of adult *curios* created. These curiosities include scenes of lovers embracing, urinating males (Fig. 6), nude pagan fertility gods (Fig. 7) and coquettish females. This range of



Figure 4: *Saint Barbara with tower, Dorset Rise (DOR13.185.61).*



Figure 5: *Virgin and Child mould (LAARC LIG88.17.9).*



Figure 6: *Urinating Male, Bethnal Green Road (MOLA BGX05).*



Figure 7: *Fertility God (MOL NN21909).*

figurines embodies the lusty activities which took place within the public bath houses. In Cologne these scenes are further bolstered by figurines depicting naked boys busy carrying water jugs and couples luxuriating in bath tubs (Neu-Kock 1988, 29).

Children's Toys

An interesting array of children's toys are represented within pipe clay figurines, from toy soldiers (Fig. 8) and knights for the boys, to pipe clay houses (Fig. 9) and ornately dressed ladies painted in rich colours for the girls (Fig. 10). These toys present not only an interesting social commentary directed towards the expectations of what children should aim to achieve as they get older, for little girls to become well dressed mothers and ladies and for little boys to become soldiers and to fight heroically in wars, but also presents an affordable range of dolls so all social echelons can promote these stereotypical ideals to their children.



Figure 8: Soldier with musket, Eden Street, Greater London.
(Image courtesy of Steve Nelson and PCA)



Figure 9: Pipe clay house
(DKN11.514.978).



Figure 10: *Painted female figurine (MOL 5036).*

Looking at this brief overview of pipe clay figurines that have been found within the UK, it can be seen that these figurines appear in all social echelons, with a wide typology being produced to cater for these differing social levels. These figurines also present further information on the changing cultural values, such as the important transition from the church altar to the home altar connected to the cult of the saints (Gaimster 2003, 127). Alongside furthering our understanding of developing technologies within mass production of Hanseatic domestic ceramics; all areas of research which will continue to be examined within my thesis.

With continuing research into the pipe clay figurines, which is currently occurring in the UK, in combination with 3D modelling technology, great advances can be made in our understanding of figurine distribution and circulation. By combing 3D modelling with metric matching algorithms, a procedure which is currently under development, it will be possible to match together figurines and their moulds, or when moulds are not discovered, figurine to figurine matching can occur. This will inform on exact distribution patterns of objects allowing us to track specific object groups routes, not only through the UK, but within Europe and in America as well.

Acknowledgements

Unless otherwise stated, all photographs are copyright C. Crichton-Turley, taken courtesy of the Trustees of the Museum of London.

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2015 Conference Paper - The English Colonists Would Smoke Anyone's Pipe!

by Andy Kincaid

This is a summary of a paper that was presented at the *Society for Clay Pipe Research* conference in Carlisle in September 2016, based on a more detailed article published in the *Quarterly Bulletin of the Archaeological Society of Virginia* (Kincaid 2013).

A small pipe assemblage from an area on the Eastern Shore of Virginia called Old Town Neck can lead to interesting conclusions about its past inhabitants. The Eastern Shore is a 75 mile long peninsula separated from the rest of Virginia by the Chesapeake Bay. The southern tip lies where Chesapeake Bay meets the Atlantic Ocean. Old Town Neck is a small peninsula on the bay side of the Eastern Shore.

Over several years Johnny Jones collected all visible pipe fragments in this area, regardless of size or condition. The assemblage consists of 110 pieces, comprising 14 bowls, 90 stems and 6 mouth pieces.

English and American

Only two bowls can be attributed to English manufacture. A London type spur bowl, c1640-1660 (Fig. 1) and a heel type bowl, c1660-168 (Fig. 2). In addition there was a single white clay bowl produced in America (Fig. 3). This is a large bulbous form with the initials 'RP' within a heart that can be attributed to Richard Pimmer. He was producing pipes in the area of Nansemond Fort, south side Virginia in 1659 (Luckenbach and Kiser 2006, 164-165).

Dutch

It was impossible to distinguish the original bowl forms of two incomplete heel fragments, but these two fragments, plus the bowl in Figure 4, were all stamped with a crowned Tudor rose. Examination under magnification revealed small imperfections

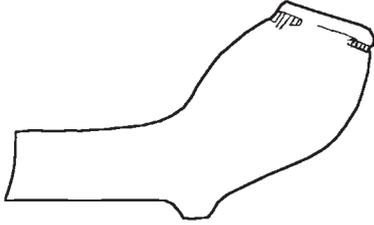


Figure 1: London type bowl with a spur of c1640-1660. Rim three-quarters milled. Stem bore is $6/64''$.



Figure 2: English heel bowl of c1660-1680. Rim is milled and has been internally trimmed. The surface has been highly burnished. Stem bore is $7/64''$.

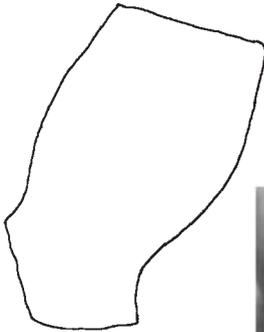
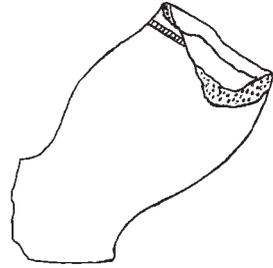


Figure 3: A large bulbous heeled form of c1659. Stem bore $7/64''$. Marked RP on the heel (mark not shown to scale). Most likely produced by Richard Pimmer in the Nansemond Fort area of Virginia.

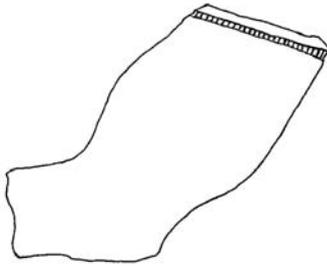


Figure 4: Amsterdam style heel bowl of c1630-1645. Crown over a rose stamped in relief on the heel.



or characteristic marks in each of the stamp impressions which would indicate the use of the same die to make all these marks (Fig. 5). Further study of the heel fragments revealed matching flaws indicating that they all came from the same mould.

Four stem fragments had a single fleur-de-lys stamp that was used to make multiple impressions on each stem. Further study indicated these too were made from a single



Figure 5: Crowned Tudor rose within a beaded circle, relief heel stamp (photos not to scale). Die analysis of the three heel stamps shown has identified 5 flaws which are labeled on heel A.

1. Two parallel curving lines in relief, present on all three stamps.
2. An inverted 'U' shape relief line attached to number one. Not present on example C.
3. A break in the beaded circle in the form of a relief line.
4. Diamond shape arrangement of the anther in the rose.
5. Two large and distinct beads of the circle. Not present on example C.

die (Fig. 6). One of the crowned Tudor rose heel fragments had a partial fleur-de-lys stamp on the stem. Not enough of the stamp remained to be certain, but it seems plausible that these stems were once part of the crowned tudor rose marked pipes.

Another single stem had a stamp consisting of four fleur-de-lys arranged in a diamond pattern (Fig. 7). Four other stems had a similar type of four fleur-de-lys diamond pattern, with the same die having been used to mark all four of these stems (Fig. 8).

