

# NEWSLETTER

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Spring/Summer 2016

## SOCIETY FOR CLAY PIPE RESEARCH

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Cover image: *Coiled pipe illustrated by Barber in 1883, now in the Higgins collection (Acc. No. 23307; photo by the author). See page 18.*

# Editorial

*by Susie White*

They say that all things come to those who wait and I am hoping that you will go along with that sentiment given how late the Spring/Summer issue of the newsletter is for 2016!

My thanks to those who contributed material to this latest edition particularly those who contributed longer notes. It just took me a little while to call in a number of favours so that I had sufficient shorter notes to make up a complete issue. So to all our contributors I say “thank you”.

This latest issue of the newsletter begins with yet another sad loss to the world of pipe research and news of the passing of Felix van Tienhoven from the Netherlands. A nicer man you could not wish to meet; always willing to share his love of, and enthusiasm for, pipes and pipe research. He will be greatly missed and our thoughts and prayers go to his wife and family at this sad time.

Felix was a great supporter of the Society, as well as the other pipe organisations he was involved with, including the National Pipe Archive, which is based in Liverpool. He would have been thrilled to know that the Archive finally managed to secure some funding, in the form of a grant from Historic England, to work on it's collections. See page 55 for more details.

We are also looking forward to our conference in September, which will take us to Wrest Park in Bedfordshire. SCPR has been to a number of very grand venues for their conferences over the years, but I think this one is going to take some beating. Conference organiser, Chris Jarrett, has been working hard with English Heritage staff at Wrest Park to pull together an exciting programme for us all. I hope that as many of you as possible can come and join us. Details are on page 53 of this issue, or on the conference page of our website (<http://scpr.co/Conferences.html>).

I am now seeking new material for inclusion in our next newsletter, so if you have any notes or news, or if you have an exciting new pipe discovery that you would like to share with the membership, please get in touch by email on [SCPR@talktalk.net](mailto:SCPR@talktalk.net), we'd love to hear from you.

All that now remains for me to do, on behalf of the SCPR Committee, is wish you all a very good summer - or what is left of it - and we hope to see you in Bedfordshire in September.

## Tribute to Felix van Tienhoven (1940-2016)

*by Ruud Stam*



*Felix enjoying a pipe in Wervik, Belgium in 2015 (photo by David Higgins).*

In June 2016 we sadly lost our beloved friend Felix van Tienhoven. He was a member of all of the main organisations in pipe research – SCPR, The Académie Internationale de la Pipe (AIP), the Arbeitskreis zur Erforschung der Tonpfeifen and the Dutch PKN. Not only was Felix a long standing member of these organisations but he was also a fruitful researcher in the field of metal tobacco pipes.

Felix had a large and interesting collection of metal pipes from all over the world, dating from the seventeenth century up to the twentieth century. During his working life he had the opportunity to travel extensively for his job giving him, and his wife Wijntje, an opportunity to collect from all over the world. Both Felix and Wijntje developed a fine sense for quality and exceptional pieces.

In the early days of his research it was quite difficult for him to date many of these pipes and to attribute them to regions of origin, let alone to specific pipe makers, as there was hardly any literature available about metal pipes. However, by comparing them with other pipes, mainly clays, he was able to refine his research and he was able to build up, and pass on, an incredibly extensive knowledge about the development and dispersal of metal pipes. He published his articles in Knasterkopf, the PKN magazine, the Journal of the Académie Internationale de la Pipe as well as here in the SCPR Newsletter.

Felix was an active member of the organisations mentioned; often coming to meetings accompanied by his wife Wijntje. During many years he was a board member of the

AIP and was a driving force in the modernisation of the Académie. We still benefit from his work on the board.

It was always a pleasure to work with Felix. His managerial experience, his dedication to pipe history and his interest in the people he met, impressed a lot. We will miss him very much and we wish Wijntje much strength with her loss.



## **Clay Tobacco Pipes in South Shields Museum**

*by Jenny Vaughan*

In November 2015 SCPR received a request from Adam Bell, Assistant Curator at South Shields Museum and Art Gallery, for information about a clay pipe he was about to put into a new display. David Higgins responded to Adam Bell's initial request, and when asked if there was anyone in the north-east region who might look through the rest of their clay pipe collection to provide more details for the museum catalogue, David contacted me. Subsequently I, with my partner John Nolan, visited the museum on two occasions to examine their collection.

Apart from the pipe which was the subject of the original enquiry, and two other mid- to late seventeenth-century pipes, the collection consisted of late eighteenth- to early twentieth-century material. A large proportion of the collection comprised decorated bowls, including some figurative examples. A number were of Continental make. Of the British material, certain designs, such as RAOB, ship and Britannia, ship and anchor, floral sprigs, were frequently repeated. The museum had no information about where the majority of the pipes came from. The condition of some of the British pipes suggested they had been dug up, and the continental element in the collection suggested at least one donor who may have sought out 'collectables' on travels abroad.

One of the most interesting items was a spurred bowl with anti-slavery motifs (Fig. 1). On the smokers left is a standing female figure, possibly representing Liberty, holding a flower and surrounded by what appear to be stars. On the right side is a kneeling African slave, in chains and with a raised arm, looking away from the smoker. On the bowl facing the smoker are what appear to be a 'trophy' of military standards and, possibly weapons.

A number of examples of anti-slavery motifs on clay pipes are known nationally (including one in the British Museum, B.M. 2012.8052). In the North East, one from Chollerford in Northumberland has been published by SCPR (Welsh 2014, 41-43).



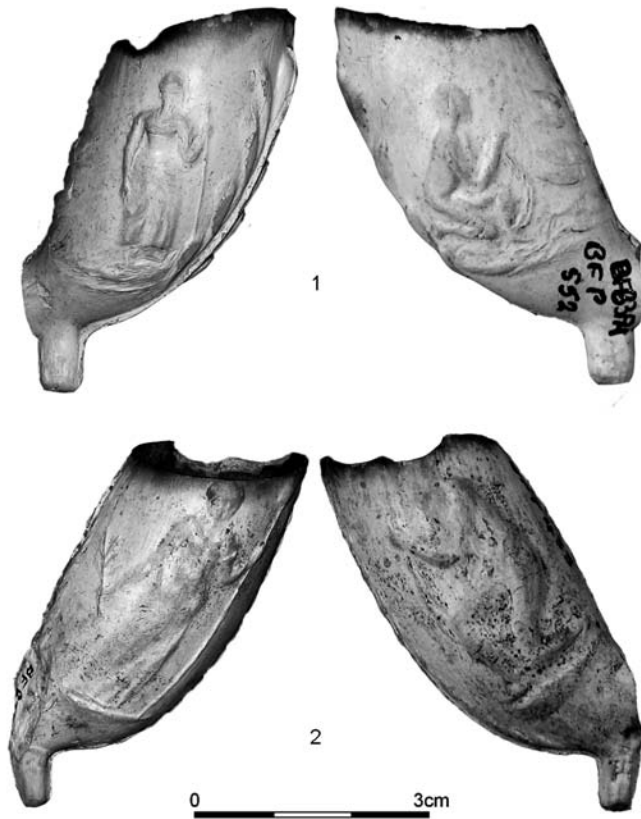
*Figure 1: Liberty and Slavery Pipe.*

The slave image on the Chollerford pipe is very similar to that on the South Shields Museum example and appears to have been taken from a well-known design by Wedgwood (Welsh 2014, 42). Otherwise the two pipes differ: the Chollerford pipe has the slave image turned towards the smoker, while the image on the left side is the figure of Britannia with shield and trident. It seems unlikely that the two pipes are by the same maker.

Another pipe with the slave motif was apparently found near Durham (Welsh 2014, 42), but no further details were given in the article. The pipe referred to is probably that illustrated on the BBC *History of the World* website [<http://www.bbc.co.uk/ahistoryoftheworld/objects/EG2AXAk-3RGOXHXfu4KTW3Q>] as this object is noted as from 'Wear'.

A further two examples were found during excavations at the Black Friars, Newcastle upon Tyne, in the 1980s. These were illustrated in an unpublished 1987 archive report on the excavated clay pipes by Lloyd Edwards. The current writers later located these pipes and photographed them for this article (Fig. 2). These two pipes and that from South Shields are all different. The Black Friars pipes both have the slave on the opposite side but they are facing in different directions. The figure of Liberty is quite different on all three. One of the Black Friars pipes has the initials B/E on the spur, which do not belong to any known local maker.

Many north-east pipe-makers are represented by marked stems amongst the South Shields Museum collection. However, relatively few bowls could be attributed to a known local manufacturer, one exception being a complete spur-less bowl, decorated



*Figure 2: Slavery pipes excavated from Black Friars, Newcastle-upon-Tyne in 1980s.*

with a scale pattern and floral sprays that were made by W. Brewster of Sunderland. An un-marked figurative pipe of Ally Sloper, a well-known comic character of the late nineteenth to early twentieth century, is very likely to be a Brewster pipe. A very similar, if not identical, ‘Ally Sloper’ appears in a *Pathe News* film clip from 1936 showing pipe-making in Brewster’s Sunderland workshop (<http://www.britishpathe.com/video/the-pipes-of-man/query/sunderland>).

Two bowls marked JARROW and with the names of what are probably local public houses are presumably also local products, as might be an un-marked bowl marked ‘GLADSTONE PIPE’ (Fig. 3). A considerable number of decorated bowls, probably from the first half of the nineteenth-century, had only a ring and dot mark on each



**Figure 3:** Gladstone pipe.

side of the spur. Quite possibly these are the products of a single maker, and the fact that there were so many examples with this mark suggests these too were locally made.

From further afield was a bowl marked ‘Let Glasgow Flourish’ (Fig. 4). The symbols on the right side – a bird and bell in a tree, with a fish across the trunk – are emblems of the city, based on the theme of the miracles of St. Mungo (Dennis Gallagher, *pers comm*).

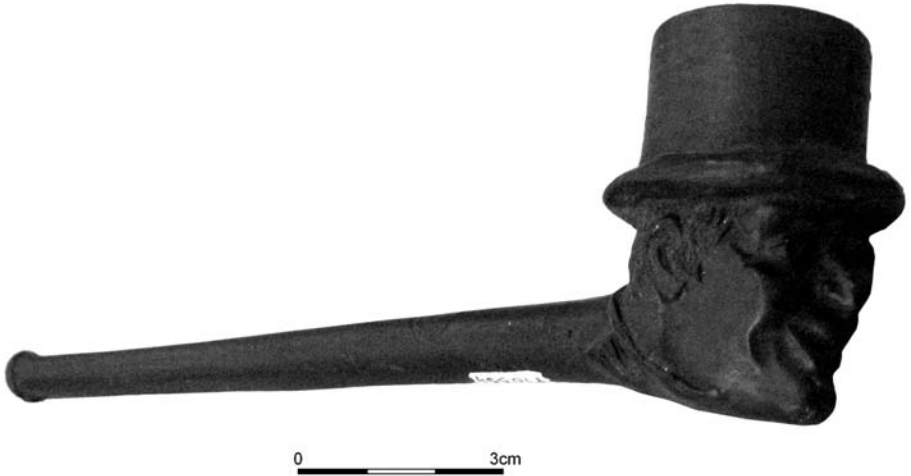
Among the continental pipes were examples of Dutch manufacture including a complete figurative black one marked ‘ES Dutch clay’ (Fig. 5), made by Goedewaagen in Gouda (David Higgins *pers comm*). Another bowl was moulded with the seated figure of St Crepin, patron saint of cobblers, by the French maker Dumeril Leurs, and there was an ‘Ottoman’ style bowl.

Our ‘brief’, as stated above, was simply to peruse the museum’s clay pipe collection and provide more details for the museum catalogue, not to undertake detailed recording, though a few items were photographed to assist limited additional research. The collection included many pipes in addition to the ones described and illustrated in this article, which would repay closer and more formal study. How many other small museums around the country have similar intriguing and diverse collections lurking in their store rooms?



**Figure 4:** Pipe with the Glasgow arms on the smokers left and the motto LET GLASGLOW FLOURISH on the smokers right.





*Figure 5: A black-clay figural made by Goedewaagen in Gouda, Netherlands.*

## Reference

Welsh, J. 2014 'Am I not a Man and a Brother', *Society for Clay Pipe Research Newsletter*, **86**, 41-43.



## Seventeenth Century Smoking Habits - at Sea and in New England

*by David Higgins*

The rapid growth in the range and number of historical texts that are available online opens up all sorts of possibilities for pipe related research – and not just in terms of documenting the pipemakers and their lives. Many publications from the seventeenth century onwards make passing reference to pipes, tobacco or smoking and these accounts can provide valuable insights into the way in which these things were used within contemporary society or the social customs of the day. One such example is an article published in the *Chester Chronicle* (Issue 12) on 17 July 1775, which recounts an extract from 'Mr Ward's trip to America, in 1669'. While talking of New England, the article describes the smoking habits of the colonists that Ward observed there:

*They smoke in bed, smoke as they kneed their bread, smoke whilst they cook their victuals, smoke at prayers, work and exoneration ; their mouths stink as bad as the bole of a sailor's pipe, which he hath funked in, without burning, a whole voyage to the Indies.*

The term 'funked' was the equivalent of today's term 'smoked' as is made clear in by a passage from an eighteenth century publication (Cooke c1773, 74):

*The Quaker observing him, pulled a pipe and some tobacco from his pocket, and with a conveniency which he carried about him, struck a light, illuminated his pipe, and sat and funked away very comfortably.*

This second quote is interesting in itself, in that it shows a gentleman might be expected to carry a pipe and tobacco in his pocket when travelling and that he also carried the necessary means of lighting it.

Returning to the seventeenth-century account of smoking in America, it is clear that Ward was comparing his experiences of smoking habits in England with what he found across the Atlantic and that he considered the colonists smoked excessively and on any occasion, with the result that their breath reeked of tobacco. The parallel he draws is with a sailor's pipe that has not been burned (i.e., cleaned by placing it in a fire) for the whole duration of a voyage to the West Indies, which would have taken a month or two, depending on the winds. This implies three things: first, that pipes were in short supply on ships and so a sailor would often have to 'make do' with just a single pipe; second, that smoking was commonplace amongst sailors on ships, despite the obvious risk of fire and Admiralty regulations to the contrary (Woollard 2006a; 2006b) and, thirdly, that under normal circumstances one would not dream of using a pipe for so long without burning it clean again in a fire.

