

NEWSLETTER

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Contributors

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He is now a curator of the Wellcome Museum of the History of Medicine, Science Museum, London. Since 1970 he has been collaborating with Reg Jackson in researching the pipe trade of Bristol.

Peter Davey, Institute of Extension Studies, University of Liverpool, P.O. Box 147, LIVERPOOL L69 3BX, England.
Editor of the B.A.R. Clay Pipe Series.

Reg and Philomena Jackson, 13 Sommerville Road, Bishopston, BRISTOL BS7 9AD, England.

Reg started in archaeology in Bristol in 1965. He married Philomena in 1975. With Roger Price they have jointly produced books and articles on the Bristol clay pipe and pottery industries. They are presently excavating on the site of a 19th century pipe factory for Bristol City Museum.

Peter Smiesing, c/o Universiteitsmuseum, Bilstraat 166, Postbus 13021, 3507 LA UTRECHT, Holland.

He has, for the last 10 years, been studying the pipes & pipemakers of Utrecht.

'Churchwarden Clay Tobacco-Pipes and the Southorn Pipemaking Family of Broseley, Shropshire' I.C. Walker (Offprint from the Journal of the Society for Post-Medieval Archaeology 10 1976). Price 50p and obtainable from Peter Davey.

'The Rainford Clay Pipe Industry' P.J. Davey (ed.) (Offprint from British Archaeological Reports 100 1982). Price was £4.50 but is now reduced to £1.00 and obtainable from Peter Davey.

Please let us have details of any pipe publications which you would like to advertise for sale.

Help!

Offers of help are requested in the identification of:
JOHN SPARKES - Roller stamped stem, ?early 18th century, found in Drogheda, Ireland.
PATERSON - Roller stamped stem with geometric dot and V border, 17th century, found in Aberdeen.
Any information on these to Peter Davey whose address will be found inside the front cover.

Current Research

We would like to include details of people working on particular aspects of clay pipe research in order that information may be exchanged.

Lloyd Edwards has already contacted us and tells us that he is working on the Gateshead industry. His address is The Bede Monastery Museum, Jarrow Hall, Church Bank, Jarrow, Tyne & Wear NE32 3DY.

David Higgins of 88 Walney Court, Woodside, Madeley, Telford, Shropshire, is working on production centres and marketing patterns in the north-west Midlands, from Broseley to Rainford.

Introduction - the Aims of the Society

The study of clay tobacco pipes and their makers is a potentially rich field for the archaeological excavator, socio-economic historian, local historian and genealogist alike. Moreover, it is a field which is not exclusively the territory of the full-time professional; dedicated amateurs have, perhaps, made the greatest efforts in building on the foundations so surely laid by the pioneering work of Adrian Oswald and a few others. Nor does this exclude the general collector who, although not necessarily carrying out any formal research, is interested in pipes for their own sake.

A good case could be made for the clay pipe trade being of the first importance in any study of the history of the trade and industry of the 16th - 20th centuries. After all, in archaeologically excavated contexts dating from the 17th century onwards, pipes are probably the most common single find except pottery.

But what makes pipes especially interesting is that a great number were marked by their makers. A combined study of the pipes themselves and archival records will provide information which is unique for any comparable trade. Pottery of the 17th - 18th centuries is more commonly found, but all too often it is difficult, if not impossible, to link with any specific factory or maker. It need hardly be said that such objects as hallmarked gold, inscribed brass and the like are rarely found on excavations.

This special importance which attaches to clay pipes - that not only can one study the objects themselves in considerable detail but set this against the background of their makers' lives in the broadest sense and trace how products were distributed both at home and abroad - merits far more attention than is generally allotted in most journals. Accordingly, it is proposed that a new forum be introduced to fill this need.

Following discussions among several interested parties it was decided that a Society for Clay Pipe Research be formed. For the time being this will be run in a rather informal sense; its main activity will be the production of a newsletter, of which this is the first.