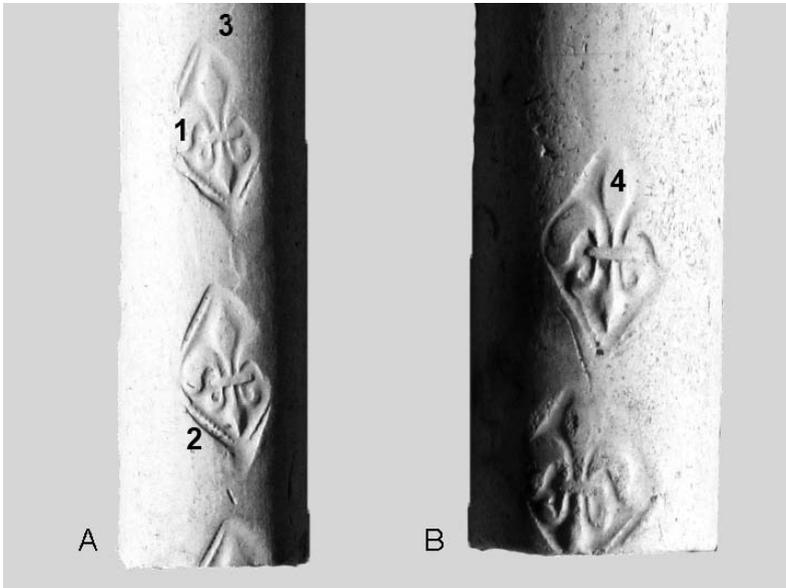


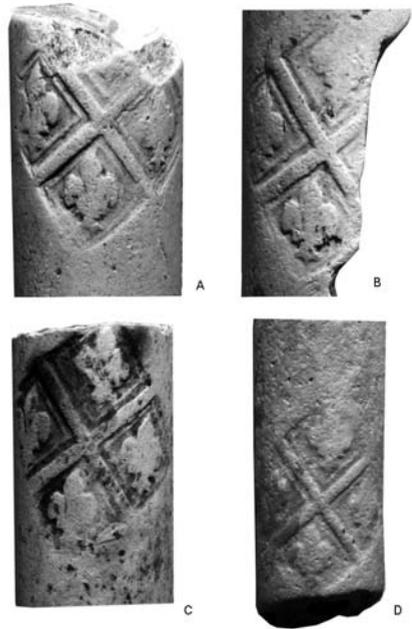
Figure 6: Stem stamp of a fleur-de-lys within a lined diamond frame (photos not to scale). Stem bore 6/64" and suggested dating of c1625-1690. Two examples are shown; example A still has a bowl/stem junction. There are four matching characteristics that are present on both of these examples.

1. The horizontal bar that ties the three petals together is off center to the right; this possibly also appears on the two other examples not shown.
2. The curl on the bottom of the left petal has a slightly different shape and extends out further from center than the one on the right.
3. The top of the center petal leans off center of the diamond to the right. This also seems apparent on the two stems worn that are not shown, but not with certainty.
4. The center petal is offset to the right very slightly, especially below the horizontal bar.



Figure 7: Stem stamps of four fleur-de-lys within a lined diamond frame.

Figure 8: Stems with fleur-de-lys stamps. All have a fabric that appears slightly under fired and a stem bore of 7/64" with a suggested date of c1625-1690. Photos not to scale.



Also found with the Dutch material were three mould decorated stems (one in Baroque style, one floral and one with a fleur-de-lys), all of which fall into the date range of c1625-1670 (Figs. 9-11). One weathered heel fragment had the makers mark of a crown over what appears to be the letters 'DP' (Fig. 12).



Figure 9: Mould decorated Baroque style stem. Stem bore is 7/64" and dates to c1630-1660.



Figure 10: Mould decorated with a floral design in relief. Stem bore is 7/64" and dates to c1625-1670.



Figure 11: Mould decorated with a single fleur-de-lys in relief. Stem bore is 7/64" and dates to c1625-1670.



Figure 12: Bowl heel fragment that is abraded, which has been stamped in relief with what appears to be a crown over what possibly are the initials 'DP' within a circle. This mark is attributed to the seventeenth century.

Terracotta Pipes

Pipes from the Chesapeake Bay area dating from before the arrival of the Europeans and made with a predominately reddish-brown fabric are commonly referred to as terracotta pipes. Upon their arrival, European colonists adopted this existing Native American tradition and also produced terracotta pipes (Luckenbach and Kiser 2006, 161). The two complete bowl forms in this group have a deer motif (Figs. 13-14). The deer motif is a somewhat common design found on terracotta pipes. The bowl fragment in Figure 15 may be an aboriginal product (Kiser 2013, personal comment).

Conclusion

The varied types of pipes from this assemblage are similar in type and period to those recovered from earlier excavations (MacCord 1972, 165-172; Heite 1973, 94-99). The date range of both is around the first quarter to the approximately the third quarter

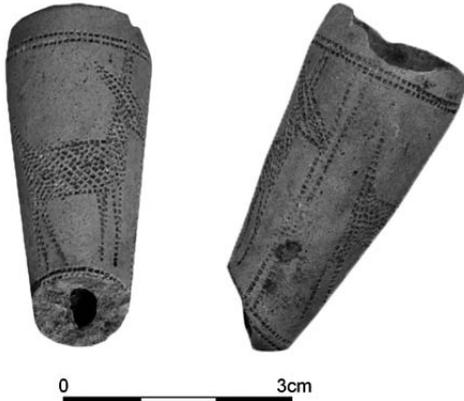


Figure 13: Handmade aboriginal form with a 'Standing Deer' motif. Attributed as being of American manufacture and dating from c1630-1710.

Figure 14: Handmade aboriginal form with a 'Running Deer' motif. Attributed as being of American manufacture and dating from c1630-1710. Traces of white clay inlay remaining within the design.



0 3cm



0 3cm

Figure 15: Possibly of Indian manufacture and of an uncertain date range. Design comprises horizontal and vertical bordered rows of incuse stamped circles. Traces of white clay that once filled the design are present.

of the seventeenth century. The complete lack of pipe material from later periods may indicate population movement. The pipes are particularly interesting in showing the wide range of sources used by the early colonists, with discreet shipments of Dutch pipes being represented by multiple examples.

Interestingly, a Category 3 hurricane hit Virginia in the late summer of 1667. A Category 3 has winds of 111-130 mph and can produce a storm surge raising the sea level 9-12 feet. This hurricane not only lasted 24 hours, but was followed by rain for the following 12 days (NOAA, Gov., 2016). The fact that the hurricane of 1667 occurred does not prove that people at Old Town Neck were severely impacted and subsequently moved elsewhere, but would certainly add credence to that conclusion.

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2015 Conference Paper - Scottish Pipes Down Under: the First New Zealand Pipemakers?

by Susie White

It has long been argued that any clay tobacco pipes found in New Zealand were either the result of imports from Europe, or quite small scale production of pipes in Australia. Recent research, prompted by a chance find in the New Zealand newspaper

archives, however, now seems to suggest that pipe were being manufactured in New Zealand from the early 1880s through to at least 1908, using locally sourced materials.

The preliminary results of this research were presented at the conference of the Society for Clay Pipe Research in Carlisle, UK, in September 2015 with an update at the conference of the Académie Internationale de la Pipe, in Ypres, Belgium, in October 2015. This article pulls together a full account of the latest research into this topic. The New Zealand newspaper articles referred to have all been accessed via the new Past Papers website, and can found online at <http://paperspast.natlib.govt.nz/>.

Europeans first became aware of New Zealand in 1642 when the Dutch explorer Abel Tasman sighted the islands, which he referred to as Staten Landt. In 1645 the Dutch cartographers changed the name to Nove Zeelandia, after the Dutch province of Zeeland. In October 1769 Captain James Cook was the first European to circumnavigate and map the islands. He anglicised the Dutch name to New Zealand, which is how we know the islands today.

From 1769 the country was visited regularly by explorers, missionaries, traders and adventurers, while whaling ships from Britain, France and America frequently used the waters around New Zealand. It was not until 1840 that the Islands came into the British Empire with the signing of the Treaty of Waitangi which gave the Maori equal rights to British Citizens. This marked the start of an explosion in the European population from 1,000 in 1831 to a staggering 500,000 by 1881.