From this one short reference, it is therefore possible to start comparing smoking habits on both sides of the Atlantic during the seventeenth century as well as getting a feel for the way in which particular social classes or circumstances (in this case sailors at sea for weeks at a time) may have influenced the way in which pipes were used. It is only by absorbing and assessing the passing remarks and observations of contemporary observers that we can arrive at a more meaningful understanding of the role that pipes played in past societies and the ways in which they fitted into the material culture of the time. Improved access to historical sources now makes this deeper and more nuanced understanding possible.

## References

Cooke, John, c1773, *The macaroni jester, and pantheon of wit; containing all that has lately transpired in the regions of politeness, whim, and novelty. Including A singular Variety of Jestes, Witticisms, Bon-Mots, Conundrums, Toasts, Acrosticks, &c. - with Epigrams and Epitaphs, of the laughable Kind, and Strokes of Humour hitherto*

*unequalled; which have never appeared in a Book of the Kind*, London, 107pp.

Woollard, P., 2006a (for Autumn/Winter 2002), 'The Smoking of Tobacco on Board H. M. Ships 1663-1870', *Society for Clay Pipe Research Newsletter*, **62**, 49-52.

Woollard, P., 2006b (for Autumn/Winter 2003), 'The Smoking of Tobacco on Board HM Ships', *Society for Clay Pipe Research Newsletter*, **64**, 3-4.

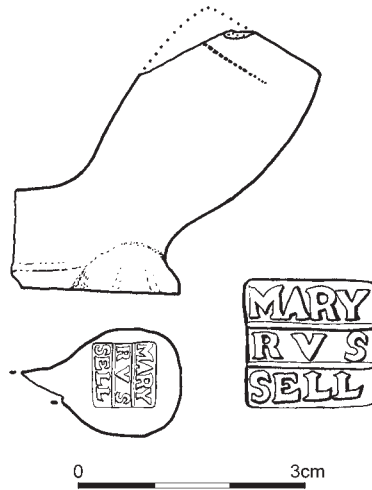


## **Mary Russell: A New Shropshire Pipemaker?**

*by David Higgins*

When Marcus Thomas was planting a new tree in his garden in Wrexham, he came across a pipe bowl buried about two feet below the modern surface. The area was thought to have been open parkland near the middle of Wrexham before a Methodist Manse was constructed on the site in 1856. The pipe bowl, however, is much earlier than this, being of a distinctive form with a large tailed heel that was characteristic of the Broseley area pipemaking industry in Shropshire from around 1680-1730 (Higgins 1987). The pipe also has a Broseley style full name mark reading MARY/RVS/SELL for Mary Russell stamped onto the base of the heel (Fig. 1). This mark is particularly interesting for two reasons. First, it is rare (but not unknown) for a woman to be named as a pipemaker and, second, this name does not appear in any of the lists of known pipemakers from either Broseley or this part of the Welsh borders. So this raised two questions; who was Mary Russell and where was the pipe made?

Closer examination of the pipe bowl itself gave some clues as to its origin. Although of a good Broseley form and with the low-set milling around the rim that is typical of pipes from there, the surface of the pipe itself is not burnished. While not every pipe from the Broseley area is burnished, the majority are, and so the absence of this finish might point to this being a copy from a neighbouring area. Similarly, the fabric that the pipe is made of has a rather granular fracture and small gritty inclusions in it suggesting that it was obtained 'locally' (rather than being imported from the West Country), but not the more numerous angular inclusions that are typical of the Shropshire Coal Measures clay, which was used in and around Broseley at this date. These characteristics both hinted at this pipe coming from an outlying production centre rather than the 'core area' of the Broseley style industry.



**Figure 1:** Broseley style pipe bowl of c1680-1730 found at Grove Road, Wrexham. About one third of the rim survives, half of which has a thin band of milling on it. The pipe is not burnished and has a stem bore of 7/64" (drawn by the author).

On the other hand, the bowl form and, in particular, the nearly cut lettering of the maker's stamp, are both comparable with Broseley area products. This same style of bowl form and mark were certainly being used by Thomas Heys of Buckley, some 12 miles to the NNW of Wrexham (Higgins 1983), but his bowl forms were not such good copies of the Broseley area products as this example and the quality of lettering on his marks was much cruder. Buckley is the most north-westerly known production centre for Broseley style products and so, based on the stylistic evidence of the bowl and mark, the Mary Russell pipe would be expected to have come from nearer to Broseley than this.

The answer as to the origin of this piece may well lie in the Wem area of Shropshire, some 20 miles to the SE of Wrexham (but which itself is still some 25 miles to the NW of Broseley). Research by the author has shown that the Wem area was a particular hotbed of pipemaking during the late seventeenth and early eighteenth centuries, with an unusually large number of pipemakers having been documented within a few miles of the town. Pipemakers of this date have been recorded from Aston, Burlton, Loppington, Myddle and Tilley, as well as in Wem itself. These places are all within five or six miles of one another and local pipe finds show that Broseley style pipes with tailed heels were being produced, some of which also have Broseley style full name makers' marks on them. These include pipes with large, tailed heels stamped LAWR/WOOD/ALL or LAW/WOOD/HALL, which seem likely to have been made

by the Lawrence Woodall or Woodwall, who is recorded in the Loppington Parish Registers (but no occupation given) between 1684 and 1695 (Loppington is about 3 miles west of Wem).

The original archive sources for the area have not been extensively searched by the author, but already some 17 makers have been identified, the majority of whom were active during the 1680s and 1690s. This is far more than would be expected or needed to supply the immediate area and so it seems that, like at Pipe Aston in north Herefordshire, a rural pipemaking industry developed around Wem that must have traded pipes over a considerable area to find a market.

One of the pipemakers that has been identified at Wem is William Russell, who was recorded as being a pipemaker there on 4 February 1691/2 when he and his wife, Mary, baptised a daughter, also called Mary. Although other parish register entries do not note occupation, it seems likely that this is the same William Russell who had married a Mary Jaxson at Wem on 25 April 1691. Mary could have been the Mary Jackson, daughter of Richard and Dorothy [sic] Jackson (occupations unknown), who was baptised at Wem on 9 May 1672 (Ancestry, accessed 23.5.16). No other references to William have been found in the parish registers after the baptism of his daughter in 1691/2, but it could well be that he died, after which his widow carried on the business under her own name, thus explaining the occurrence of a MARY/RVS/SELL stamp at Wrexham.

This scenario would certainly fit all the available evidence since pipemakers in the Wem area are known to have been making Broseley style pipes and a pipemaker called Russell with a wife named Mary is known to have worked there. Furthermore, the products from this north Shropshire industry must have been traded into the surrounding areas to find a market, and that would include Wrexham, some 20 miles away. It was not uncommon for a widow to continue running a workshop after her husband had died and the style, date and location of the mark would all fit with this having happened to Mary. Unless evidence to the contrary comes to light, it therefore seems reasonable to add Mary Russell to the list of Wem pipemakers that were operating during the late seventeenth and early eighteenth centuries.

## References

Higgins D. A., 1983, 'Clay Tobacco Pipes from Brookhill, Buckley', *Medieval and Later Pottery in Wales*, 6, Bulletin of the Welsh Medieval Pottery Research Group, 50-64.

Higgins D. A., 1987, *The Interpretation and Regional Study of Clay Tobacco Pipes: A Case Study of the Broseley District*, doctoral thesis submitted to the University of Liverpool, 628pp.

## Recent Publications

Lewcun, M., 2015, 'The clay tobacco pipes and kiln debris', in B. Barber, C. Halsey, M. Lewcun, and C. Phillpotts, *The Evolution and Exploitation of the Avon flood plain at Bath and the development of the Southern Suburb: Excavations at Southgate, Bath, 2006-9*. Museum of London monograph **68**, 226-232. Further details of pipe making on the site and nearby is also discussed on pages 190-193 of chapter 5.4: Trade and industry: Clay tobacco pipe manufacture. There are 26 line drawings and 14 photographs.

The excavations at Southgate showed that the manufacture of pipes on the site took place from as early as c1610-1640 until somewhere between 1750 and 1790. As well as pipes from Somerset and Bristol, others from Carmarthen, Chester and Broseley are also mentioned. There is a discussion of the evidence that finely made pipes from East Woodhay, Hampshire, were being collected from local inns and alehouses by Robert Carpenter, pipe maker and alehouse keeper, for cleansing by way of re-firing before being sold on. A closely dated kiln dump of 1731 indicates that four makers were sharing kilns run by Carpenter at the north end of the site from around 1700 to 1731, after which manufacture took place on neighbouring properties to the south.

Also, Lewcun, M., 2015, 'Pipeclay beads from Norton St Philip, England', in K. Karklins, (ed.) 'Beads' *Journal of the Society of Bead Researchers*, **27**, 25-28. Seven photographs. This article discusses the manufacture of beads, most of them intricately decorated, by local pipe makers during the second half of the seventeenth century. Mention is also made of the manufacture of decorated gaming pieces during the same period (see SCPR 68: Recent research and finds from the Norton St Philip area).



### Clay Pipes from Nantgarw

*by Rod Dowling*

The Nantgarw pottery started operation in 1813, initially making high class porcelain, but it closed the following year, re-opening in 1817. Thomas Pardoe was employed as a porcelain painter in 1821, dying two years later. Thomas's son William Henry Pardoe was at the pottery around 1833, making clay pipes and earthenware. He died in 1867, but other family members continued to run the pipe works and pottery until it closed in 1921. The site is now a museum.

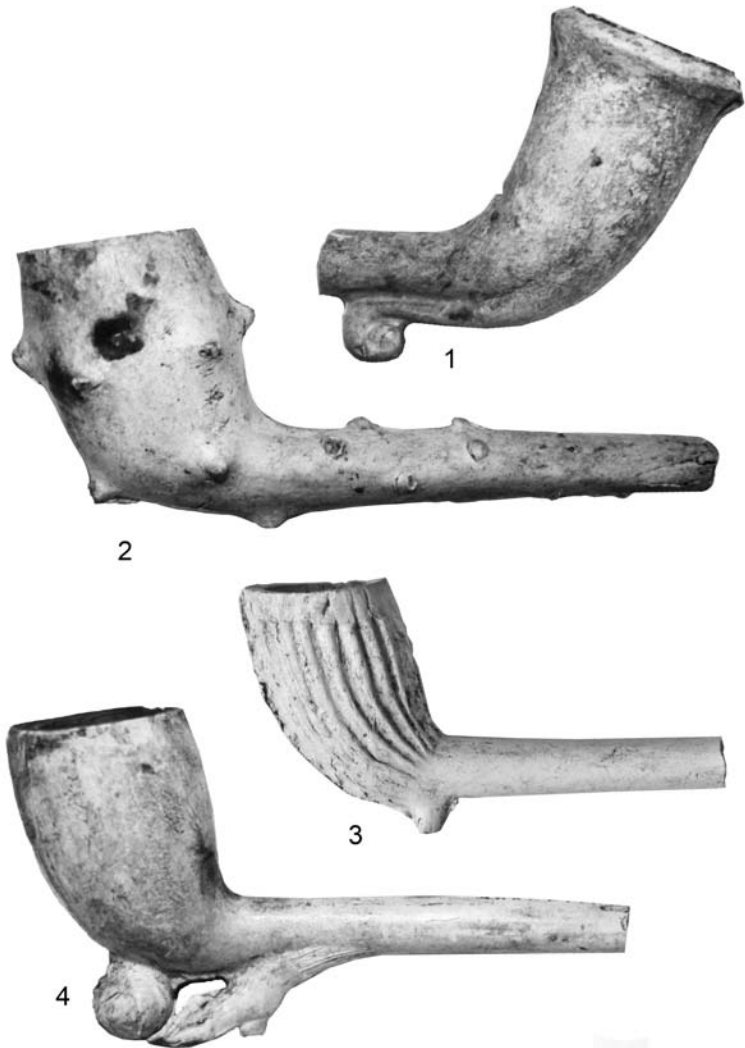
During a visit to the museum, in the summer of 2014, I was able to photograph a number of the clay pipes found on the site. Sadly, I was not able to find out when they

were dug, and if they were from one dig or many. Due to the presence of a dateable pipe I would guess that they were all made about 1900.

The pipes I was able to photograph were as follows:

Figures 1 to 4 are all possible Nantgarw products, there were two examples of Figure 1 in the collection.

Figure 5 has the Welsh symbol of a leek on one side of the bowl with the word



PARDOE on the stem. On the other side a Welsh dragon and the word NANTGARW.



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Figures 6 to 9 all bear the initials RAOB, together with buffaloes' heads on them. The initials RAOB stand for the *Royal Antidiluvian Orders of Buffaloes*. The order was originally founded in London in 1822, but rapidly spread rapidly throughout Britain and the Empire. This makes dating the pipes difficult. The order is known as "the Buffs" to its members.



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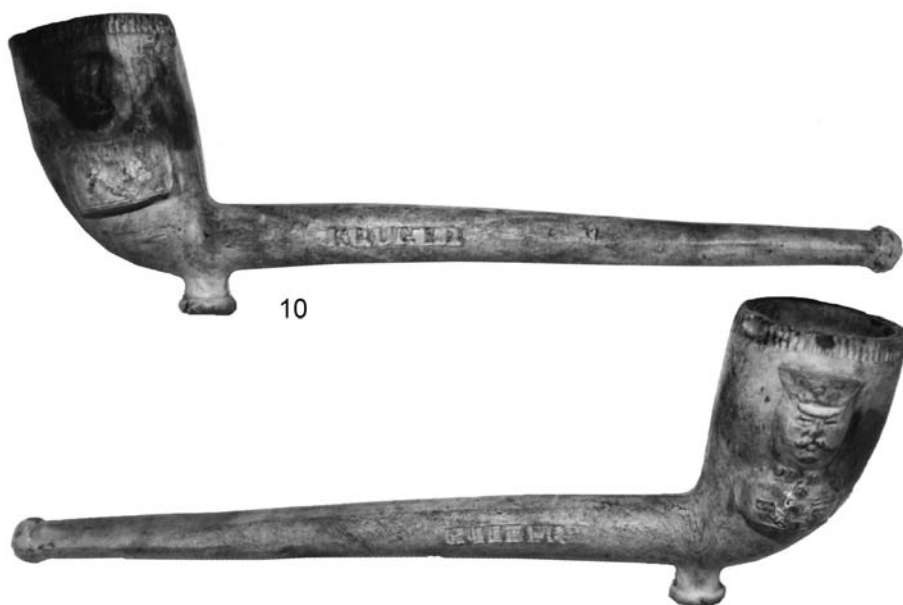


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Figure 10 is a very unusual pipe as it was made during the South African war of 1899-1902. On one side of the pipe bowl it has the head of General Sir Redvers Buller, together with the word "BULLER" on the stem. The head of Buller is a good likeness. On the other side it has what may be a flag on the bowl and the word "KRUGER" on the stem.