The newsletter will appear four times a year - viz. January, April, July and October. Its contents will be along the following lines:

(a) an extended article of, say, 1000 to 2000 words on any topic relating to pipes; (b) short notes on any aspect of the pipe industry relating to kilns and the manufacturing process, to the pipes themselves, or documentary evidence; (c) an up-to-date bibliography of the most recent literature or key works from the past.

By short notes on any aspect of pipe studies it is intended that, not only can some original observation be made, but that researchers can make appeals for assistance. For example, an excavated pipe may not be readily identifiable : in which case a drawing and relevant details can be published in the hope that someone working elsewhere can provide the answer. By the same token, someone engaged in documentary research relating to pipe-production in one centre may uncover previously unknown information about a pipemaker working elsewhere. A brief note, along with a full reference, could be useful to another researcher.

The over-riding principle is that all of us who are interested in pipes can have some means by which we can communicate with each other. For this reason the names of all those participating, together with their particular interests, will be published in each newsletter.

This first edition can hardly be regarded as typical, for obvious reasons. The bias towards Bristol reflects the interests of three of the four original participants

and is merely a device to get things off the ground. It is essential that every one of you, the readers, makes some contribution; whether it be an article, a note, an enquiry, a complaint, a suggestion - whatever! Without such contributions the Society can have no future.

Every effort will be made by the editors to make each number as useful and as wide ranging (on an international scale) as possible - but it is up to you. If you have anything to include in the April edition, please write to Roger Price, whose address will be found inside the front cover.

We would ask that all drawings of pipes be made at full size, that marks be drawn at twice natural size, and that a full reference be given to any documentary sources quoted.

Considering the future of the Society : it is hoped that if there is sufficient response then in time, say a year or so, the organization can be formalized, so that we will have a properly structured group, with the newsletter extended into a full journal and backed up by regular meetings in which we can get together to discuss our latest finds and problems. We intend holding a seminar in Liverpool from 21-23 September 1984 in order to discuss the whole future of clay pipe research.

At the risk of labouring the point, we are now waiting on you, and we trust that Newsletter 2 will be crammed with diverse and vital information or queries on all aspects of pipes and the pipe trade.

Distinguishing 'R. Tippet' Pipes

Early Connections Between Bristol and Oxford

Richard and Anne Berryman had settled in Bristol by 1619 (see Price, Jackson & Jackson 'Bristol Clay Pipe Makers - a revised and enlarged edition', 1979). They are important because they were the first Bristol pipemakers to take an apprentice; but where they came from and whether they were already pipemakers before 1619 remains unknown.

Anne's will survives, dated 1 March 1658 (Bristol Record Office, Will 1661/7). She refers to her brother Peter Elton, a tailor who lived in Moreton, Worcestershire, and it may be that she came from there herself. She also refers to her two brothers-in-law: John Berryman (a gardener) and John Taylor (a tobacco pipe maker) who both lived in Oxford. John Taylor's will survives, dated 14 January 1683/4 (Bodleian Library). It shows that he lived in St. Mary Magdalen parish and that his first wife (presumably Richard Berryman's sister) had died. He owned a number of properties in and around Oxford.

Taylor also refers to his son Lawrence and daughter Sarah (wife of a John French). Further, he had a daughter-in-law Deborah, who was married to a tobacco pipe maker of Aylesbury, Buckinghamshire, named George Weaver. Apart from furnishing evidence for John Taylor and George Weaver, these wills suggest that the Berryman family might have come from Oxford. Unfortunately, the registers for St. Mary Magdalen survive only from 1602/3 (Bodleian Library). They do refer to a John Berryman, but not Richard.

Any information which could be supplied by researchers working in Oxford would be most valuable in shedding light on the origins of the Bristol pipe industry.

Similarly, any references to Berryman or Elton families living in Worcestershire would be interesting.

Roger Price

The Tippet family were probably the most important Bristol pipemakers of the late 17th - early 18th centuries. Three of them (grandfather, father and son) were named Robert. It has been suggested that the products of these three are difficult to separate. The latest research sheds some light on the problem. Much of the information given is from Price, Jackson & Jackson (1979) 'Bristol Clay Pipe Makers - a revised and enlarged edition' (see p. 16 of this newsletter). Other data will be published in a forthcoming monograph.