In 1845 the Otago Association was founded by adherents to the Free Church of Scotland with the purpose of establishing a colony of like-minded Scots in Otago (a region in the south of the South Island), chiefly at Dunedin (Fig. 1). This was seen as an attractive proposition, not just on religious grounds, but also as an escape from the Highland clearances and crop failures. Within 10 years of the Otago Association being founded, 12,000 immigrants had arrived in Dunedin. The gold rush in Otago during the 1860s only added to this influx of immigrants.

With this very strong Scottish link it is perhaps no surprise that large numbers of clay tobacco pipes from Scotland turn up in parts of New Zealand. From as early as 1843 shipping lists published in the local press include details about the importation of clay tobacco pipes. The *Daily Southern Cross* for 17 September 1850, for example, notes imports of “32 boxes of tobacco pipes” on board the *Oliver Cromwell* from Glasgow.

By the late 1850s pipes were being imported or sold in increasingly large numbers and in some instances the style and origin of the pipes was also specified, for example:-

15 Dec 1858 – 20 boxes TD pipes (ex *Oliver Lang*)

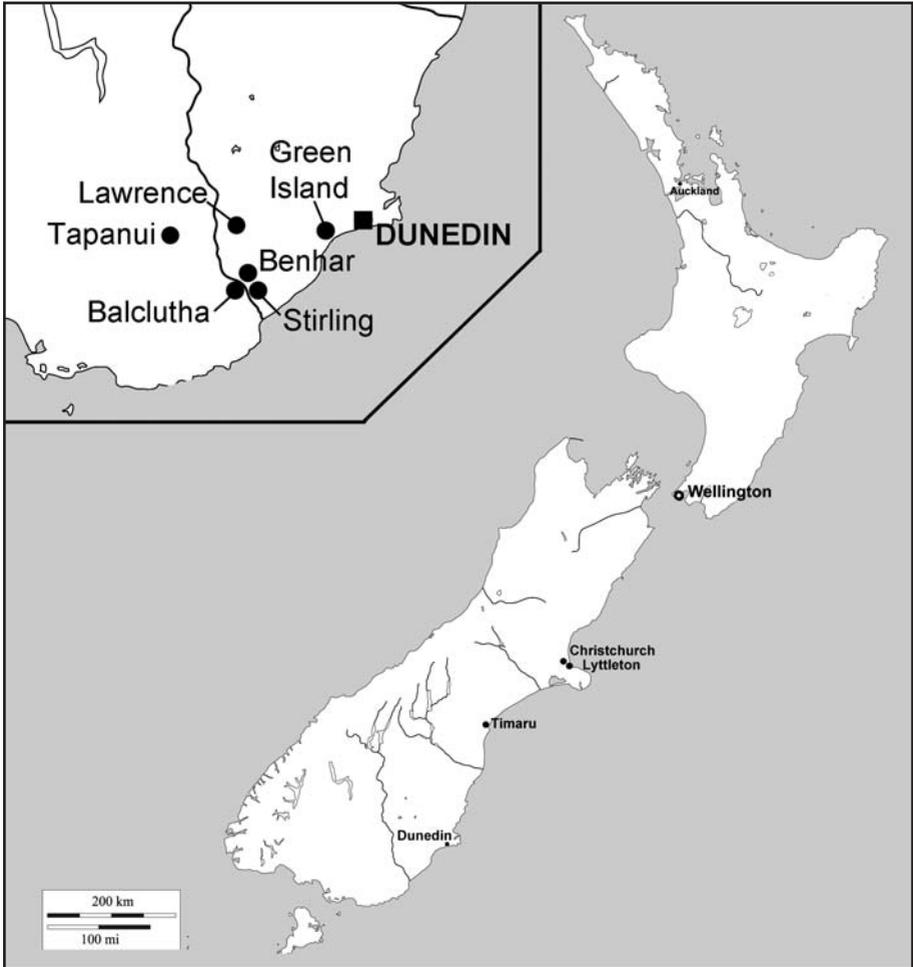


Figure 1: Map showing the location of places referred to in the text.

- 10 Nov 1863 – 20 boxes TD (ex *Claud Hamilton* and *Novelty*)
- 23 Jun 1866 – 27 boxes TD pipes from London (ex *Black Swan*)
- 21 Sep 1868 – 75 boxes McDougals [sic] TD pipes

As well as these quite large quantities of individual patterns, even larger cargoes of mixed pipes were also being imported. In 1859, for example, 130 boxes of pipes arrived in two vessels; the *Alfred the Great*, which departed London on 7 December 1858, and the *Acasta*, which departed Gravesend on the 18 December 1858. Both ships arrived in Wellington within a week of each other in April 1859.

Pipes from various production centres in the United Kingdom and Europe were arriving, not just in New Zealand but also in Australia, in vast quantities. Some of these manufacturers were clearly producing pipes specifically for the Australasian market. For example, McDougall and Waldie, two Scottish firms, were producing a pattern called “Kangaroo” (Fig. 2). White of Glasgow had pipes called “Long Australian” and “Short Australian” as well as “Sydney Crop” and “Melbourne Crop”, while Davidson, also of Glasgow, even produced a pipe whose pattern name was “Otago” (Fig. 3).

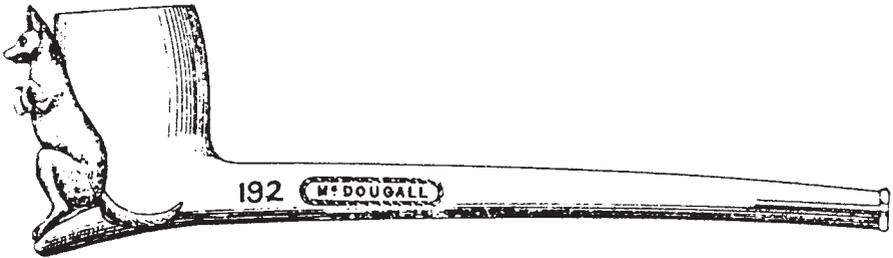


Figure 2: Kangaroo pipe, pattern number 192, from McDougall's catalogue of c1880.

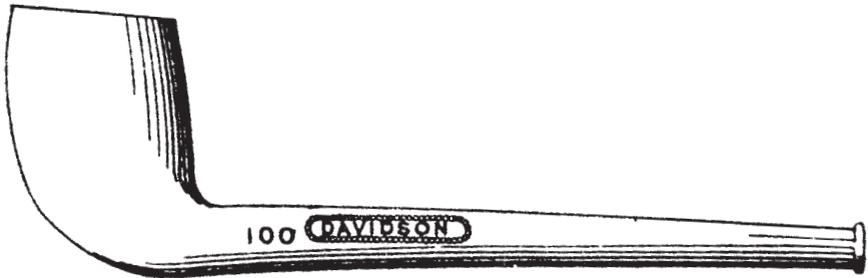


Figure 3: Pattern number 100, “Otago”, from Davidson's catalogue of c1880.

Not only were these European manufacturers producing pipes with an Australasian theme but some were producing pipes that were specifically marked for agents or wholesalers in New Zealand. Charles Crop of London, for example, produced pipes that were marked for Heywood of Lyttleton, near Christchurch (Fig. 4). In the *Lyttleton Times* for 31 July 1861, there was an advertisement of pipes for sale that were described as “meerschaum washed (Heywood's)”. Customised pipes were also produced for two businesses in Christchurch itself; Trent Brothers (Fig. 5), who were coffee, flax and chicory merchants, and Twentyman & Cousin (Fig. 6), who were first

established in the late 1860s importing and selling a wide range of goods. Although it is not clear who was producing the pipes for the Trent Brothers or Twentyman & Cousin, the assumption has always been that they were being imported from Europe. Amongst the British, European and even Australian, pipes that have been recovered from sites in New Zealand, are a small number marked McPHEE / DUNEDIN (Figs. 7-8). The logical assumption of the excavators was that these pipes were similar to the Twentyman and Heywood pipes seen earlier, in that they were commissioned in Europe for export to New Zealand; but the new research shows that this no longer appears to be the case.