**Figure 11:** General Buller c1900

By the late 1890s relations between the British and the two Dutch speaking Boer republics in South Africa had broken down. The war started on 12 October 1899. Paul Steffanus Kruger was president of the Transvaal, and Martinus Theunis Steyn of the smaller Orange Free State. The British commander in chief was Sir Henry Redvers Buller (Fig. 11). Relying on their greater mobility (they were all mounted and excellent horsemen) the Boers invaded British territory, laying siege to Ladysmith, Johannesburg and Mafeking.

Buller tried to relieve Ladysmith, which is in Natal. Despite having a considerably larger force, than the Boers, he was defeated at Colenso on 15 December 1899. Following this Lord Roberts was appointed commander in

chief, with Kitchener as his chief of staff. Buller remained in command of forces in Natal, but suffered further defeats at Spion Kop (18-27 January 1900) and Vaal Kranz (5-6 February 1900). Thus it would appear that the pipe can be dated between October 1899 and February 1900.

The author would be interested to hear from anyone who has come across any other pipes related to the South African War.

## References

Dowling, R., 2014, 'A Tale of Two Pardoes', *Society for Clay Pipe Research Newsletter*, **86**, 20-26.

Doyle, Arthur Conan, Sir, 1902, *The Great Boer War*, 58-271.

Google Images (online). Sir Henry Redvers Buller.

Oxford Dictionary of National Biography (online). Sir Henry Redvers Buller.

Wikipedia (Online). RAOB.

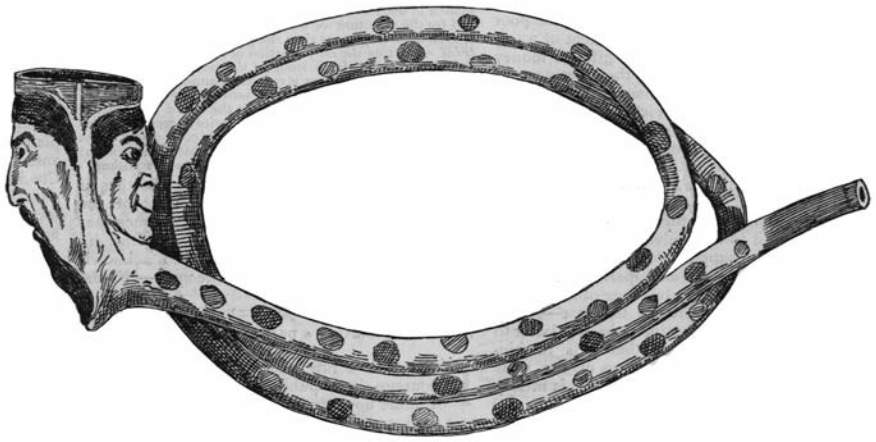
## A Well-Travelled Coiled Pipe from America with a Long Pedigree!

by David Higgins

Most clay pipes were functional objects with a transitory existence, being made, marketed, used and discarded into the archaeological record within a few weeks – sometimes just days. On occasion, however, special pipes were made that, by virtue of their size, complexity or decoration, were not intended for everyday use and were afforded a special place as souvenirs, ornaments or prized possessions within the household. Some of these pipes have come down to us today without ever having been discarded – they are curated objects that have always been perceived as being special and worthy of preservation by those who have owned them. One class of pipe of which this is especially true are the elaborate ‘coiled pipes’ that were produced by potters during the late eighteenth and early nineteenth centuries (Higgins 2005). These were brightly coloured and glazed objects that were probably intended as novelties, gifts or ornaments rather than for everyday smoking – even though some of them were clearly used for that purpose as well. These special pipes have long attracted the attention of collectors and antiquarians, for example the specimen described as far back as 1883 by Edwin A. Barber in his article on ‘Antique Pipes’:

*In the pottery producing towns of Staffordshire, these [old pipes] are occasionally found in the possession of antiquated smokers, who have carefully hoarded them for years, having received them as heirlooms through a long line of ancestors. Pipes of colored and glazed earthenware were made in large numbers at many places in England, in the time of Queen Anne, and throughout the eighteenth century. The specimen represented in Fig. 1 is probably a Staffordshire production of that period. The bowl is decorated on opposite sides with human faces in bold relief, and the stem, which is light and slender, consists of three coils, ornamented with spots painted alternately dull red and light blue. The pipes shows signs of long use, the interior of the bowl being discolored by heat and the oil of the smoking material. The form of this interesting specimen is excellently adapted to the use of the smoker, and was held in the hand in the same manner as a trumpet when being blown.*

Barber’s illustration is reproduced here (Fig. 1) and clearly shows the coiled pipe with its painted spots, differences in the intensity of the shading having been used to differentiate the darker red and lighter blue ones. What is so remarkable about this pipe is not so much that it was illustrated and described in such detail all those years ago, but that the actual pipe still exists today (Figs. 2 to 3). This enables a direct comparison between the nineteenth century description and engraving and the object itself. This shows that both were extremely accurate and so provides confidence that



*Figure 1: The 1883 engraving published in The Art Interchange magazine.*



*Figure 2: The same pipe as published by Barber in 1883, now in the author's collection (Acc. No. 23307; photo by the author).*



*Figure 3: Details of the faces on the coiled pipe bowl (author's collection, Acc. No. 23307; photos by the author, not to scale).*

other objects illustrated and described by Barber in this article can also be relied upon. It also shows the form and colouring of the mouthpiece for the pipe, which has been broken off and lost in the intervening years. The only real inaccuracy is with regard to the dating, which Barber (in common with many other early writers) places much earlier than is actually the case, since this is a late eighteenth or (perhaps more likely) early nineteenth-century piece.

So who was Edwin A. Barber and how did he come to have this pipe to study? And this is where there is a final twist in the tale, since Barber was not an English writer, but an American one, writing about an English pipe. Edwin Atlee Barber was born in Baltimore, Maryland, on 13 August 1851 and died on 12 December 1916, aged 55. Details of his life are given in a memorial piece written shortly after his death and published in the *Bulletin of the Pennsylvania Museum*, of which he was also the director (Anon 1917). The following details of his life are taken from that article.

Barber came from a distinguished family and studied at Lafayette College, where he was awarded a Master of Arts in 1880 and, in 1893, a Doctor of Philosophy. Barber was appointed Assistant Naturalist on the United States Geological and Geographical Survey of the Territories in 1874 and, in 1875, he accompanied a portion of the same Survey into the ancient ruin districts of southwestern Colorado and the adjacent territory in Utah and Arizona, as special correspondent for the *New York Herald*. From

1879 to 1885 he occupied the position of Superintendent of the West Philadelphia post office, and was Chairman and Secretary of the United States Civil Service Examining Board for the Philadelphia post office. In 1879 he was also appointed Chief of the Department of Archaeology of the Permanent Exhibition in Fairmount Park, Philadelphia and, in 1892, was made Honorary Curator of the new Department of American Pottery and Porcelain at the Pennsylvania Museum, Philadelphia. In 1901 he was elected Curator of the Pennsylvania Museum and Secretary of the Pennsylvania Museum and School of Industrial Art, and in 1907 he became Director of the Pennsylvania Museum. Barber was also one of the associate editors of the *American Antiquarian* and he established and edited a journal called *The Museum*.

In addition, Barber was a member of numerous learned societies: The American Philosophical Society; The Numismatic and Antiquarian Society of Philadelphia; Corresponding member of the State Historical Society of Wisconsin, and of The Virginia Historical Society; Socio Correspondant de la Sociedad Mexicana de Historia Natural; Membre Correspondant Etranger de la Societe d'Anthropologie de Paris; The English Ceramic Society; The International Committee of the Ceramic Museum of Faenza, Italy; The Walpole Society; Corresponding member of the Hispanic Society of America; The Society of Sons of the Revolution.

He was collaborator of the new edition of the *Century Dictionary* and he catalogued numerous collections of ceramics, both public and private, including: Pennsylvania Museum, Philadelphia, Pa.; Boston Museum of Fine Arts; Essex Institute, Salem, Mass.; Wadsworth Athenaeum, Hartford, Conn.; Art Institute, Chicago, Ill.; Hispanic Museum, New York; Mrs. Robert W. de Forest, New York (Mexican Maiolica); Miss Maude L. Buckingham, Chicago, Ill. (Lustre ware); W. S. Hill, New York; Dr. Pleasant Hunter, Newark, N. J.; Mrs. Miles White, Jr., Baltimore, Md.; Albany, N. Y.; Providence, R. I.; Tuxedo Park, N. Y.

As well as perusing his professional career, Barber also published a good number of articles, particularly on ceramics, the following of which are listed by Wikipedia ([https://en.wikipedia.org/wiki/Edwin\\_Atlee\\_Barber](https://en.wikipedia.org/wiki/Edwin_Atlee_Barber); accessed 28-7-16).

- Language and Utensils of the Modern Utes. 1876
- The Ancient Pottery of Colorado, Utah, Arizona and New Mexico. 1876
- Bead Ornaments Employed by the Ancient Tribes of Utah and Arizona. 1876
- Comparative Vocabulary of Utah Dialects. 1877
- Moqui Food-Preparations. 1878
- The Ancient Pueblos; or, The Ruins of the Valley of the Rio San Juan. 1878
- The Pottery and Porcelain of the United States 1893
- Tulip Ware of the Pennsylvania-German Potters An Historical Sketch of the Art of Slip-Decoration in the United States. 1903

- Marks of American Potters. 1904
- Tin Enamelled Pottery. 1907
- The Maiolica of Mexico. 1908

From this, it is clear that Barber was a very eminent and respected academic, with a particular interest in, and access to, collections of ceramics. In 1883 he clearly had good access to this coiled pipe, since he was able to illustrate and describe it in detail. He does not say, however, exactly where it was at the time (unlike some of the other items described in the article, which he specifically states as being in his own collection). While this piece could have been a personal possession, it is also possible that it was in one of the other collections that he had studied and recorded. Either way, it is clear that it must have started life in Britain, but made the transatlantic crossing to America at some point before 1883. What happened to it after this time is not known in detail, but it was purchased some years ago by the author from a collector in England, showing that it has also made the return journey back again. Subsequent enquiries have revealed that this collector acquired it from an auction in America, which completes its story – and explains its second transatlantic crossing. Even more intriguing is the fact that this collector has a second glazed ceramic pipe from the same auction, which is also illustrated and described in Barber’s 1883 article (Fig. 4). The fact that these two pipes were still together more than 120 years after they were originally published suggests that they had been in the same hands ever since – and that they had perhaps even belonged to Barber himself.

So this one coiled pipe can be shown to have had a long and interesting history, and one that has been enriched by its careful documentation well over a century ago. It was



*Figure 4: A second glazed ceramic pipe published by Barber in his 1883 article in The Art Interchange magazine.*

probably produced originally as a relatively cheap novelty item in Georgian Britain, but was then cherished and heavily smoked by its owner before finding its way into the hands of one of the leading nineteenth century ceramic historians in America. It was published in detail in 1883 and then remained in American collections, losing its mouthpiece along the way, for more than 120 years, before finally returning to Britain again. The detailed record of it made by Barber not only allows this specific piece to be positively identified but also provides an accurate record of the missing mouthpiece, which allows for the possibility of it being correctly restored at some point in the future. The whereabouts and condition of this pipe has been recorded again in this note, but it will be for future writers to chart its continuing story over the next century.

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## **A Group of Nineteenth-century Pipes from 40 College Street, Bury St Edmunds, Suffolk**

*by Kieron Heard*

### **Introduction**

This report describes the clay tobacco pipes from an archaeological monitoring at 40 College Street, Bury St Edmunds, Suffolk (Historic Environment Record Ref: BSE 490). Suffolk Archaeology CIC carried out the fieldwork in September 2015 during the excavation of foundation trenches for a building extension.

The property is a Grade II Listed Building (Highbury Cottage) that was formerly divided into three cottages dating to the late eighteenth century.

The pipes were recovered from two adjacent pits (context numbers 0001 and 0003) below a 1960s extension behind the original cottages, in what had been the south-



western corner of the garden to the rear of 39 College Street. The pipes were found in association with demolition rubble, kitchen waste, glassware and pottery; the last includes transfer-printed wares and mocha wares of mid to late Victorian date.

### **General nature of the material**

There are fifty-six pieces of clay tobacco pipe, comprising fifty-one bowls or bowl fragments but only five stem fragments. There are no complete pipes and no joining fragments. All of the pipes have been smoked.

Nineteen pipes carry makers' marks and most of the pipes have some form of decoration. The pipes are all of English manufacture, some probably produced in Bury St Edmunds and others from the wider East Anglian region and possibly London.

The pipes have been classified according to Oswald's General Pipe Typology (1975) and mostly fall into the following three categories:

Type OS24 pipe bowls are upright with a pointed spur and have a broad date range of 1810–40.

Type OS15 pipe bowls are forward leaning and usually have small, cylindrical spurs although some retain the pointed spur of earlier OS24 pipes. They have a broad date range of 1840-1880.

Type OS29 pipe bowls are without a spur, being made in imitation of briar pipes; they are dated 1850-1900.