Robert I was working from c1660-80 and there is no doubt that the very early examples marked 'RT' were his. It is likely that Robert II, who was not free until 1678, at first worked with his father but continued the family business after his death. Any pipes characteristic of the last two decades of the 17th century are, therefore, almost certainly those of Robert II - although there is, naturally, some crossover when the business changed hands.

Robert II lived only until 1722. His son Robert III was not free until 1713 and died in 1715. This makes it unlikely that any moulds marked 'R. Tippet' were made after 1722 (with the exception of some made c1780-90, which will be discussed in a future newsletter). It also implies that Robert III, who took only one apprentice, could have made only a small proportion of Tippet pipes.

By 1689 Robert II had set up his factory on the south side of a street named Lewins Mead. Around 1705 he took over additional premises on the opposite side of the street, and the whole might originally have been combined as one business. It is surely not coincidental that the premises on the south were abandoned by the Tippets in 1715, the year when Robert III died. Probably he had run that side of the business with a large measure of independence from his father.

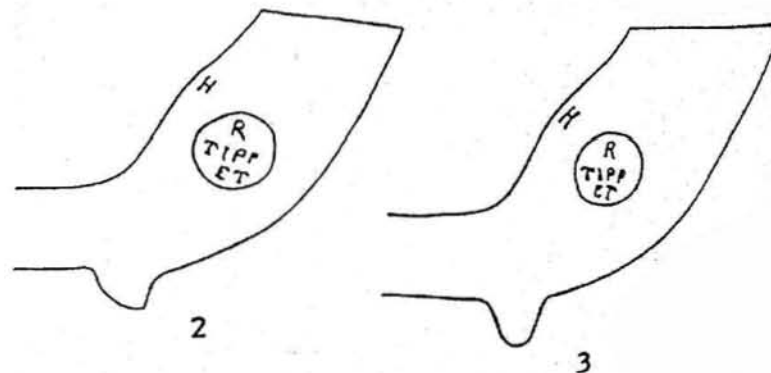
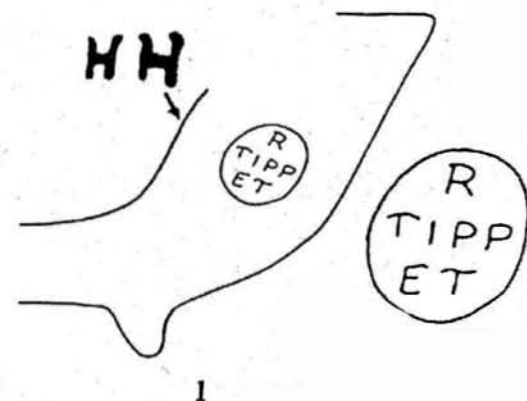
What is significant is that the southern factory was taken over by a pipemaker named Henry Hoar, who had been Robert II's apprentice from 1688-99. Occasionally, excavation has revealed pipes made with 'R. Tippet' moulds but stamped on the back of the bowl 'HH' (figs. 1-3). We can now be reasonably confident that such pipes were made by Hoar after he took over Robert III's factory in 1715, and that the pipes made from the same moulds but not so endorsed were made by Robert III before 1715. Incidentally, as Hoar died in December 1727 the endorsed pipes can be dated to 1715-27. Moreover, as when he died no such moulds are included among the list of his tools, he had probably abandoned them some years before - say c1720.

Robert II is unlikely to have given or sold perfectly good moulds to Hoar. After the former's death in 1722 his working tools were taken by his daughter Sarah, who eventually passed them to her second husband, the pipemaker John Squibb. Thus we can reasonably discount 'HH' back-stamped pipes having been made in moulds belonging to Robert II.

A study of inventories shows that most established pipemakers used about 10 moulds at any one time. As at least 4 different types of 'HH'- endorsed pipes are known (and bearing in mind the very short working life of Robert III) we are led to conclude that nearly all 18th century non-endorsed pipes made from 'R. Tippet' moulds are the products of Robert II's factory.