Figure 4: Pipes made by Charles Crop of London and marked HEYWOOD / LYTTLETON / NZ (after Garland 2015).



Figure 5: Pipes made for TRENT BROS / CHRISTCHURCH (after Garland 2015).



*Figure 6: Pipes made for TWENTYMAN & COUSIN
(after Garland 2015).*

Whilst carrying out some online research the author came across an intriguing newspaper article, published on 5 November 1880, that set out the plans of George McPhee and his son to set up a pipemaking business in New Zealand. Because of its significance, this article has been reproduced here in full (Fig. 9).

This article contains a lot of important detail and a number of key points stand out. First is the fact that McPhee was “starting his industry” and that they were “experimenting

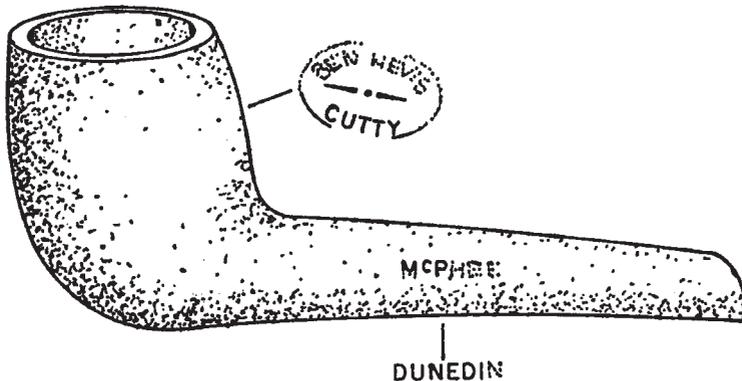


Figure 7: Ben Nevis Cutty marked McPHEE / DUNEDIN, recovered from hut 3 in the Arrowtown Chinese camp in Central Otago (after Ritchie 1986; not to scale).



Figure 8: Stem fragment with very poorly moulded lettering reading *McPHEE / DUNEDIN*, recovered from Carlaw Park, Auckland (photo courtesy of *Archaeology Solutions Ltd.*).

on clays found near Stirling and Tapanui”. This is not the Stirling in Scotland, but the Stirling that lies about 50 miles south-west of Dunedin in New Zealand (Fig. 1). The article then goes on to say that they “brought out from Edinburgh moulds and plant to ... produce a great variety of patterns - about 150 in all” and states that the unnamed son, “being a mouldmaker”, had the skills to make “any pattern that is desired”. This proposed venture was clearly not intended to be a small scale operation because it also says that McPhee “brings out two men and one boy” and that he hopes to eventually be employing “20 or 30 hands”. Even allowing for some exaggeration on the part of the paper (a similar article in the *North Otago Times* for 8 November 1880 said that he had about 100 different patterns and would probably employ seven or eight hands) it is clear that McPhee intended to establish a significant pipemaking manufactory.

So who was this George McPhee and his son? The first record of George that has been traced is from the 1841 census of Glasgow, Scotland, when George, aged 7, was living with (presumably) his mother Janet McPhee (aged 30) and siblings William (aged 15), Isabella (also aged 7), Jean (aged 3) and Robert (aged 1), at Burnside West, Lanark (FindmyPast). This would give a birth year of around 1834 for George.

By the time of the next census, in 1851, he was given as 15 years of age (born c1836) and working as a hawker while living with a journeyman tailor called William Millar and his wife Helen in 83 High Street, Glasgow (Ancestry). Also in the house was Jane McPhie [sic] aged 59, Isabella (aged 16) and Jane (age 13). The names and ages of these other McPhees are slightly different to those given in the 1841 census. Census entries, however, often vary from record to record and, in any case, this information is taken from a transcription that may in itself contain errors. Despite these problems, the names and dates are similar enough to be reasonably confident that this is the same family that had been in Lanark in 1841.

Mr George M'Phee, who, with his son recently arrived in the Colony, and has been experimenting on clays found near Stirling and Tapanui for the purpose of ascertaining their suitability for the manufacture of tobacco pipes, has shown us some excellent samples of short pipes of various patterns which he has been able to produce. Although not sufficiently burned, these samples are quite sufficient to establish the fact that good pipes can be made from the Stirling clay. Pure white can be produced, and the pipes can be made of such a temper as will be at once appreciated by smokers. Imported pipes, being necessarily burned hard for the purposes of carriage, do not absorb the tobacco oil as will pipes specially made on the spot by experienced makers. Mr M'Phee has brought out from Edinburgh moulds and plant to enable him to produce a great variety of patterns—about 150 in all,—and his son being a mouldmaker, any pattern that is desired can be produced. He also brings out two men and a boy to assist him in starting his industry, and he will establish himself at once in Dunedin, bringing the clay up by rail from Stirling, and eventually employing, as he hopes, 20 or 30 hands. We heartily wish Mr M'Phee success, and would suggest his sending some samples of his pipes to the Melbourne Exhibition if not too late. We shall be happy to show to anyone calling at our advertising office the excellent samples which have been left with us. We may mention that Mr M'Phee, sen., is an old soldier, and lost his arm in the attack on the quarries before Sebastopol on the 7th June, 1855. His regiment was the 57th ("Old Dis-hards"), which took part in the New Zealand wars, though at that time Mr M'Phee had been invalided, and still retains his pension from a grateful country of a shilling a day.

*Figure 9: Otago Daily Times, Issue 5849, 5 November 1880, Page 2.
(From: <http://paperspast.natlib.govt.nz/>, accessed 2 Aug 2015)*

On the 17 November 1852 George enlisted in the army with the 71st Regiment of Foot and details of his enlistment confirm his age as being 17 8/12 (i.e., born about March 1835), that he was 6 ft 5 ½ ins tall “with a fresh complexion, grey eyes and light brown hair” (FindmyPast). His British Army service record goes on to show that on the 10

August 1854 he volunteered for the 57th Regiment, serving at Balaclava, Inkerman and Sebastopol, and that he took part in the ‘Assault of the Quarries’ on the 7 June 1855 when he was severely wounded.

His medical report survives and states that “Pte George McPhee 57th Rgt arm amputated on the right side ... above the middle of the bone in consequence of a wound from a round shot on the 7th June 1855 in the trenches before Sebastopol” (FindmyPast). He was awarded the Crimean War Medal inscribed with his name, which is still in existence, since it appeared for sale in 2011 on an internet auction site.

All of this corresponds with what was published in the 1880 newspaper account, which referred to him as “an old soldier” who “lost his arm in the attack on the quarries before Sebastopol” and goes on to say that he “still retains his pension from the grateful country of a shilling a day”.