### **Catalogue of marked pipes**

#### **FA**

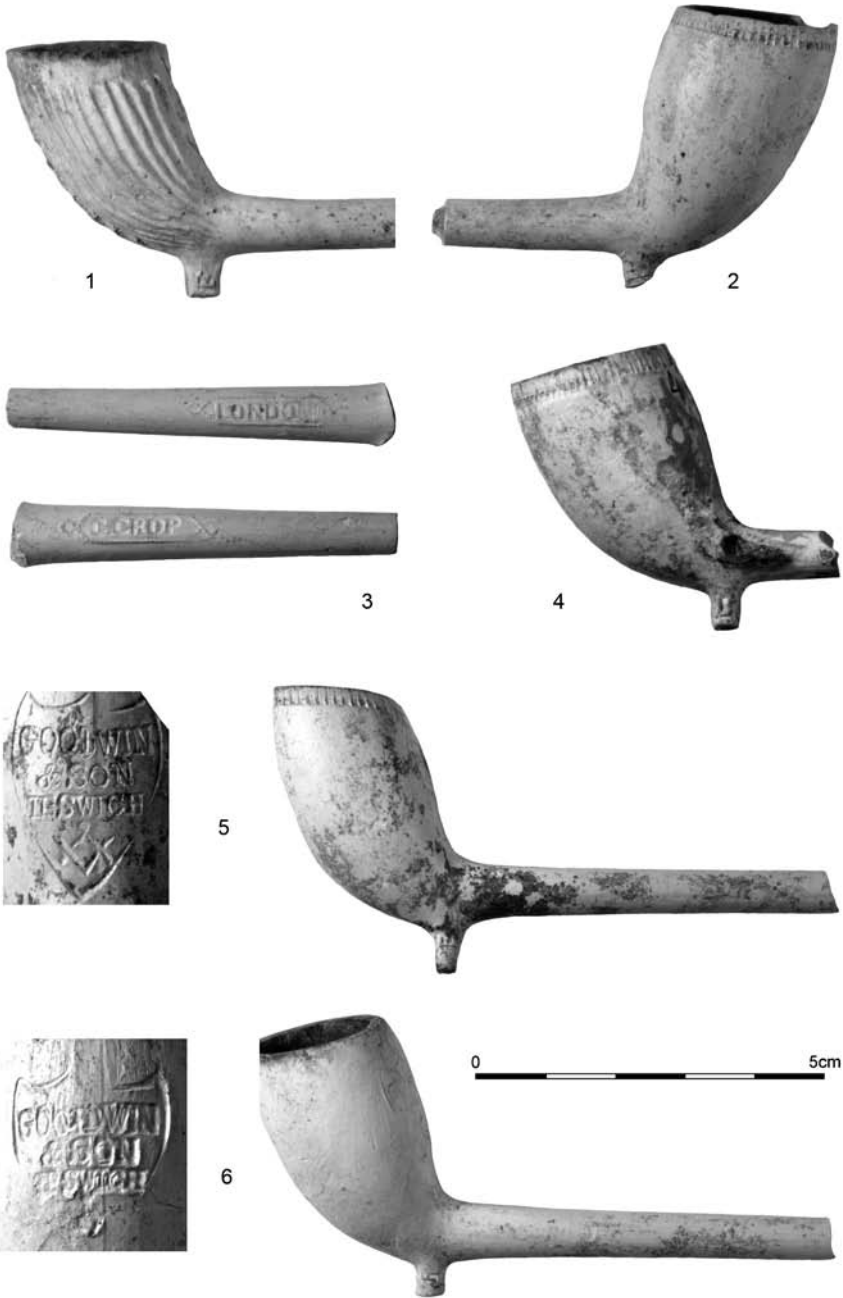
Type OS24 bowl (1810–40) with the initials *FA* moulded in large serif letters on the sides of the spur. The bowl is decorated with narrow ribbing and has leaf-moulded seams (Fig. 1). There are no known Suffolk pipe makers of the nineteenth century with these initials.

#### **WA**

Type OS15 bowl (1840-1880) with the moulded initials *WA* on the small, pointed spur. The bowl is generally plain but with a milled rim (Fig. 2). The maker was probably Webster Adams III of Ipswich (see Discussion) but might also have been made by William Andrews, recorded in Beccles, Suffolk in 1851 (Oak-Rhind 1976, 201).

#### **C CROP / LONDON**

A nineteenth-century stem fragment has the maker's mark moulded incuse within ornate panels (Fig. 3; see Discussion).



*Figures 1 to 6: Nineteenth-century pipes from Bury St Edmunds.*

### **JC or JG**

Type OS15 bowl (1840-1880) with the initials JC or JG moulded in relief on the sides of the small, pointed spur. The letter J is turned 90 degrees from the more usual angle (Fig. 4). The maker is unknown.

### **EG / GOODWIN & SON IPSWICH**

A type OS24 bowl (1810-1840) has the initials EG moulded on the sides of the spur and a shield-shaped stamp on the back of the bowl (facing the smoker) marked GOODWIN & SON IPSWICH, over a mason's square and compasses. The bowl is thin-walled and has milling around the rim (Fig. 5; see Discussion).

### **JG / GOODWIN & SON IPSWICH**

Two OS15 bowls (1840-1880) have the initials JG on the sides of the cylindrical spur and a shield-shaped stamp on the back of the bowl (facing the smoker) marked GOODWIN & SON IPSWICH. The bowls are otherwise plain, without milling, and were probably made in the same mould (Fig. 6; see Discussion).

### **ER?**

This pipe is similar in form to a type OS24 (1810-1840) but the style in which it is decorated suggests a later date. The mark is moulded in relief on the sides of the spur but is not quite legible, due to poor moulding. The lower half of the bowl is decorated with fine, vertical ribbing and the upper half has alternate broad and fine vertical ribs. The definition of the design is poor and the seams are pronounced, suggesting a worn mould (Fig. 7). If the identification of the ER mark is correct, this pipe might have been made locally by Elizabeth Reffell (see Discussion).

### **SR**

Four type OS15 bowls (1840-1880) have the initials SR moulded in large, serif letters on the sides of the pointed spur. The bowls are fairly small and slightly bulbous; they probably represent early examples of their type. One of them is plain, the other three have leaf-decorated seams and are from the same mould (Fig. 8). None of the pipes is particularly well made. Probably made in Bury St Edmunds by Samuel Reffell (see Discussion).

### **TAYLOR / YARMOUTH**

The maker's mark is moulded incuse on the sides of the stem. The bowl is fairly long and forward leaning (like a type OS15) and has a milled rim. The pronounced spur is bulbous and incorporates a short ridge extending along the underside of the stem (Fig. 9; see Discussion).

### **TAYLOR / YARMOUTH**

The maker's mark is moulded incuse on the sides of the stem. The type OS29 (spurless) bowl has an ornate moulded design with several contrasting elements. Six pronounced ridges encircle the bowl and the zones between the ridges are decorated with repeated chevrons made up of tiny dots. The lower part of the bowl has a long-



*Figures 7 to 12: Nineteenth-century pipes from Bury St Edmunds.*

stemmed rose on either side, together with two concentric triangles that extend a short distance along the stem. The decoration terminates in a pronounced ridge running around the stem.

In addition to this pipe there are five others that have an almost identical design but which were made in a different mould; these pipes are not marked but are likely to have come from the same maker (Fig. 10; see Discussion).

### **E?**

Two type OS15 or OS24 bowls (slightly forward leaning with a small pointed spur) have the initial *E* moulded on the left side of the spur. In both examples the second initial is smudged, or perhaps erased. The bowls are plain and without milling and were probably made in the same mould (Fig. 11). They seem to represent a transitional form between the upright type OS24 and the forward leaning type OS15.

### **Bird symbol**

A type OS15 bowl (1840-1880), large and with a long, slightly flaring cylindrical spur, is marked with a standing bird (an eagle, perhaps) on either side of the spur. The bowl is generally plain but with a milled rim (fig. 12). The maker is unknown.

### **Pellet symbol**

The lower part of a probable type OS24 bowl (1810-1840) has a pellet moulded in relief on either side of the spur. The bowl is decorated with narrow ribbing and has leaf-moulded seams (not illustrated). The maker is unknown.

### **Ring and dot symbol**

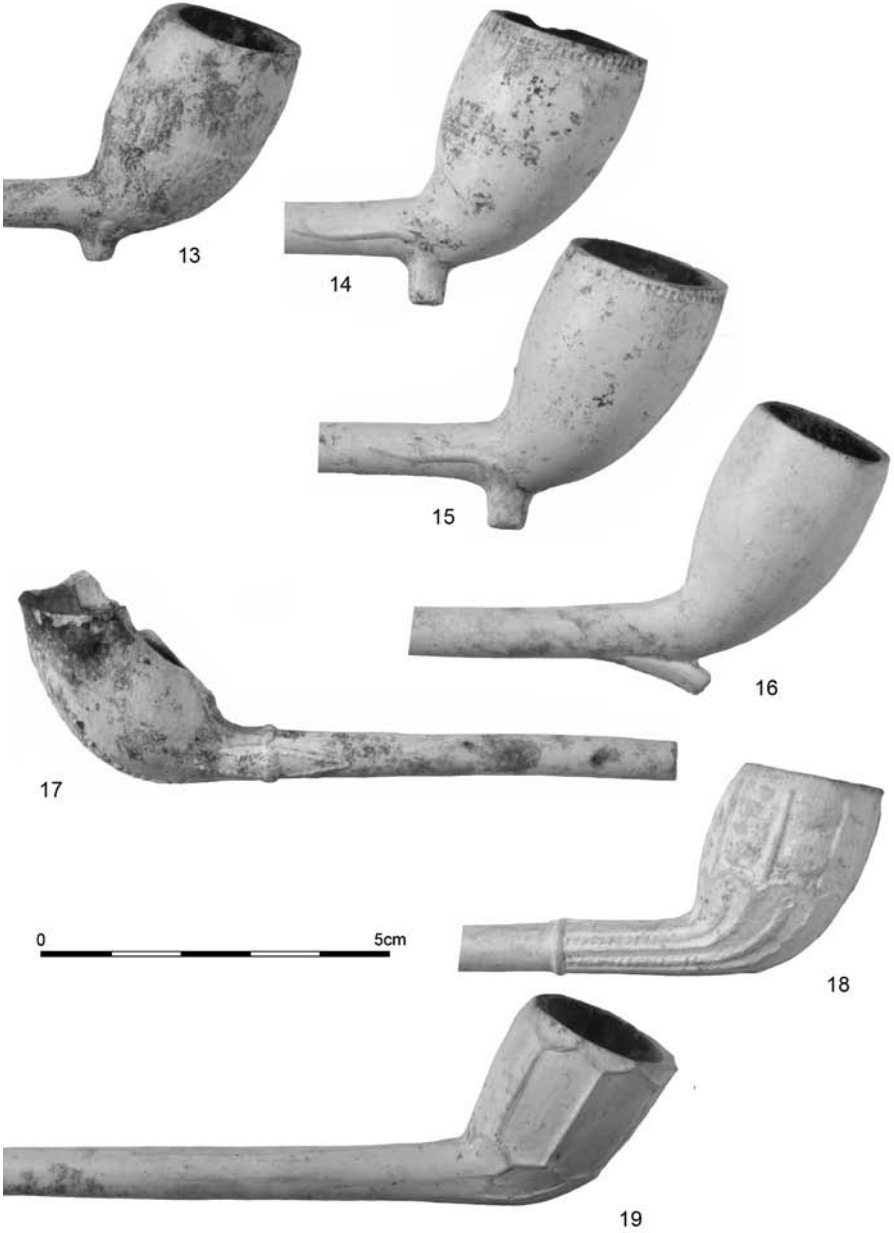
A plain type OS24 bowl (1810-1840) has a ring and dot mark on each side of the spur (not illustrated). The maker is unknown.

### **Catalogue of decorated (unmarked) pipes**

One bowl is moulded in the shape of an acorn, with an ornate spur. The upper half of the bowl has leaf-decorated seams (Fig. 13). Curiously, the lower part of the bowl, on the side away from the smoker, has the beginnings of a leaf-moulded seam on one side only: presumably the mould maker changed his mind about this element of the design.

Eighteen type OS15 bowls (1840-1880) have moulded buffalo horns commencing on the sides of the spur and extending back along the stem. The bowls are generally plain but with milled rims, and are mostly of poor quality. The pipes were almost certainly all made in the same mould, making it more likely that they were produced locally (Figs. 14 & 15).

A pipe with a forward leaning bowl, plain and without milling, has a long, curving spur pointing away from the smoker (Fig. 16).



*Figures 13 to 19: Nineteenth-century pipes from Bury St Edmunds.*

One type OS29 bowl (1850-1900) is decorated with a large feather running up each seam. There is a pronounced ridge running around the stem close to the bowl, and a pair of triangles on either side of the stem, flanking the ridge (Fig. 17).

Another type OS29 bowl (1850-1900) has a particularly ornate design. The lower half of the bowl is divided into scalloped panels that extend along the stem, terminating at a ridge. Some of these panels include ropes or garlands. The upper half of the bowl is divided by vertical ridges into eight panels, each of which contains a design of roses, thistles and other flowers (Fig. 18).

One forward drooping type OS29 bowl (1850-1900) is divided by moulded ridges into two tiers of shield-shaped panels (Fig. 19). The design is poorly executed.

### **Unmarked and undecorated pipes**

There is a particularly large, plain pipe bowl, similar in form to a type OS24 bowl (upright with a pointed spur; 1810-1840). Compared to most of the pipes from the site this pipe is quite well made and the bowl and stem have been polished (not illustrated).

Two type OS15 bowls (1840-1880) are probably from the same mould. They have milled rims but are otherwise plain (not illustrated).

One type OS24 bowl (1810-1840) is plain and without milling (not illustrated).

### **Discussion**

The site has produced a small but interesting assemblage of mid to late Victorian pipes. It includes a high proportion of decorated and marked pipes, few of which have been recorded or published previously.

The decorated pipes include variants of designs/motifs that were used widely by pipe makers in the second half of the nineteenth century. For example, the buffalo horn design references the Royal Antediluvian Order of Buffaloes, a fraternal society started in London in 1822. As the popularity of the Order increased and lodges were opened throughout the country, RAOB motifs were adopted by pipe mould makers. Similarly, pipes were sometimes decorated with emblems of Freemasonry, such as the square and compasses used by the Goodwin family to embellish one of their stamp marks.

Other typical designs seen here vary from simple leaf-decorated seams (used commonly throughout the nineteenth century as a means of disguising the mould line) to highly ornate (even cluttered) designs incorporating contrasting elements such as plant motifs and geometrical patterns.