Note: figures 2 and 3 are from old drawings supplied by K. Reed. The pipes have not been examined by me. Another example is illustrated in Iain Walker's 'Clay Tobacco-Pipes, with Particular Reference to the Bristol Industry', 1977, page 1445.

Roger Price



'HH' is incuse. 'R. Tippet' is moulded in relief.
Scale - pipes 1:1; Fig. 1 mark 2:1

A New Leeds (England) Partnership Discovered?

Felix Farley's Bristol Journal (Bristol Reference Library) for 13 February 1813 records that the partnership between Tunstall & Hopwood of Leeds, tobacco pipe manufacturers, was dissolved.

Roger Price

The following article is reproduced from 'The Graphic' magazine of 12 March 1892. Our thanks to Paul Harper of Bristol for bringing this to our attention.

Clay Pipe Manufactory in Gouda, Holland

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GOUDA clay pipes are as well known all over the world as Scotch bagpipes. But a notable difference exists in the use of the things. The old Dutch people make everybody try the mouthpieces of their first-class smoking apparatus, while Scotchmen never care for a Sassenach touching their musical instrument.

The Dutch clay pipe excels the productions of other nations in that line by its strength and elasticity; these two qualities permitting the workman to make the stem sufficiently long and straight to permit the smoke to cool off before reaching the smoker's mouth without losing its narcotic quality.

Our drawings picture the people at work in the manufactory of Mr. P. Van der Want Cyz, in Gouda, who produces some of the best clay pipes in the world, every pipe being stamped on its heel with a trade mark. Some of these marks have existed two or three centuries.

The secret of the trade lies in the mixing of the clay, which, being prepared and ground in a mill, is made up into pieces sufficient for making one pipe each. Then the piece gets a rough shape, giving an idea of the main parts, the bowl and the stem. Next, the stem has to be rolled, so as to get the proper length.



ROLLING THE STEMS

Our first drawing shows the workmen rolling, a very tedious and difficult work, although it seems very easy. But old workmen will tell visitors in full earnest that a man's lifetime is hardly long enough to learn this rolling to its full nicety, and the other men hearing this declaration will assert its truth by nodding their heads in slow and equal time. The end in view is to get the

stem to its length, keeping it solid, without breaking or without getting small breaks, which would make the pipe at last unfit for use. The chief difficulty in the way is caused by the piece of clay which is to be the bowl, and which plays the workmen all sorts of pranks by turning over and over again and breaking off just when the troublesome work gets at an end.

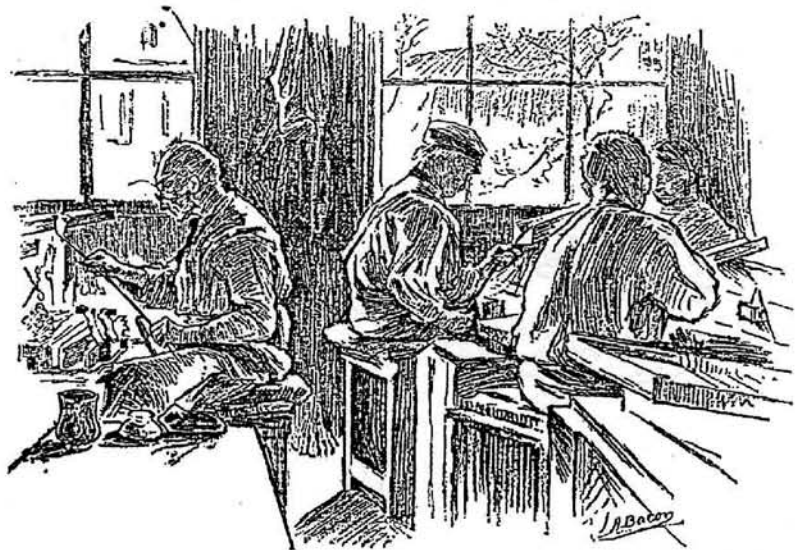
Now the embryo pipe is handed over to other workmen for perforating the stem and getting the bowl into shape, while it is forcibly pressed between the two parts of a brass mould, from which it escapes as a fairly-formed pipe, which wants only trimming, glazing, and marking to be ready for the furnace.