Having returned from the war he married Margaret Alexander at High Church, Paisley, Renfrewshire, on 9 August 1858 (Ancestry). By 1861 George, now aged 26, his wife Margaret (aged 20) and their one year old son, John, were living at 30 Gauze Street, Glasgow, where he was working as a tobacco pipe maker. His wife’s occupation was given as a tobacco pipe trimmer. George was named as the head of the household and living with them were a number of other pipemaking individuals or families:-

Andrew Smith, 24 (born c1837, Glasgow), Tobacco Pipe Maker
Margaret Smith, 21 (born c1840, Ireland), Tobacco Pipe Trimmer
Andrew Smith, 1 (born c1860, Glasgow)
Michael Smith, 21 (born c1840, Glasgow), Tobacco Pipe Maker
Mary Smith, 23 (born c1838, Whitshill, Renfrewshire), Nurse
Richard Burton, 19 (born c1842, Ardrie), Tobacco Pipe Maker
Peter Gemmel, 19 (born c1842, Glasgow), Tobacco Pipe Maker
George Ward, 18 (born c1842, Glasgow), Tobacco Pipe Maker
Margaret McCormick, 17 (born c1844, Glasgow), Tobacco Pipe Trimmer

It is difficult to understand how George, who had only one arm, could work effectively as a pipe maker himself but, given the number of pipemakers living with him, the most obvious explanation would be that he was running his own business. The address of 30 Gauze Street is interesting in itself as it was the home of a number of other pipe makers during the nineteenth century. For example, *Watson’s Directory* for 1882-1883 lists a John Campbell, tobacco pipe manufacturer, at 30 Gauze Street. The *Paisley Directory* for 1886-1887 lists an Alexander Davies at 30 Gauze Street. Davies was still there in the 1888-1889 directory and appears again in the *Paisley Directory and General Advertiser* for 1909-1910, being listed in Paisley as late as 1915 (but no address given; Anon 1987, 340). This suggests that there was a kiln and workshop

at 30 Gauze Street and that it was used by a series of different makers from at least 1861-1915.

George's wife had died by the time of the 1871 census, when he was living as a widowed Chelsea pensioner at 36a Blair Street, Edinburgh, aged 36. His son John, who would only have been about 11 at the time, was not living with him but the Glasgow census for that year lists a John McPhee, aged 11, living as a boarder with Thomas and Marion Dollan – it is possible this could be him. This brings the story back to the 1880 newspaper article ten years later, which records that George and his son, who had clearly been reunited, had recently arrived in New Zealand. Passenger records show that they left Gravesend on board *The Crusader*, which arrived in Lyttleton, New Zealand, after a 95 day voyage on 7 October 1880 - they were listed in steerage.

The move to New Zealand must have been well planned in advance, and with knowledge of the local conditions, since not only had they brought tools, moulds and workers with them but they had already produced some pipes made of New Zealand clay within four weeks of arrival (Fig. 9). The article of 5 November gives the clay as having been obtained in Stirling and Tapanui but, a few days later, the similar account in the *North Otago Times* (Issue 2625, 8 November 1880, Page 2) says that, “the clay used in the manufacture is found in the neighbourhood of Balclutha, and as it can be obtained in large quantities from the Timaru district, there is little chance of the supply giving out”. In fact, pipe clays appear to have been well known from the region, with James Spence of the Lawrence Coalpit offering pipe clay to customers free, or 12lbs for 1s to non-customers (*Tuapeka Times*, Issue 624, 17 April 1880).

After outlining the plans for his pipe making enterprise in the article of 5 November 1880, he wasted no time in advertising his “new industry” in the local paper (Fig. 10). This same advertisement was placed in the *Otago Daily Times* for a total of 35 days between 15 December 1880 and the 16 February 1881, with the advertisements giving his address as Moray Place West, right in the centre of Dunedin. While there is no doubt that George McPhee made good use of press coverage and advertising, it is not clear how effective this was in establishing his new business. It has not been possible to find any other references to him after February 1881 whereas, within a few months, references start appearing to George Munro as a pipemaker.

Perhaps significantly, George Munro was listed at the corner of Kings Street and Moray Place, in the same area of Dunedin that George McPhee had been listed. In the *Otago Daily Times* for 17 June 1881 there is an account of the Dunedin Industrial Exhibition in which George Munro is also advertising a “new line in native manufacture” and boasts a “large assortment of tobacco pipes made exclusively from Otago clay” (Fig 11). This reference makes similar claims to a new industry as had been made by

NEW INDUSTRY.

CLAY TOBACCO-PIPE MANUFACTORY.

M'PHEE & SON, Tobacco-pipe Makers, have on hand a choice assortment of Clay Pipes, which they can with confidence recommend to be superior to any imported—both as to quality and prices.

MORAY PLACE WEST, DUNEDIN

15d

*Figure 10: Otago Daily Times, Issue 5912, 20 January 1881, Page 3
(From: <http://paperspast.natlib.govt.nz/>, accessed 2 Aug 2015)*

McPhee and is a little ambiguous in that Munro could perhaps have been exhibiting the pipes for McPhee. An article about the same exhibition in the *Evening Star* (Issue 5700 for 16 June 1881), however, seems more specific when it states, “the clay pipes turned out at the works of Mr G. Munro, of Dunedin, are noticeable as constituting a novel local industry, all being made here, and the material used being Otago clay.”

Several newspapers reporting the Industrial Exhibition in June 1881 contain the same text extolling the range of local production of different goods and saying that residents can now take “a whiff from a church-warden of Otago clay”. Whether this is an accurate reflection of the fact that long-stemmed pipes were actually being produced, or merely a flowery generic description is not clear – more specific descriptions of what the McPhees were making only ever mention short-stemmed pipes and Munro is not likely to have produced a larger range than they did.

Very little else is known about Munro, who appears to have been a successful dealer in stone and clay, winning prizes for his marble cutting. Did George McPhee end up working for him and using Munro’s geological expertise to locate sources of raw materials to work with? Or did Munro see an opportunity for this new industry that the McPhees were introducing from the “Old Country” and set up in competition to them?

To date no further articles relating to pipes made by either Munro or George McPhee has been found, and this is clearly an area where more research would be useful. Until then, it is not clear what happened to the pipemaking enterprise started by George McPhee, and later newspaper reports from 1892 onwards only mention his son, John. It is possible that George had returned to Scotland during the 1880s although he has not been located in the 1891 census there. By December 1900, however, he was certainly back in Scotland since he was living in Jeffery Street, Edinburgh, when he

CLAY PIPES.

A new line in native manufacture is exhibited by Mr G. Munro, of Moray place, in the shape of a large assortment of tobacco pipes made exclusively from Otago clay. It is, we learn, only very recently that Mr Munro has turned his attention to this branch of industry, but the article produced is stated to be even superior in many points to those which have been hitherto imported. The clay is soft, and is susceptible to colour as in the case of meerschaum, and there can be no doubt that the price at which these can be supplied will eventually check the continuance of the import trade now existing. Mr Munro is also progressing most satisfactorily in his monumental masonry department, and the Kakanui stone supplied by him is coming extensively into use throughout the Colonies. Mr Munro is also exhibiting a bust, in marble, of the Rev. Dr Stuart, the execution of which is very creditable.

*Figure 11: Otago Daily Times, Issue 6038, 17 June 1881, Page 6
(From: <http://paperspast.natlib.govt.nz/>, accessed 9 April 2016)*

applied for his war pension to be paid to him whilst living outside of the hospital. He stated that he had no family members whom he could live. By the time of the 1901 census he was living in Queensbury House, Edinburgh, where he was listed as a 67 year old Chelsea Pensioner. He died in Scotland on 10 February 1903.

Following the rash of references to pipemaking in Dunedin during 1880 and 1881 it is then 11 years until the next record of pipemaking has been found, and this time it relates to Geroge's son, John McPhee. On 3 December 1892 the Otago Daily Times published an article reporting successful pipemaking experiments that John had been carrying on for over eight months using pipeclay from the Clutha district, which is an area around Balclutha to the south of Dunedin (Fig. 1). The article refers to this as a 'new industry' at a 'lately established' clay pipe manufactory and includes the claim that 40 different patterns were being produced "equal in finish and appearance to any imported" (Fig. 12). From this reference it would appear that the attempt to start a pipe manufactory in the 1880s failed and that John is now having a second attempt

at getting one established. This suggestion is borne out by a later deposition to the Tariff Commission (see below) in which John states that he had been pipemaking for six years (i.e., since about 1889) and that he was not kept fully employed because of the slackness of the trade for locally produced pipes. The two dates given are at odds, most likely because John wanted to promote the ‘newness’ of his workshop in the newspaper, while wanting to stress the established nature of his business to the Tariff Commission. The truth of the matter is likely to be somewhere between the two, in that the initial enterprise having failed, John probably started small scale experimentation again around 1890, with a concerted effort to re-launch the business in 1892.