Some of the pipes can be tentatively attributed to local manufacturers, others were

produced by pipe makers in the wider East Anglian region and at least one pipe was probably made in London.

The SR pipes might have been made in Bury St Edmunds by Samuel Reffell, who advertised in trade directories at High Baxter Street (near to College Street) during the period 1827-1858 (Oak-Rhind 1976, 207). Two SR pipes of a slightly earlier type have been recorded previously in Bury St Edmunds (Heard, 2010). The pipe marked ER(?) might have been made by Samuel's widow Elizabeth, who was listed in a trade directory at 12/15 High Baxter Street in 1869 (Oak-Rhind 1976, 206).

The Goodwin family of pipe makers operated in Ipswich from 1834-1883. Remains of their pipe factory at Fore Street (Neptune Quay) were excavated in 1989 (Jackson 1991, 28). The pipe marked EG was probably made by Edwin Goodwin, advertising in trade directories during the period 1855-1864 (Oswald 1975, 194). A similar pipe has been recorded previously in Bury St Edmunds (Higgins 2003). The slightly later pipe, marked JG, was presumably made by James Hardee Goodwin, who advertised in Ipswich trade directories during the period 1868-1883 (Higgins 2003).

The Adams family were prominent Suffolk pipe makers recorded in Stowmarket, Needham Market and Ipswich from the late seventeenth century to the mid nineteenth century. Webster Adams III (who possibly made the WA pipe found here) ran the family's Pipe Office in Curriers Lane in the parish of St Nicholas Ipswich and also owned the George Inn and other properties in Needham Market. He died in 1853 but it is likely that his pipe moulds continued to be used by succeeding generations of the family (Oak-Rhind 1977, 237-46).

At least three generations of the Taylor family made pipes in Yarmouth (Norfolk) in the period 1830-1916 (Atkin 1985, 149). They had a virtual monopoly on the industry in that town and exported widely from local ports such as Lowestoft (Atkin 1985, 140).

The pipe marked CROP / LONDON can probably be attributed to the company of Charles Crop & Sons, recorded in directories at various London addresses for the period 1856-1924 (Oswald 1975, 133). The products of the company are well documented with a wide range of distribution and included many registered designs. Due to the popularity of Crop pipes it is possible that makers in other parts of the country copied the mark.

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### **Acknowledgements**

The householder is thanked for making the clay pipes available and for funding the analysis. Richenda Goffin of Suffolk Archaeology CIC commissioned this report and Gemma Bowen (also of Suffolk Archaeology) photographed the pipes.



## **Pipes from Excavations at St Aidans near Castleford, West Yorkshire**

*by Nigel Melton*

### **The St Aidans excavations**

The clay tobacco pipes were recovered during excavations in late 1997 and 1998 on the banks of the River Aire and the associated Aire and Calder Navigation Canal at the St Aidan's Remainder Site (an opencast coal mine) near Castleford in West Yorkshire (Buglass 1998; Buglass 1999). The excavations, directed by John Buglass, were of a range of boats that had been exposed along part of the old course of the River Aire as a result of an earlier mining accident. The restarting of opencast operations at the site meant that these boats were due to be removed as part of the stripping of the overburden in the mine.

There was evidence of up to five boats that appeared to have been sunk deliberately in an attempt to stabilise eroding sections of the river. The boats contained

quantities of ceramics, both the remains of their cargoes, mainly creamwares, and domestic coarsewares from the boats' galleys. Most of the pottery was found in boat 4. The creamwares included examples with the impressed mark 'D D & Co / CASTLEFORD' of David Dunderdale's Castleford Pottery which was in operation c1790-1820 (Lawrence 1974, 165-166). The domestic coarsewares included jars, jugs, and pancheons similar to those made at the Wrenthorpe potteries near Wakefield (Moorhouse and Roberts 1992). Other ceramics were recovered from the construction trench of the outer lock wall and from material which had been dumped as rubbish in the boats.

### **The clay tobacco pipes**

A total of 452 fragments of clay tobacco pipes were recovered during the St Aidans excavations. This total comprised 403 stem fragments and 49 bowls/bowl fragments. Many of the pipes were heavily abraded.

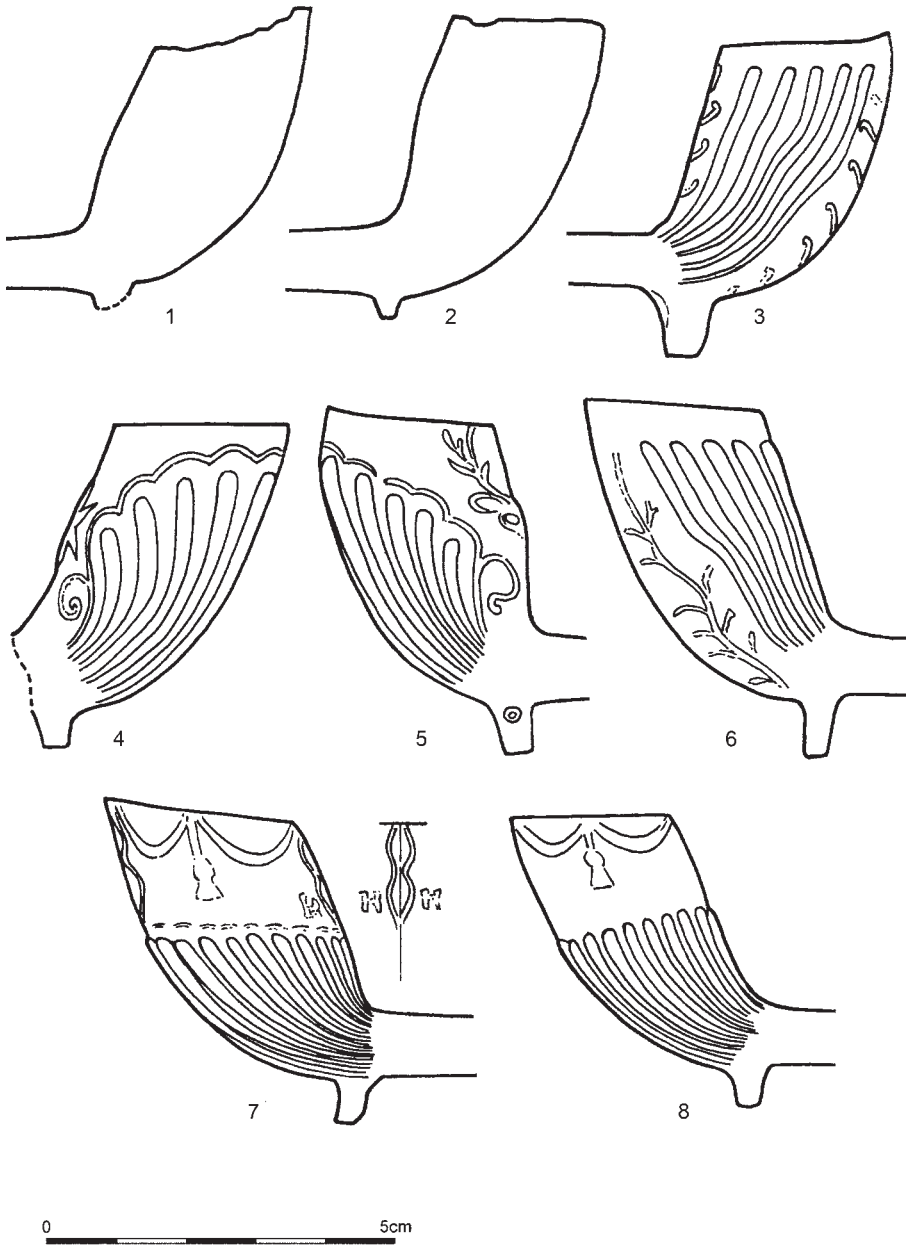
The majority of this assemblage (342 stem fragments and 31 bowls/bowl fragments) was found in contexts associated with boat 4. The majority (234 stem fragments, 20 bowls/bowl fragments) were from context 3003 under the bow of the boat, but significant numbers were also found inside the boat (context 3001, 78 stem fragments, 7 bowls/bowl fragments) and from scour pit 3002 (30 stem fragments and 4 bowls/bowl fragments).

Significant numbers of pipes were also found in association with boat 5 (19 stem fragments and 2 bowls inside the boat (context 4000) and 14 stem fragments and 4 bowls/bowl fragments outside the boat (context 4001). Contexts within the lock yielded small numbers of pipe fragments, mainly from stems. Three bowls were found in association with boat 1 (context 1000). Only one stem mark was present, an unstratified example of the early nineteenth-century maker William Griffiths of Salford.

Although late nineteenth or early twentieth-century examples were recovered from contexts 2202 and 2803 within the lock, the overwhelming majority of the pipes from the St Aidans excavations represent a relatively tightly dated group of the products of makers working mainly in working in Nottinghamshire, Lincolnshire and south and east Yorkshire in the period c1780-1850. The styles of bowl decoration present reveal that the assemblage is dominated by the products of makers. It is not possible to separate the order of deposition of the vessels from the pipe evidence.

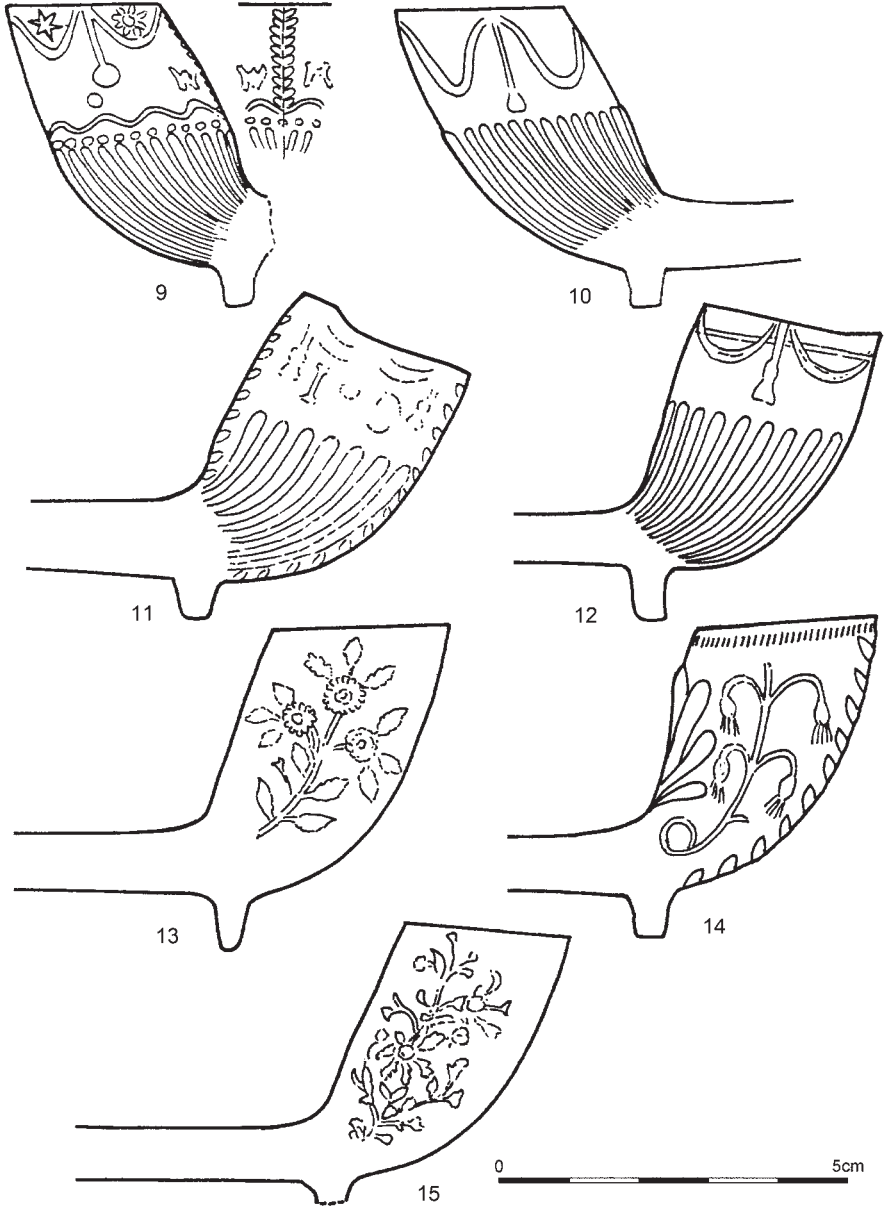
### **The pipes**

1. Plain bowl, fine walled, originally of oval cross-section, but somewhat distorted in firing (flattened front-back). c1770-1800. Context 1000.