Our second drawing shows the perforating or boring the stem by the one and moulding the pipe by the other. The boring, again, is a particular bit of work, for which the workman requires a long training, and so is the operation of opening the bowl in such a way that the point boring through the stem comes into contact with the opening in the bowl.

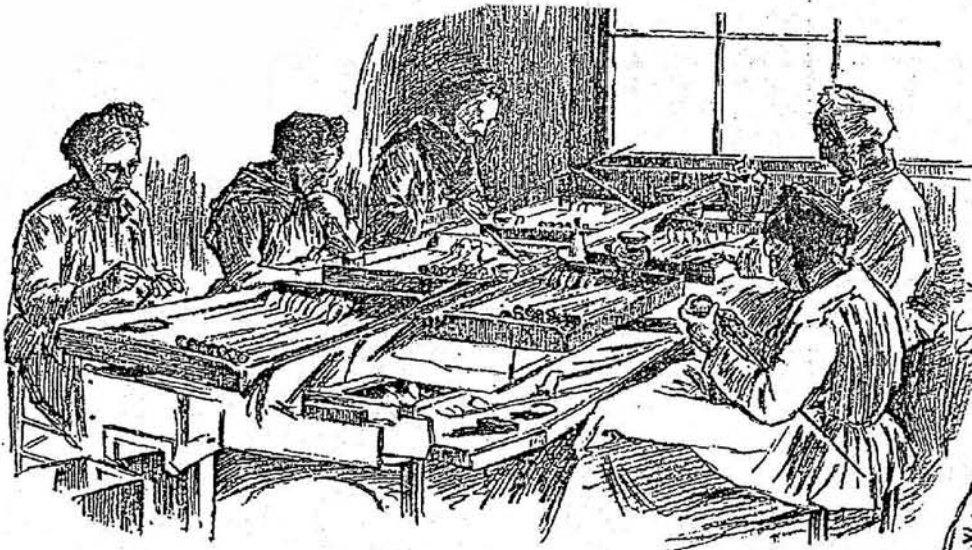
The trimming as done by women is shown in the third drawing, and consists in chipping off the rough bits of clay pressed out to its sides by the mould. There is also a woman polishing the parts which get rough by the cutting away of the above-mentioned bits; and another stamping the heel with the trade mark.

Keeping the pipe straight until it is baked is a main point in the whole manufacture, and this is obtained by resting the stems, every one of them, in a separate slit of a tray, made of very old oak, and more valuable the older it is. At a fire in the above-mentioned factory, the loss of these wooden trays amounted to several hundreds of pounds.

On these trays the pipe rests until it is sufficiently dried and hardened to keep straight while it is packed in fire-proof pots. This packing is shown in a drawing, and ought to be done with great care, the pot having a



PERFORATING THE STEMS AND MOULDING THE BOWLS



WOMEN TRIMMING OFF THE ROUGH BITS OF CLAY

centre-piece, against which every stem leans, while the bowls are arranged in circular form at the bottom. Next a new set is put on to the underneath one, and so the pot is filled, until the stems reach the top of the pot.

The pot has to be taken to the pottery in order to be baked in the furnace, as no furnaces exist in the pipe manufactory itself.

There is one drawing showing the men carrying the pot, which is done in a particular way so as to prevent rocking about, which would endanger the straightness of the stems.

After being cooled down, the pipes are dipped in a solution to make them soft and smooth all over, and at the same time to prepare the mouthpieces and prevent them sticking to the smoker's lips.



POLISHING THE PIPES.