It is always satisfactory to be able to record the establishment of new industries to utilise the natural products of the country. There has lately been established at Pelichet Bay a clay pipe manufactory, which, though small and unpretentious, may grow into something big if adequately supported. For over eight months Mr John M'Phee, a practical pipe maker, has been carrying out experiments with pipeclay from the Clutha district, and he is now in a position to place goods on the market which will compare favourably in every respect with the imported article. He has submitted to us several samples of various patterns, which are highly creditable. He is in a position to turn out, if necessary, 40 different patterns of standard clay pipes, equal in finish and appearance to any imported. Mr M'Phee, who asks for no protective duties, has already received much encouragement from a few firms who import clay pipes, and the representative of one firm informed him that so long as he was able to supply pipes of such quality at the price quoted his firm would import no more. It now rests with the smoking portion of the community whose special delight is a "clay" to give the local article a trial.

*Figure 12: Otago Daily Times, Issue 9601, 3 December 1892, Page 2
(From: <http://paperspast.natlib.govt.nz/>, accessed 2 Aug 2015)*

Further details about this re-launch are provided by a second article on the business, which was published three days later in the *Evening Star* for 6 December 1892 (Fig. 13). This article shows that he had moved from central Dunedin and that his factory was now on the outskirts of town in Union Street, fronting the water. The article also says that he was making cutty (i.e., short-stemmed) pipes and that the current supply of cutties come "mostly from Glasgow". But it gets more interesting because he then gives more specific details about the production process, starting with the clay, which

PIPE-MAKING IN DUNEDIN.

Mr John M'Phee, a pipemaker by trade, and the son of a Scotch pipemaker, is now making a strenuous effort to push his wares in the local market and throughout New Zealand, and there is no reason why he should not succeed. He is at present confining his attention to the manufacture of the "cutty"—the short clay pipe that seasoned smokers rely on for an enjoyable whiff, and which, next to the "church-warden," is perhaps the best pipe that a man can use, if he will take the trouble to keep it clean by putting a filtering stopper in the bowl and renewing it at frequent intervals. The cutty pipes used in New Zealand come mostly from Glasgow, where four large exporting firms do an immense business. There is a 15 per cent. duty on these pipes, and this is quite sufficient to give Mr M'Phee a "look in," so far as price is concerned; indeed he can undertake to compete on these terms and to supply at a trifle less than the invoice price with duty added. This is something, and not a little, to start with. Mr M'Phee knows the Home cost to a fraction; he has found out by experience what his own expenses are per gross; and he can show his samples without being forced to make an appeal to probable buyers to spring a point for the sake of encouraging a local industry. Mr M'Phee is thus in a strong position from the cold "nothing-for-nothing-and-precious-little-for-half-a-crown" point of view. Trade must come to him if he can compete for quality. On this point also there need be no misgivings. The clay of which they are made is very similar to what is used in the Old Country—a trifle more gritty in its natural state, but that makes no difference, since

it is all dissolved and passed through gauze sieves before being passed to the moulding bench. The test of whether the clay is suitable is whether the pipes are hard and white, and the stuff from Benhar, and of which there is an inexhaustible supply in sight, fully comes up to requirements. Moreover, Mr M'Phee has all the necessary appliances at hand. To be ready for all emergencies, he learned the special trade of mould-finishing before he left Scotland, and has now on hand over forty different patterns, comprising all the standard makes. He also makes his own "seggars," as they are termed—the fireclay crucibles in which the pipes are packed to be placed in the kiln. The fireclay for this purpose comes from Green Island. At first he had great trouble with these things, owing to the material being unsuitable, but this difficulty is now overcome, and the pipes are brought to the required degree of hardness without losing their color. The burning, too, is done by Mr M'Phee himself, he having been taught this by experienced hands in the Home Country. It is interesting to watch him at work in these several processes, and exceedingly satisfactory to be able to give an honest assurance, and this we do without hesitation, on our own observation and also on the authority of those who have put the pipes to a practical test, that they are in all respects equal to the best "Ben Nevis" or other brands of Glasgow and Aberdeen. What Mr M'Phee now wants is more custom. He can produce as many pipes as will supply the whole colony, and wishes for nothing but a fair show. If smokers feel so disposed they can do him a good turn, and help a local industry without making any sacrifice, simply by asking for M'Phee's brand, which is legibly stamped on every pipe. His factory is in Union street, fronting the water.

Figure 13: *Evening Star*, Issue 9000, 6 December 1892, Page 3
(From: <http://paperspast.natlib.govt.nz/> accessed 2 Aug 2015)

he obtains from Benhar; “the clay of which they are made is very similar to what is used in the Old Country – a trifle more gritty”. He goes on to say that he deals with this by passing it “through gauze sieves”. The article also says that McPhee “learned the special trade of mould-finishing before he left Scotland” and that “he makes his own “seggars,” as they are termed” (to hold the pipes for firing) from clay that comes from Green Island, also south of Dunedin. McPhee says that he fires the pipes himself because he had been “taught this by experienced hands in the Home Country”. The article concludes by saying that what McPhee now wants is more custom and states that he “can produce as many pipes as will supply the whole colony” and that “smokers ... can do him a good turn, and help a local industry without making any sacrifice, simply by asking for M’Phee’s brand, which is legibly stamped on every pipe”. This last statement is significant, since it shows that pipes the produced during the early 1890s were being marked with his name.

John is mentioned in the newspapers again on 20 January 1893, when an article on the Benhar Brick and Pipe Works and Colliery in the *Clutha Leader* says that “only recently a quantity of clay was sent to Mr M’Phee’s pipe (smoking) factory in Dunedin and found to answer the purpose very well”. Once again, this shows that pipe clays were readily available in the area from the various clay pits and collieries and that the McPhees utilised pipe clay from a number of different sources over the years.

Perhaps one of the most fascinating and illuminating documents relating to the McPhee pipemaking business comes from the 1895 report of the Tariff Commission, which provides a full transcript of an interview with John McPhee (Fig. 14; AtoJs online). The 1895 document is quite lengthy but highlights a number of crucial points about the organisation and management of the pipe wholesale business at this time. First, John claims that the importers are the problem with the local pipe trade. They clearly made their money by importing pipes and he accused them of actively sabotaging the local pipe trade by claiming that there was no market for these pipes. He says that the importers were telling customers that they do not keep locally produced pipes in stock because they could not sell them, forcing customers to buy imported pipes. He wrote to the government to try and encourage them to increase the import duty to 50% by way of encouraging the home market.

The second important point about this document is that it highlights the extent of the import trade. The table in Figure 15 shows the actual quantity of imported pipes to the colony in 1894 and the value of the pipes, which is compared with what John was claiming. When asked what he could produce in a year, John said that “by myself” (i.e., alone), he could produce 1,500 gross of pipes, which would equate to about 640 pipes per day, based on a six and a half day working week. He would, therefore, have been able to produce almost as many pipes as the whole colony needed on his own. The price he quoted for his pipes was between 2s 9d and 3s 6d per gross.

(18.) JOHN MCPHREE examined.

555. *The Chairman.*] You are a pipe-manufacturer in Dunedin?—Yes.

556. Have you been long in the business?—Six years.

557. Do you employ any labour in your establishment?—I have employed one man: it is piecework, and a first-class man could earn from £2 to £2 5s. a week.