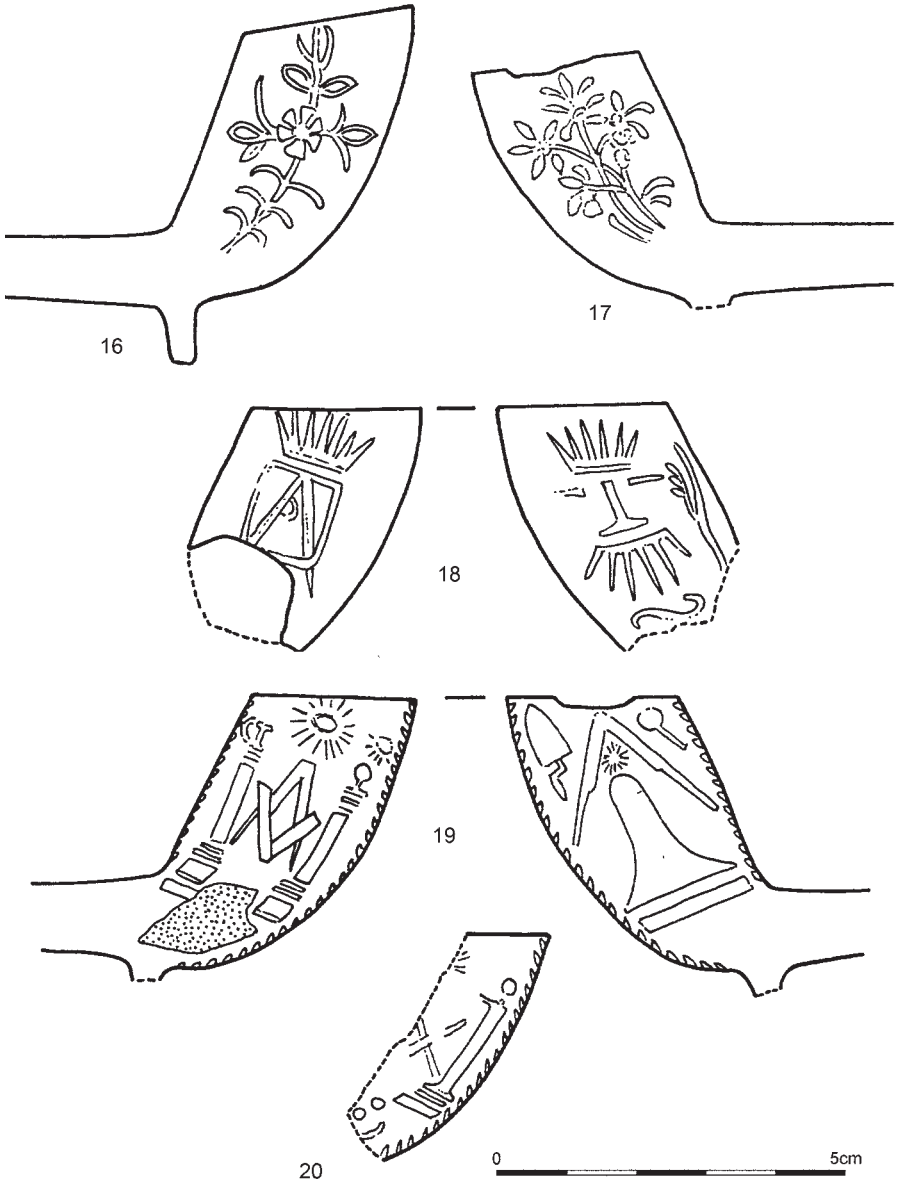


*Figures 1 to 8: Pipes from St Aidens (drawn by the author).*

2. Plain bowl, fine walled, oval cross-section. *c*1770-1830. Context 1000.
3. Bowl with ribs that do not follow the usual curved pattern and leaf decoration on its seams. Bowls of this type were produced in Lincolnshire and at Newark in the latter part of the eighteenth century (Walker and Wells 1979, 15-16; Hammond 1995). They frequently incorporate floral, decorative elements (for example Hammond 1995, figs. 3 & 4; Mann 1977, fig 16, no.177; Walker and Wells 1979, fig. 4, nos 1-4). *c*1780-1830. Context 3002.
4. Bowl with bordered ribbed decoration. This style of decoration was widespread in the East Midlands in the late eighteenth and early nineteenth centuries. It has a star on the bowl facing the smoker and is similar to pipes made in Lincoln *c*1790-1810 (Mann 1977, 26-27; Walker and Wells 1979, fig. 4, nos. 4 & 8) and Leicester *c*1780-1820 (Higgins 1985, 301). *c*1780-1820. Context 3001.
5. Bowl with bordered ribbed bowl and a stag's head facing the smoker. This form of decoration is known to have been produced in Nottingham by John Wyer, who was working there from the 1820s to the 1840s (Hammond 1982, fig. 6, no. 1), in Grimsby, Lincolnshire (Wells 1979, 144 and fig. 1, no. 4), in Doncaster, Yorkshire where they were found in kiln waste that was dated to the 1770s (White 2004, 32-33), and occur over a wide area that includes Warwickshire (Muldoon 1986, fig.24, no. 7). *c*1780-1830. Context 3003.
6. Bowl with flutes and floral decoration. It is very similar to an example found in a deposit of kiln waste at Beverley (Peacey 1995, fig. 4(c)). *c*1780-1830. Context 4001.
7. Bowl with flute and swag decoration. It has the maker's initials in relief on the bowl facing the smoker. The initials, which are poorly marked, are difficult to interpret but may be RH. *c*1800-1830. Context 3003.
8. Unmarked bowl with flutes and swag decoration (2 examples). Flutes and swag types that were manufactured over a wide area of the East Midlands, from Nottinghamshire (Hammond 1982, fig. 17 nos. 85-87; Hammond 1985, fig. 1, nos. 20-21) to Lincolnshire (Mann 1977, fig. 18, nos.186-191) and Yorkshire (Watkins 1979, fig. 5, nos. 18 & 29), in the first half of the nineteenth century. *c*1800-1850. Context 3003.
9. Bowl with flutes and swag decoration. It has the maker's initials in relief on the bowl facing the smoker. The initials, which are poorly marked, are difficult to interpret but may be WR. *c*1800-1840. Context 3003.
10. Unmarked bowl with flutes and swag decoration. *c*1800-1840. Context 3003.

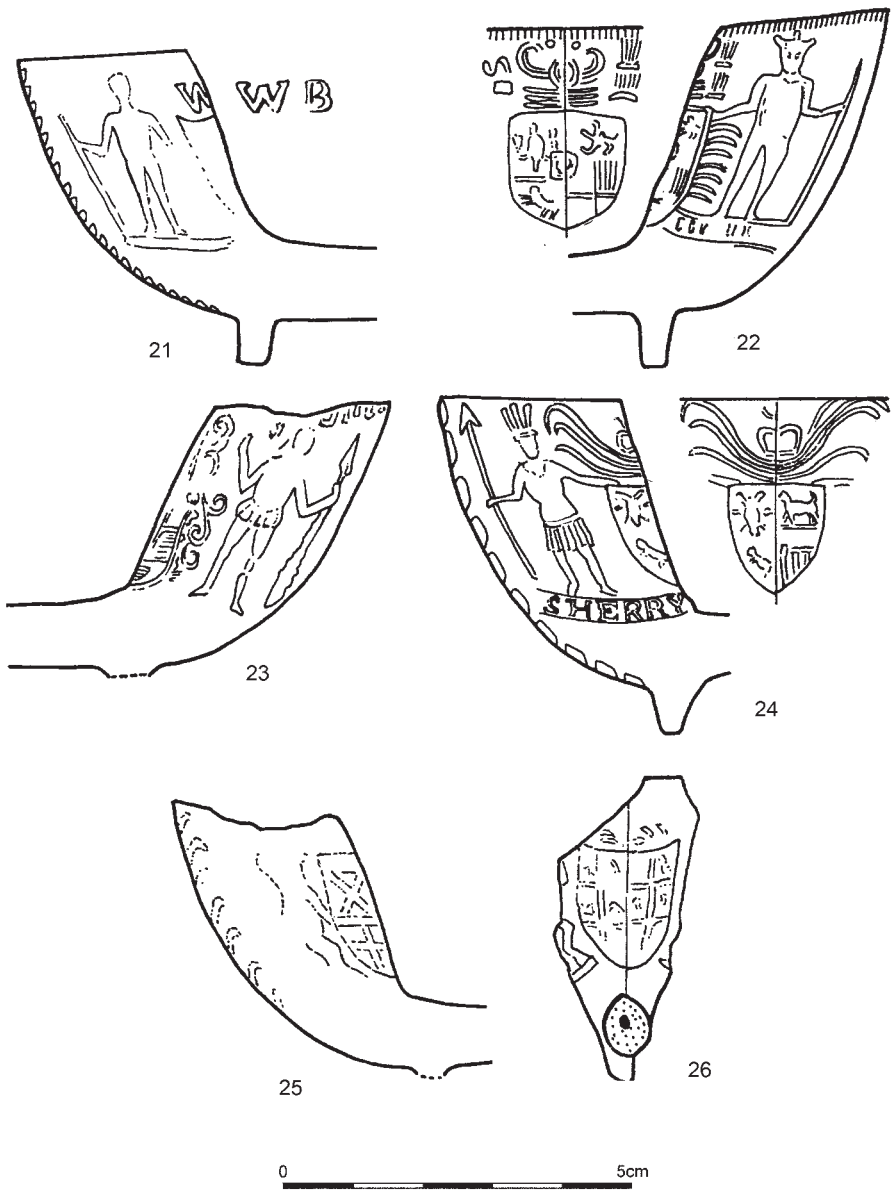


*Figures 9 to 15: Pipes from St Aidens (drawn by the author).*



*Figures 16 to 20: Pipes from St Aidens (drawn by the author).*

11. Bowl with flutes and swag decoration. The bowl, which is heavily abraded, has the maker's initials ID below the swags of drapery. This mark has tentatively been associated with Joshua Denton, who was working in Bradford 1822-c1840 (Oswald and Le Cheminant 1989, 7-9), or Joseph or John Dodson of Birstall, working from c1834 (Brook 2011, 34-44). Context 3002.
12. Unmarked bowl with flutes and swag decoration. c1800-1850. Context 3002.
13. Bowl with rose and thistle decoration (2 examples). This pipe is paralleled in South Yorkshire by examples from Wood Hall, Knottingly and Pontefract Castle (White 2004, 417, 419). c1830-1860. Context 3001.
14. Bowl with floral decoration, possibly representing an ear of barley, with leaves on the seam of the bowl away from the smoker and with a scallop design facing the smoker (2 examples). c1790-1840. Context 3003.
15. Bowl with floral decoration. c1830-1850. Context 4001.
16. Bowl with floral decoration. c1820-1850. Context 4000.
17. Bowl with floral decoration depicting a spray of three flowers. c1830-1850. Context 3003.
18. Bowl fragment decorated with Masonic symbols. c1780-1840. Context 3001.
19. Bowl decorated with Masonic symbols. It is very similar to an example, dated to c1780-1850, excavated at Wood Hall, Knottingly (White 2004, fig. 148.08). Context 3003.
20. Bowl fragment decorated with Masonic symbols. c1820-1850. Unstratified.
21. Bowl with 'Indian' decoration and the initials WB in relief facing the smoker. Possibly a product of William Blyth who worked at Beverley 1825-1848 (Oswald and Le Cheminant 1989, 6; Wing 2006, 43). The bowl is heavily abraded, but has faint traces of a shield below the maker's initials. Context 3003.
22. Bowl with 'Indians' decoration. The figures, which are depicted wearing head-dress, are flanking the arms of Prussia. The bowl appears to have the maker's name in the band under the figures but abrasion has rendered this illegible. In other respects, the bowl appears identical to pipes found in Hull (Watkins, 1979, fig. 6, no. 46) and closely resembles pipes found in a dump of kiln waste from the Hull maker Thomas Westerdale, who was working 1796-1806 (Stothard 1985, 13-15). The Westerdale



*Figures 21 to 26: Pipes from St Aidens (drawn by the author).*



pipes from the Hull kiln waste are marked with the maker's name in relief on the front of the bowl, but 'Indians' decoration bowls by this maker from the Wood Hall excavations (White 2004, fig. 149, nos. 2 & 6) are marked in a similar manner to the St Aidans example. *c*1800-1830. Context 4001.

23. Bowl with 'Indians' flanking the arms of Prussia. It has the illegible remains of an abraded and partially trimmed maker's mark near the rim of the bowl, facing away from the smoker. *c*1800-1840. Context not known.

24. Bowl with 'Indians' flanking the arms of Prussia and marked 'SHERRY GAINSBRO'. Edward Sherry was working at Gainsborough 1792-1822 (Oswald 1975, 183; Wells 1979, 138) and appears in the Inland Revenue Apprenticeship Books in 1800 (Hammond 2004, 28). Context 3001.

25. Heavily abraded bowl with armorial decoration. The remains of the leaf decoration on the seam of the bowl suggest that this pipe could be the same as that from context 3003 (Fig. 27). *c*1820-1850. Context 4000.

26. Bowl fragment with armorial decoration. It has a shield design and the leg of an animal supporter. It is from a similar pipe to other armorial pipes from this site (Figs. 25 & 27), although insufficient detail remains to permit a definite identification. *c*1820-1850. Context 3003.

27. Bowl with armorial decoration consisting of a shield facing the smoker with lion and gryphon supporters. There were four conjoining fragments from one bowl and a fragment from a second bowl produced in the same mould. The illustration combines information from both of these pipes, together with a further bowl fragment from the same mould found in context 3001. *c*1820-1850. Context 3003.

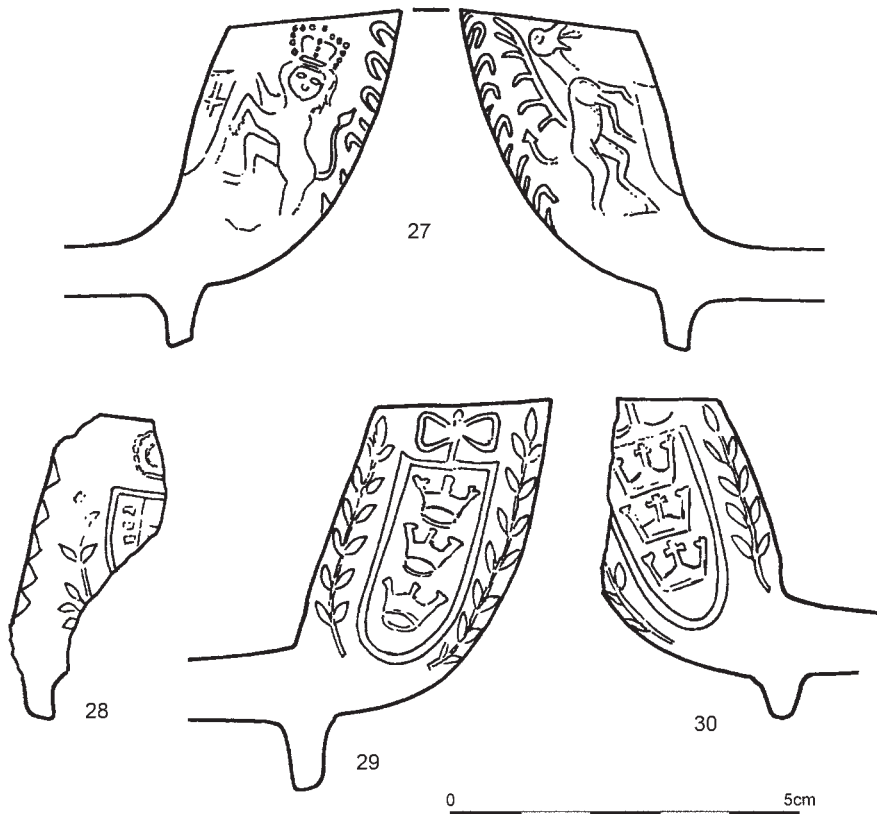
28. Bowl fragment decorated with a crowned shield and Prince of Wales feathers. It has a diamond pattern on the seam facing the smoker. *Ca.* 1820-1850. Context 4001.