558. What pipes do you make?—Clay pipes. I produce samples of my own manufacture, and also samples of the imported. [Samples produced.]

559. Do you find a good market?—I do not find that the merchants encourage the business in the way they should. I have brought a sample of the raw material [produced].

560. Is this local clay?—Yes; from Benbur, near Stirling.

561. Are you able to compete with the imported pipes as regards price?—Yes. My price ranges from 2s. 9d. to 3s. 6d. per gross.

562. Is this as cheap as they can be imported?—Yes. I have it on the authority of Mr. Hogg, of Hogg, Howison, and Nicol, that he could not land stuff at the price.

563. Why do you not command the market?—I have a memorandum here, and also a letter I had written for the House of Representatives, expecting that it would take up this question last year. I will read both:—

“Memorandum re Tobacco-pipes.”

“A duty of 50 per cent. is a very moderate one, for the following reasons: First-class common clay pipes are invoiced at 2s. per gross, or less. This is equal to 1d. per dozen duty. I find that importers will not encourage colonial-made goods, but keep on importing and selling to retailers, knowing that the goods can be obtained from colonial manufacturers. The reply to customers is that they do not keep them, as they cannot sell them, thus leading grocers and tobacconists to think that the pipes are unsaleable, and only order when forced to do so. For example, I could name a firm who have only ordered five cases of colonial goods during two years, but last September, being asked by a Dunedin grocer for twenty-five cases of colonial make, received the usual reply that they did not keep them, but was told that they could be got elsewhere, and then ordered fifty cases, having induced another wholesale house to relieve them of a portion of the remaining twenty-five cases. Other wholesale merchants will only order a case or two at a time when insisted on by their customers. An increase of duty will not raise the price, but keep down the importing, and utilise the material and labour of the colony.

“SIR,—

“Eden Street, Dunedin, 11th June, 1894.

“I hereby, as a manufacturer, beg leave to call the attention of the Government and the Legislature to the desirability of making an alteration as regards the tariff in the importation of tobacco clay pipes into the colony of New Zealand. The manufacturers find that the competition is too great, not in respect of price paid for the article, but in respect of the amount of trade, which is very little, on account of the quantity imported. The importers having hold of the market makes it very difficult for manufacturers to compete. What is desired is a duty of 50 per cent., so that we may have a better chance of getting constant work, instead of, as at present and years past, going idle more than half of our time. We get the clay, and all that is necessary for the manufacture of tobacco clay pipes in the colony. Such a duty will not interfere with the present prices as we will not raise them in the event of the tariff being conceded, our main object being to secure the labour in manufacturing, instead of remaining involuntarily unemployed.

“With reference to the proposed increase in the duty of tobacco clay pipes, it will be evident that the cost to consumers will not be increased, for the following reasons: namely, that they will not sell for more than 1d. each, the price now charged, and from the price-list attached it will be seen that there is ample margin for traders' profits. I am prepared to supply at list rate all sorts I am now making, as per show-card, also mounted, and varnished, and coloured if required, to the demand of the trade.

“Have much pleasure in forwarding samples of manufactures from New Zealand clay. Trusting that the Government will take this into consideration and grant the concession on the revision of the tariff.

“I have &c.,

“JOHN MCPHREE.

“D. Pinkerton, Esq., M.H.R., Dunedin.”

564. *Mr. McGowan.*] Do you know a pipe termed the “T.D.” pipe?—Yes.

565. Do you make it?—No.

566. What is the principal pipe you make?—I make three varieties of Ben Nevis; and I will turn out any pipe required. The most popular pipe in Dunedin is the Ben Nevis pipe.

567. Could you turn out the T.D. at the price at which you can buy it here?—No; 3d. per gross more. There is no sale here for it. There is a small sale in Auckland. Mendelssohn and Levinsohn, importers of pipes, wanted to know if I could make the T.D., and I replied yes, if

they gave me an order for a hundred gross. I never got the order; so it shows there is no demand for the T.D.

568. I think your price is not as cheap as the price of the imported?—My prices are cheaper; and I can get invoices to show that 4s. to 4s. 6d. per gross was charged at the time I started business here.

Mr. McGowan: I know for a fact that they are bought cheaper than that.

Witness: It is only since I began to put the goods into the market; and a man told me he has made nothing by selling the goods at the price mentioned.

569. *The Chairman*.] What is the value of your annual output?—You could go upon the amount of goods imported. I have seen fifteen hundred gross landed in Dunedin at once. [Have looked up last six months of 1894, and find five hundred and fifty gross disposed of in that time.]

Mr. Tanner: Two thousand gross, equal to three hundred and forty-five pounds' worth, were imported into the colony in 1893.

570. *The Chairman*.] How many gross do you turn out in a year?—I can do by myself fifteen hundred gross. I had a man, but he left on account of the slackness of trade.

571. And you yourself are not kept fully going?—No.

572. *Mr. McGowan*.] You say that a man working piecework could earn from £2 to £2 5s. a week: what was the time he worked?—Eight hours a day.

573. *The Chairman*.] Do you wish your name published?—No.

*Figure 14 (above and opposite): Report to the Tarriff Commission, 1895.
(National Library of New Zealand <http://atojs.natlib.govt.nz/>)*

	Gross	Total Pipes	Value	Value per gross (approx)
Actual imports in 1893	2,000	288,000	£345 0s 0d	3s 5½d
What John McPhee claimed he could make in a year (value based on mid range price)	1,500	216,000	£234 7s 6d	3s 1½d

Figure 15: Table showing the number of pipes imported to the colony in 1893 compared to the number of pipes John McPhee claimed he could produce by himself.

He was also questioned about TD pipes, which he says he did not produce, he mainly produced three types of Ben Nevis pipes. He went on to say that if his customers wanted TD pipes he could produce a mould to make them, but he would need to have guaranteed sales of 14,400 pipes (100 gross) in order to cover the cost of producing the mould.

The next reference that has been found to John relates to him moving his pipe works. The article, published in the *Evening Star* on 11 January 1895, states that the Harbour Board had granted permission for “Mr John M’Phee to remove shed and pipe kiln from section 10, block 65, as he does not intend to renew his lease”. The new site that he moved to does not appear to have been connected with a proper road, since on 9 February 1901 the ‘Municipal news’ in the *Evening Star* says that, “The Works Committee were appointed with power to act re the application of Mr J. M’Phee for a road to his pipe factory”. His new factory gets a further mention in the *Otago Daily Times* for 14 September 1908 when there “was a false alarm of fire at St. Kilda shortly after midnight on Saturday, the flames issuing from a chimney ... M’Phee’s pipe factory being responsible for the mistake”. This is the last reference that has been

found to either John McPhee or his pipe factory. John would have been about 48 in 1908.

In summary, the current evidence shows that there was a well organised attempt to introduce pipemaking to New Zealand in 1880, when George McPhee brought moulds, equipment and skilled workers to Dunedin. He operated as McPhee & Son, producing pipes from local clays for a brief period, but the enterprise does not appear to have flourished and was probably taken over by George Munro within a year. George McPhee returned to Scotland but his son, who was also a mould maker, remained in Dunedin and had a second attempt at establishing the industry in about 1890. He operated from at least two different manufacturing sites and used local clay for the pipes, local fireclays to make the saggars and, presumably, local coal to fire the kiln. He appears to have made a limited range of short pipes, mainly of the Ben Nevis pattern, which were marked with his name. Examples of these have been found archaeologically and can now be dated to c1890-1910. It is not known when his workshop finally closed but it is now possible to show that clay tobacco pipe making took place in New Zealand over a period spanning at least 28 years from 1880 to 1908 and that it took place on at least three different sites, as follows: -

Factory 1: Moray Place, Dunedin (c1880-1881)

McPhee & Son - Moray Place West, Dunedin from October 1880 until at least February 1881.