29. Bowl with the coat-of-arms of Hull. Similar pipes were made by a number of makers there (for example: Watkins 1979, fig. 6, no. 36; Earnshaw 1988, fig. 14.3 no. 2). *c*1800-1830. Context 3001.

30. Bowl with coat-of-arms of Hull. *c*1820-1850. Context 3003.

31. Spurless, plain bowl of circular cross-section. *c*1860-1900. Unstratified.

32. Spurless bowl decorated with pattern of raised dots. *c*1870-1900. Context 1000.



*Figures 27 to 30: Pipes from St Aidens (drawn by the author).*

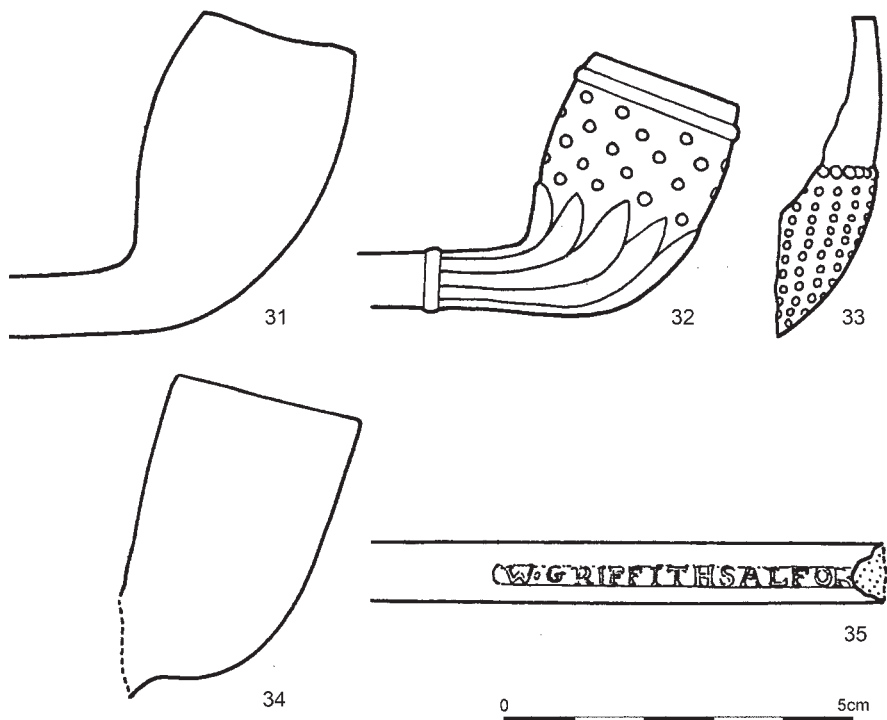
33. Bowl fragment from an 'acorn' pipe. c1870-1910. Context 2200.

34. Plain, thick-walled bowl. c1870-1910. Context 2808.

35. Stem fragment, marked W. GRIFFITH SALFO[RD] in relief lettering. Oswald (1975, 180) lists William Griffiths (1) and William Griffiths (2), working in Manchester 1797-1815 and 1838-1861. This pipe is a product of the earlier of these makers (D. Higgins, *pers. comm.*). Unstratified.

### **Acknowledgements**

The author is grateful to John Buglass for providing access to the pipes and details of his excavation at St Aidans.



*Figures 31 to 35: Pipes from St Aidens (drawn by the author).*

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## **Some Early Nineteenth-Century Tobacconist's Riddles from Ludlow**

*by David Higgins*

During his research at Ludlow Museum, Graham Berlyn has come across some interesting documents relating to the local tobacconists and, in particular, a series of riddles that were produced for W. Phillips (Figs. 1 to 12). These are contained within two scrapbooks that were compiled by Thomas Griffiths, who was a bookseller, stationer and printer in the town during the nineteenth century (Pigot's Directory of 1842 lists him as such, working in the Bull Ring, Ludlow). The scrap books presumably contain examples of the items printed by Griffiths and these include the riddles, which were produced for W. Phillips, who had a tobacco warehouse in the Bull Ring. It seems likely that these would have been given away with purchases of tobacco as an early form of advertising but, tantalisingly, only the riddles survive – not the answers. The riddles themselves are not dated, but Graham has been able to work out that they occur in the scrapbooks amongst material dating from c1816-1826 and he would be very pleased to hear from anyone who can suggest answers to them. Perhaps a lawyer is like a smoke jack because he keeps going round in circles – or because he is full of hot air! Later on in the scrap books is an advertisement saying that J. Davies has succeeded B. Hill, and presumably these two were also

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—♦—♦—♦—

Why is a Tinker's Wife like a Druggist's Mortar?

1

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—♦—♦—♦—

Which European King of the present day resembles most in conduct Rehoboam King of Judah,

2

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—♦—♦—♦—

What resemblance is there between the House of Commons and a packed Jury?

3

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—♦—♦—♦—

Why is a Parson like a hungry Man?

4

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—♦—♦—♦—

Why is a Banker like a Paper Mill?

5

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—♦—♦—♦—

Why is a modern Patriot like a Weathercock?

6

*Figures 1 to 6: Riddles of c1816-26 printed to promote Phillips' Tobacco Warehouse in Ludlow. From the T. Griffiths Scrapbook in Ludlow Museum (reproduced courtesy of Shropshire Museums).*

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—+—+—+—

What similitude is there between the People of England and the Israelites when under the Egyptian Bondage?

7

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—+—+—+—

What resemblance is there between Mr Canning and a Mad Dog?

8

W. PHILLIPS's *26*  
**Tobacco Warehouse.**  
 BULL-RING, LUDLOW.

—+—+—+—

Why is a Lawyer like a Smoke Jack?

9

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—+—+—+—

What resemblance is there between a foolish Printer and a Oranoutang?

10

W. PHILLIPS's  
**Tobacco Warehouse.**  
 BULL-RING, LUDLOW.

—+—+—+—

Why scorn my Pipe? it's a harmless toy!  
 To tops perfum'd, I know it gives offence,  
 But what are scented Tops? they most annoy,  
 The modest Female, and the Man of sense.

Health bids me prize the tube of polish'd clay,  
 To keep afar infection from my lips,  
 To cheer my spirits at the close of day,  
 When sweeter mounts the cup that friendship sips.

Come then kind friend whose white & savory cloud,  
 Now truth and virtue are so seldom seen,  
 Shields me at evening from the vain, the loud,  
 And make me in the midst of fools serene.

11

W. PHILLIPS's  
**Tobacco Warehouse,**  
 BULL-RING, LUDLOW.

—+—+—+—

Why is the character of the late W. Pitt like the Funding System?

12

*Figures 7 to 12: Riddles of c1816-26 printed to promote Phillips' Tobacco Warehouse in Ludlow. From the T. Griffiths Scrapbook in Ludlow Museum (reproduced courtesy of Shropshire Museums).*

**J. DAVIES,**  
 SUCCESSOR TO  
**B. HILL,**  
 LUDLOW.

---

**BEST VIRGINIA.**

---

**T**HIS Indian weed now wither'd quite,  
 Though green at noon, cut down at night,  
 Shews thy decay ; all flesh is hay,  
 Thus think, and smoke tobacco.

The pipe, so lily-like and weak,  
 Does thus thy mortal state bespeak,  
 Thou art ev'n such, gone with a touch  
 Thus think, and smoke tobacco

And when the smoke ascends on high,  
 Then thou behold'st the vanity,  
 Of worldly stuff, gone with a puff  
 Thus think, and smoke tobacco.

And when the pipe grows foul within,  
 Think on thy soul defil'd with sin ;  
 For then the fire it does require  
 Thus think, and smoke tobacco.

And seest the ashes cast away :  
 Then to thyself thou mayest say,  
 That to the dust return thou must.  
 Thus think, and smoke tobacco.

*Figure 13: An advertisement of c1840-1844 from the T. Griffiths Scrapbook in Ludlow Museum (reproduced courtesy of Shropshire Museums).*

tobacconists. This later advert dates from c1840-44 and contains a poem entitled 'Best Virginia' (Fig. 13). The cuttings have been reproduced courtesy of Shropshire Museums and the author is grateful to Graham for not only sending copies of these cuttings but also arranging permission to reproduce them.



## **A Public Nuisance: Pipemaking in Suburban Shrewsbury (1650-1750)**

*by Peter Taylor*

This is the first of three articles on pipemaking in Shropshire's county town of Shrewsbury. In common with many other towns and cities, it was consigned to the poorer suburbs outside the medieval town walls being considered an odious trade and a public nuisance by those gentlefolk whose sensibilities were apparently less affronted by the effects of the routine driving of sheep, cattle and pigs through the streets to the various markets, the considerable number of working horses or the slaughtering of animals in open view.

The earliest pipemakers identified in this study all appear in the parish registers of St. Chad's and it is worth noting that a lane behind the old church was known as Kiln Lane (now called Princess Street). It is said that "it ... was more like a shut than a street" (Forrest 1911, Part III, 41), however it seems probable that the name refers to a brick-making kiln erected for local building works given its central location. St. Chad's parish also included the area beyond the Welsh Bridge and it is almost certain that an early pipe kiln was located in Frankwell, an ancient suburb which included a busy riverside quay.

Shrewsbury's river trade in the seventeenth century was mainly with the city of Bristol and vessels made regular through journeys. Given the vicarious nature of Bristol's coastal and inland river trade and the strength of the pipe industry in and around Broseley, it is not surprising that Bristol's pipemakers did not find a market for their wares in Shrewsbury. The following details of the river trade are taken from a database containing a full transcription of the Gloucester Port Books (Wanklyn 1996). The Severn trowmen controlled the trade in petty goods on the river and all the consignments of pipes passing through Gloucester carried in Shrewsbury vessels, a mere 175 gross or thereabouts, were consigned on the account of either the master himself or on behalf of other trowmen. Equally unsurprising is the fact that vessels "of Salop", as Shrewsbury was often called, rarely carried pipes to Bristol. In all, only nine cargoes containing pipes were carried on Shrewsbury trows, three returning from Bristol, five going downstream to Bristol and one consigned to Chepstow.

The earliest shipment of pipes is recorded in 1685 when Thomas Sadler brought one box of pipes back from Bristol in the *Elizabeth* of Salop. This vessel carried a typical cargo of imported goods including brandy and Spanish wine along with tobacco and tobacco stems, the latter probably for snuff. The *John and Joyce* carried one box of pipes to Bristol in 1694 and another in 1706 but had carried one box upstream to Shrewsbury in 1696. The *John* also carried pipes on three occasions including one box upstream in 1691 but also one hogshead of pipes to Bristol in 1697 and one crate of pipes in 1699.

The latter entry is suggestive of the packing that might be required for export. This typical downstream cargo included cheese from the Cheshire plain and “Manchester Wares” along with Cheshire salt. In 1697 the *John* also carried £7,000 in ready money. Both the *John* and the *John and Joyce* were owned by the Farley family of Atcham. Amongst the cargo of the vessel *Ann* in 1704 was 50 gross of pipes carried by Edward Jacksons. Originally from Bridgnorth, the Jackson family had settled at Brockweir, the traditional transshipment point on the River Wye. Although nominally consigned to Chepstow, the head port, they were undoubtedly for somewhere further up the river, with Monmouth being a possibility. The latest shipment that is recorded in the Gloucester Port Books is the voyage of the *Mary* which carried two boxes of pipes to Bristol in 1718. These were carried on the account of Thomas Williams, himself a trowman who regularly worked for the Darby family at Coalbrookdale and the cargo also included 10 tons of “iron pots”. It is likely that he had sailed empty from Shrewsbury before loading in the Gorge so that the pipes she carried, listed after the iron pots, were probably products of the Broseley area.

Shrewsbury probably only supported a dozen trowmen and trade on the River Severn would have become increasingly difficult during the summer months of lower water levels. Although the Gloucester Port Book records become unreliable after 1729, it is clear that the long distance trade in pipes was insignificant and it is probable that the pipemakers in Shrewsbury only served the immediate locality. It is only through the documentary research of individual pipemakers that Shrewsbury pipes have started to emerge from the shadow cast by the large Broseley and Much Wenlock industry. The proximity of such an important centre only a dozen miles downstream and the lack of a local source of clay would appear to be among the reasons why successive pipemakers failed to establish themselves in the town. The large number of tobacconists in Shrewsbury would suggest that the size of the smoking market was sufficiently large yet current research suggests that there would appear to be periods of time when the town did not have a resident pipemaker. Those that have been identified are noted below.

James Clark is listed as a pipemaker both at the death of his wife Mary and at his own death (St. Chad’s register 19 June 1667 and 27 April 1684). A round heeled pipe marked IAMS/CLARK is recorded in the Peele Collection by Higgins although the location of this pipe is not currently known. While these two entries might suggest that he was pipemaking in the town over a period of 17 years or more, James cannot be found as being assessed for, or as being exempt from, the Hearth Tax of 1672 despite the returns for Shrewsbury being virtually complete. No other entries can be found for this couple in the Shrewsbury parish registers.

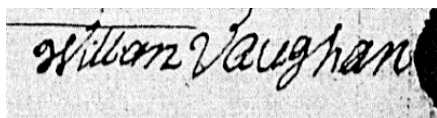
Humphrey Simkis may have been the son of John Simkis who was baptised at St. Peter’s in Wolverhampton in 1644 although it is worth noting that his unusual combination of names also occurs in the earlier registers of Cleobury Mortimer, a known centre for pipemaking in southern Shropshire at this time. He is recorded as a pipemaker at the

baptism of his son of the same name in 1674 (St. Chad's register 27 June) and his wife is named as Elizabeth and so it is probable that the Much Wenlock marriage between Humphrey Simkis and Elizabeth James in 1670 relates to this couple. In 1672 Humphrey is recorded as living in Frankwell outside of the town walls as he was assessed for two hearths, paying 4/- tax in two instalments in that year. The couple's only other child so far located is the baptism in 1677 of Jocosa at Much Wenlock which might suggest that they settled back there after a relatively short stay in Shrewsbury. Humphrey's wife may be related to the James family of pipemakers from Broseley. A Thomas Edwards alias Harper left his estate, which included *one payer of tobacco pipe Moulds*, to his uncle Samuel Simkis of Much Wenlock in 1668 (Higgins 2007, 56).