George Munro – Moray Place, Dunedin, by June 1881.

(George McPhee returns to Scotland during the 1880s or 1890s).

Factory 2: Union Street, Dunedin (c1889-1895)

John McPhee – In 1895 he stated that he had been making pipes for about six years, i.e., from c1889.

John McPhee – Recorded at Union Street, Dunedin, by 1892 and there until 1895.

Factory 3: S Kilda, Dunedin (c1895-1908)

John McPhee – Probably moved to St Kilda, Dunedin, in 1895 and worked there until at least 1908.

From the chance find of one small newspaper article it has been possible to trace a period at least 28 years of clay pipe production in New Zealand using locally sourced raw materials. Although McPhee pipes have previously been recovered from the excavation of sites in New Zealand the assumption had been that they were being produced in Scotland and were then imported. This new research shows that this was clearly not the case.

The McPhees were at the front line of a brand new industry for New Zealand. They were claiming that they could supply the whole colony – indeed if the import duty had protected the home trade, then John’s figures to the Tariff Commission suggest that this would have been perfectly possible. However, it appears that they were never able to capture the significant share of the local market that they had hoped for and their pipes remain thin on the ground as archaeological finds. This latest research has, nevertheless, provided a wealth of evidence regarding what appears to be the first New Zealand clay pipe makers, and a framework for understanding future finds of their products.

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Acknowledgements

I am grateful to all the New Zealand archaeologists with whom I was in email correspondence during my research and, in particular, to Dr Janice Adamson and Hans Dieter-Bader of Archaeology Solutions Ltd., Auckland, for images of the McPhee stem from Carlaw Park and to Neville Ritchie, Technical Advisor: Historic/Archaeologist, Department of Conservation, Hamilton, for the drawing of the McPhee ‘Ben Nevis’ pipe. Particular thanks are also due to Dr David Higgins in the UK for all his help in discussing this project and for his input to various drafts of this paper.

Lawrence Tems, London Pipemaker, 1623

by Dr Todd Gray

Included within the rich archival collection of the Somerset Heritage Centre at Taunton is an examination of a London tobacco pipe maker suspected of stealing at a fair in Somerton (Somerset Heritage Centre, Q/SR/42/104). It is dated 8 April 1623. Lawrence Tems was arrested while travelling to Devon. The significance of the examination is that it reveals an otherwise unknown early movement of one particular craftsman from London into the West Country. He claimed he was visiting his mother in Exeter. The examination opens the possibility of his work having had a bearing on production in Devon. No member of the Tems family has yet been identified at that date in Exeter although there were those of a similar name (Toms) in the city in 1660 (Hoskins 1957).

The Examination of Lawrence Tems, late of London, tobacco pipe maker, taken before Sir Edward Hext, knight, and John Stawell, Esquire, one of the king's Majesty's justices of the peace for the county [Somerset] aforesaid the Eight day of April, *in the year of our Lord 1623*.

Being examined when he came from London, [Lawrence Tems] sayeth upon yesterday was sevenight [a week previously], being further examined what occasions drew him to travel the country, sayeth that he came into the country to visit his mother, one Ann Tems, a widow woman who lieth in Exeter, and came the direct London way into Somerton, where coming into the fair there upon yesterday was apprehended by one John Hutchins, who in great throng of people took this examinant's hand in his pocket, being lastly examined what money he brought from London with him sayeth that he brought 13s with him. This examinant having but only 3s found upon him by search, the rest he confesseth he spent by the way.

Acknowledgement

I am grateful to the South West Heritage Trust for permission to publish this transcript. I would also like to thank John Allan for suggesting this examination should be drawn to the attention of those interested in the history of clay pipes.

Reference

W. G. Hoskins (ed.), 1957, *Exeter In the Seventeenth Century: Tax and Rate Assessments, 1602-1699*, Devon & Cornwall Record Society, New Series, 2, 17, 21, 25.

A Muffle Fragment from the Thames

from Gina Taylor

This photograph of a muffle fragment was sent in by Gina for the interest of the membership. It was recovered from the north side of the Thames foreshore, not far from the Millennium Bridge in London.

Despite being water rolled it is possible to see the different layers of pipe stems that have been inserted at right angles to one another to create a part of the muffle chamber within which the pipes were fired.



A Composite Clay Pipe Stem from Kingston

by Stephen Nelson

The fragment of clay pipe illustrated in Figure 1 is an old, and at first sight insignificant, find from Kingston upon Thames. It was found on the Old Bridge excavation site in 1972 and although un-stratified would appear to be of nineteenth century date, with a the stem bore of *c* 4/64".



Figure 1: A composite stem of bone, metal and clay from Kingston.

Unfortunately the bowl is missing but the remaining piece of stem is joined to a threaded bone mouthpiece by a thin copper alloy band, lightly decorated with three incised lines. While the mouthpiece is screwed into the metal band the other end is simply glued to the pipe stem, with what appears to be a tar like substance and the metal band itself is simply rolled into a tube with a butt join. I had originally thought it might be a mend of a favourite pipe - the mouthpiece is well worn. However, David Higgins has reminded me there are some clay pipe maker's catalogues of the late nineteenth or early twentieth century showing pipes remounted in this fashion. I haven't been through them all but there are of course later pipes with composite stems of amber, vulcanite or even plastic mouthpieces. However, they seem to be better made with a more satisfactory join. This fragment from Kingston seems a bit home-made and it is difficult to see that the pipe would draw properly when jointed like this the whole arrangement seems unnecessarily complicated. A quick look through past society Newsletters, however, has shown that there are all sorts of odd looking clay pipes such as for example a Richardson's Patent stem with a crude screw threaded end (Dagnall 1986, 15). Pipemakers, it seems, were often experimenting with unusual products.

Reference

Dagnall, R., 1986, 'A Collection of Curiosities', *Society for Clay Pipe Research Newsletter*, **12**, 13-17.

Points Arising - Posener Family

from Peter Hammond

With reference to my article on the Posener family in the last Newsletter (Hammond, 2015) I am indebted to SCPR member Carol Cambers for pointing out the whereabouts of David Posener at the time of the 1881 census. He was staying of all places in Nottingham (where I live!). His name misleadingly appears as 'David Parmer' but his age of 47 and his birth place, which is given as Germany, are a close enough match. He was staying at the Royal Hotel in Lister Gate, his occupation being given as a 'pipe manufacturer (artisan).' I had noted this character many years ago during my research into local pipe makers but had not made the connection! This may also explain why I have found a number of Posener pipes in the Nottingham area too.

Reference

Hammond, P. J., 2015, 'David and Adolph Posener: Tobacco Pipe Makers of London,' *Society for Clay Pipe Research Newsletter*, **87**, 37-52.



And finally..... from Roger Price

If all the world were Paper,
And all the sea were Ink;
If all the trees were bread and cheese,
How should we doe for drink?

If all the world were sand'o,
Oh then what should we lack'o;
If as they say there were no clay;
How should we take Tobacco?

Witt's Recreations, 1641

Reference

Opie, I. and Opie, P. (Eds.), 1995, *Oxford Dictionary of Nursery Rhymes*, 436.

SCPR Conference 2016



This year's conference is going to be at Wrest Park, Bedfordshire, on Saturday 24th September. We'd love to hear from you if you'd like to give a paper or bring along some pipes for us to look at (SCPR@talktalk.net).



New Members

We would like to welcome the following new members to the Society:

Courtenay-Elle Crichton-Turley, University of Sheffield. *Courtney presented a very interesting paper on her PhD research at the conference in Carlisle (see page 16).*

and we would like to welcome back to the Society:-

Denis Gojak, Australia.



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Back issues of the SCPR newsletter are available as follows:-

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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 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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