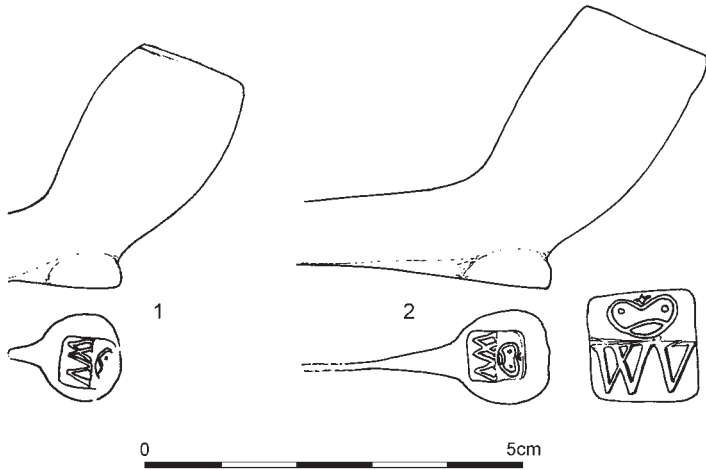
A search of the list of pipemakers that were debtors following the introduction of the crippling excise duty on pipes in May 1696 has not revealed any Shropshire makers outside of the Broseley / Benthall area and the Marriage Duty Act returns for Shrewsbury survive for the period between 1695 and 1699 in decent numbers but again, no pipemakers are recorded. The St. Chad's register does list Mary Thomas who is described as a *pipewoman* at the baptism of her daughter Ann on 9 November 1708 (no father is listed). Rather than being a pipemaker it is perhaps more likely that she was a hawker.

Francis Clarke of Cockshutt is listed as a pipemaker when his son Richard was made a burgess of Shrewsbury in 1721 (Forrest 1924, 56). Although this is a village some 13 miles north of the town he is listed here as the only pipemaker recorded in the Shrewsbury Burgess Roll.

William Vaughan was buried at St Mary's, Shrewsbury on 2 November 1749. His will dated 19/08/1749 and proved 16/11/1749, as well as an inventory, survive in the Lichfield Record Office. It is only from his will that we learn of his occupation as it describes him as *of the Castle Hill in the parish of Saint Mary in the Liberty of the Town of Shrewsbury in the County of Salop Pipemaker*. He leaves his *lately erected* house and the remainder of the 99-year lease to his wife, Anne Vaughan. There isn't a mention of any other person in the will which is signed in full (Fig. 1). His inventory would suggest that he ran an inn with lodging rooms. His products, illustrated in Figure 2, are large and small varieties of Broseley type 5 pipes not recorded in Broseley or Benthall (Higgins 1987, 340).

A close-up photograph of a handwritten signature in cursive script. The signature reads "William Vaughan" and is written in dark ink on a light-colored, slightly textured paper. The signature is written in a fluid, connected style typical of the 18th century.

**Figure 1:** William Vaughan's signature, 1749.



*Figure 2: WV pipes from the Edwards Collection (Higgins, 1987, 571 fig. 57.13 and 572 fig. 58.1) found in the Preston Boats area of Shrewsbury.*



*Figure 3: Rocque's Plan of Shrewsbury of 1746 showing Castle Hill (centre right).*

While there may have been more than one inn in Castle Hill, the *Hare and Hounds* there was run by a T. Manby as he is recorded as being the landlord between 1780 and 1786 (Row 2009). It later changed its name to *The Castle* where Mary Anne Whitehouse was landlady between 1842 and 1846 before it was demolished to make way for the railway station. She was a notorious prostitute who often appeared in court for keeping a disorderly alehouse. Twice in 1846 she was charged with *creating a disturbance in a house of ill-fame on Castle Hill* (Trinder 1984, 108). This location was also outside of the medieval town walls (Fig. 3).

Anne re-married in February 1750 as a licence exists between Anne Vaughan, widow and John Dyos, a 24-year-old skinner and bachelor, both of St. Mary's parish (SA P257/W/18/540 and 541). An Anne Dyas of the same parish was buried in 1767.

William's origins may have been in Loppington as a William Vaughan was baptised in the village in 1701 and married Anne Guest there on 6 July 1727. He was the son of Richard and Jane Vaughan and a Richard is recorded in 1703 as a pipemaker who worked at Wem. There was also a pipemaker named Richard Vaughan working in Much Wenlock in 1708 although this is a common surname in the area. William and Anne do not appear to have had any children as none can be found at Loppington, or in Shrewsbury, so this makes the link between the two places difficult to prove. The likely death of Anne in 1767 fits well with the suggested details for this couple.

The second part of this article will consider the period between 1750 and 1835 and will be published in a future edition of the SCPR newsletter.

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## A Fire at Tennant's Pipe Works, Tweedmouth, in 1915

*by David Higgins*

The disastrous fire at Tennant's pipe works in Tweedmouth on 10 November 1915 is already well known, with a contemporary report from the *Berwickshire News* having been previously published in this Newsletter (Hammond 1987, 29-31). The fire completely gutted the pipe manufactory, ending a business that had been established nearly a century previously and that had been run by the Tennant family for about 80 years. The business employed around 30 people and sold pipes extensively in the Borders area as well as to other large centres, such as London and Manchester. Articles on the Tweedmouth factory have been published by Roberts (1988) and Hammond (2009; 2015).

The author is grateful to John Cotter who has brought a second account of the fire to his attention, this time from the *Berwick Advertiser* of 12 November 1915 (<http://www.northumberlandarchives.com/2015/12/25/this-week-in-world-war-one-24-december-1915/>). This is a shorter account of the fire at Robert Tennant Tait's works than that published previously, but it is interesting in that it itemises the different areas of the factory in some detail, including a sawmill, which was presumably for cutting the wood to make packing crates. The account even mentions a fireproof safe, which was located in a first floor office. The account is as follows:

### *DESTRUCTIVE FIRE AT TWEEDMOUTH*

#### *Pipe Manufactory Completely Gutted*

*About 2am on Wednesday morning fire broke out in the pipe manufactory of Mr R. T. Tait, at Tweedmouth, which caused the whole of the works to be completely gutted. The outbreak was first discovered by Miss Wood, a niece of Mr Tait's who was wakened by the sparks blowing against her bedroom window. She immediately gave the alarm and the fire brigade was summoned. By this time the window frames and doors of Mr Tait's dwelling house were ablaze, but with the assistance of his brother-in-law, Mr W. Trainer, they managed to prevent the flames from spreading in the house by the aid of chemical fire extinguishers. When the fire brigade arrived the flames had taken a good hold and the whole of the factory was blazing furiously.*

*Owing to the situation of the premises difficulty was first experienced in getting the engine into a suitable position to pour water on the burning buildings, and also owing to the fact that the horses refused to face the showers of sparks which were sweeping Main Street. With the strong gale fanning the flames*

*it was impossible to quench the fire, and the main efforts were directed in preventing the conflagration spreading to the adjoining properties. This was the wisest course as the properties in this quarter are so congested that there was every possibility of the fire spreading to the properties in Kiln Hill and Main Street. On Tuesday the kiln had been working and it is thought that with the strong gale the fire had started from that part of the works. The factory comprises a warehouse, offices, finishing shop, packing shop, dispatching room, moulding shop, clay house, drying house, engine house, with electrical plant and saw mill, all of which have burnt out, and only the walls remain, and even in some cases these have collapsed. So furious was the fire that even the sockets of the beams in the walls of the building were burnt clean away. As already stated, the office was amongst the rooms destroyed. This was a first story room but the furniture and safe crashed through to the ground floor. The safe, which is fireproof, withstood the terrific heat well, but the papers within were quite brittle. The loss is put at £1,000 and is partly covered by insurance.*

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## SCPR Conference 24th/25th September 2016 Wrest Park, Bedfordshire

Our 2016 conference will take the Society to the stately home of Wrest Park and the location of English Heritage's archive, where we hope to look at assemblages of pipes from Tilbury Fort and Westminster. The meeting will be held in the Learning Centre with a chance to look around Wrest Park later in the day. The theme of the morning conference talks will be pipes from the South Midlands and the afternoon will consider wider areas and themes. Setting up time for our conference will be from

09:00 on the Saturday. The conference fee of £17.50 includes lunch and refreshments for all delegates.

On Saturday evening we have arranged a three course meal, including tea/coffee, at the Amici Bedford, an Italian restaurant, 27 St. Peters Street, at a cost of £25 per person. A special SCPR menu can be found on our website. The absolute deadline for your menu choice is 10th September.

There will be a guided walking tour of Bedford on the Sunday morning (£3 per person). Spaces are limited so please make sure you book in advance.

A booking form and the form for your menu choice can be downloaded from our website (<http://scpr.co/Conferences.html>).

If you would like to present a short paper, or if you simply want to bring along some pipes to either show us, or if you would like to bring a pipe (or pipes) that you would like to know more about, then please contact the conference organiser, Chris Jarrett, on [cjarrett@pre-construct.com](mailto:cjarrett@pre-construct.com)

This will be one of the most stunning venues that we have had for an SCPR conference so we hope that as many of you as possible will be able to join us.



## **The Concealed Revealed**

*by Ceri Houlbrook*

Clay pipes are sometimes discovered in unusual locations: up chimneys, under hearths, in walls. Many of them appear to have been secreted away deliberately, but why they were put there remains a mystery. The *Concealed Revealed Project* at the University of Hertfordshire is trying to gather as much data as possible on this custom of concealment in the hope that we can begin to understand it.

If you know of any clay pipes - or, indeed, any other kind of object - that seem to have been deliberately hidden away, please contact Ceri Houlbrook on [c.houlbrook@herts.ac.uk](mailto:c.houlbrook@herts.ac.uk).

You can visit the project's website on <https://theconcealedrevealed.wordpress.com/>.





## THE NATIONAL PIPE ARCHIVE

## News from the National Pipe Archive, Liverpool

by Susie White

The Archive is very pleased to inform you that it has been successful in its bid for a Historic England grant – one of only three projects in England to receive such a grant this year.

The project is entitled *Clay Tobacco Pipes for Field Archaeology* and the aim is to provide a single reference point for field archaeologists and others by drawing together, and making available, some of the key reference elements from the National Pipe Archive as well as providing guidelines for dealing with pipe assemblages. This will provide an easy-to-use digital resource that will allow efficient and accurate recovery, processing, identification and dating of clay pipes by commercial unit staff themselves or, with suitably high potential assemblages, pipe specialists.

The resource will also be available for museum curators taking in collections from fieldwork or identifying finds brought in by the public, as well as to individual members of the public with a general interest in clay tobacco pipes.

Over the coming months the Archive will be working towards upgrading the existing pages of its website (<http://www.pipearchive.co.uk/>) as well as adding pages for these new resources. It is intended that these will include regional typologies, makers lists, key publications that are currently out of print or difficult to obtain, as well as some of the previously unpublished material held by the National Pipe Archive.

The Trustees of the Archive are very excited by this new project, which they hope will not only provide researchers with some of the key information they need to help identify and record their pipes, but also that it will showcase the National Pipe Archive's collection and its value as an amazing research resource.



Funded by  
Historic England

# Clay Pipes and Darts

by David Higgins

An interesting query has been passed on by Dr Patrick Chaplin (author and darts historian) following a discussion of ‘darting lingo’ on an online forum. He had been contacted by a member who recalled:

*Not long after I first started playing darts (around 1974-75) in the North East pub I used to frequent, the shout for hitting 3 consecutive doubles in a game of 20 Doubles was: “Clay pipe!” I don’t know if I was told, or just assumed, but I always thought it meant at one time the scorer was awarded a clay pipe by the landlord for his achievement. Since my revived interest in the game I have tried Googling this, thinking the question may have been asked before on one of the dart forums but nothing came up. I would be interested to know if you or any of your followers has come across this expression & may know / confirm the origin?*

The assumption that a free pipe could have been claimed by someone hitting three consecutive doubles seems quite plausible, since clay pipes were often given away in pubs to anyone buying tobacco or simply as advertising. In 1901, for example, William Denny was able to return home to Suffolk with 90 pipes that he had collected in the local Staffordshire pubs after working there for the season (Higgins 1987, 34).

The use of pipes, however, declined markedly after the First World War, although they were still very popular in ‘working class’ areas and many regions of the country still had the odd pipemaker until the 1930s, with the last large scale manufacturer (Pollock’s) carrying on in Manchester until 1994. For the cry to have come into popular use, however, an early twentieth-century date would certainly seem most likely. As Dr Chaplin points out, this would make it one of the earliest recorded darts expressions if this is the case – and another example of how clay pipes formed a part of the popular culture of their day.

## Reference

Higgins D A, 1987, ‘From Burton to Ashbocking’, *Society for Clay Pipe Research Newsletter*, **13**, 34-35.

## Contributions to the Newsletter

**Articles** and other items for inclusion can be accepted either

- on an IBM compatible floppy disk or CD - preferably in Word.
- as handwritten text, which must be clearly written - please print names.
- as an email/email attachment, but please either ensure that object drawings/photographs are sent as separate files, i.e., not embedded in the text, and that they have a scale with them to ensure they are sized correctly for publication. If your drawings/photographs do not have a scale with them, please send originals or hard copies as well by post.
- with Harvard style referencing, i.e., no footnotes or endnotes.
- articles of up to 3000 words will be considered for the newsletter; longer papers can be considered for the occasional monograph.

### **Illustrations and tables**

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

**Photographs** - please include a scale with any objects photographed.

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

All contributors are responsible for making sure that they have any necessary copyright permission to use and publish the material they submit. Please state clearly if you require original artwork or photographs to be returned and provide a stamped addressed envelope.

### **Enquiries**

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

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

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

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

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

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

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

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

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Edited by **S. D. White** and **D. A. Higgins**.

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ISSN: 1359-7116