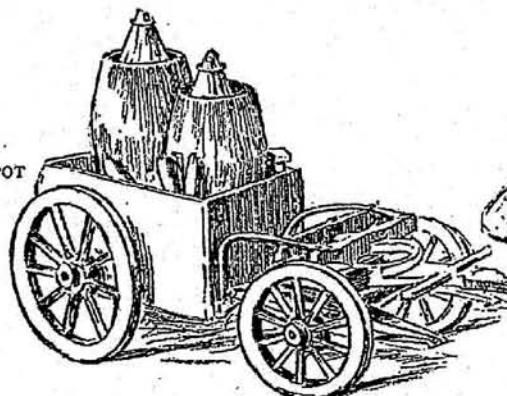
Finally, every pipe is tested whether it is fit for use, and no mercy is shown to any pipe with a hole or one that may be bent. It is at once broken to pieces. Then the good ones are packed into baskets or small boxes, where they are better guarded against rough handling by carriers and shippers.

To earn a living, the workmen have to keep steadily at it, and, as every part of the work is trusted to different hands, they find it very difficult to keep awake at their lonely business. The remedy is coffee, and great quantities of this beverage are steadily consumed at every pipe-manufactory, of which there are still a good many in Gouda, although the smoking of cigars has done much harm to the old trade, even in Holland, where smokers are very faithful to tobacco, never letting their pipes alone so long as they are awake, it being their last work at night to fill their pipes in order to light them immediately when they rise. Need we say that in Holland tobacco is not taxed?

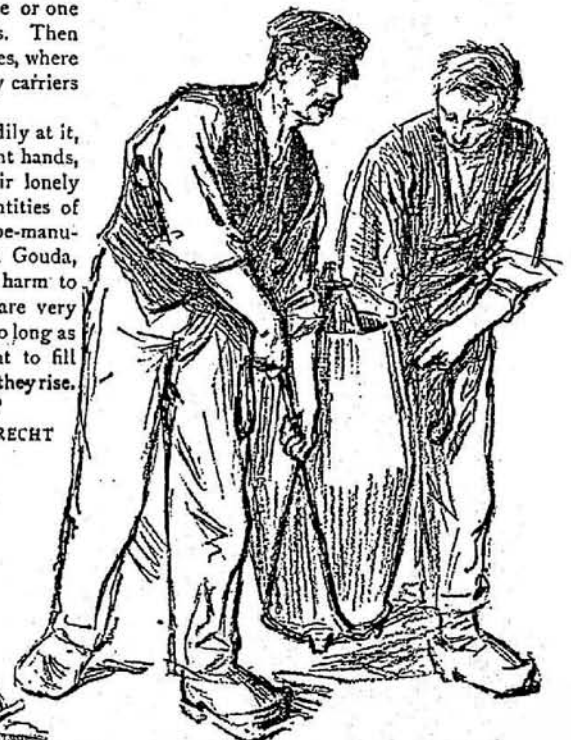
J. H. VAN PAPENDRECHT



PACKING THE PIPES IN THE BAKING POT



POTS IN A CART, READY FOR THE FURNACE



CARRYING A POT FULL OF PIPES

A London Pipemaker Working in Utrecht

A number of English-style pipes, bearing the heel-mark 'IP' and probably dating to the mid-17th century, have been found in and around Utrecht.

It is suggested that they were made by an Englishman named John Price, who lived in the city from 1634 until at least 1647. It may be that he was the same John Price who had been working in London and signed the 1634 Charter.

Any further information on him would be most welcome.

Peter Smiesing

A Pipe Kiln at Lichfield Cathedral, Staffordshire

An interesting reference to an early 'excavation' of a clay pipe kiln occurs in the *Bristol Gazette* (Bristol Reference Library) for 28 January 1869:

'A curious discovery has been made in the Cathedral close of Litchfield. In cleaning the ground for the foundation of some additional building to the bishop's palace, the ashlar facing of the old palace was laid bare at a few feet below the present garden level. Built up against this wall were found the remains of a pipe manufactory. The flue & the floor of the kiln were very apparent, formed of bricks of a larger size than the present common flemish pattern. Mixed with the surrounding soil were pipes and fragments of pipes to the amount of one or two hundred, portions of the unbaked clay still quite moist, scoriae & lumps of coal, & in one case a fully formed pipe bowl in its unburnt state.'

Reg & Philomena Jackson

The Excavation of a Clay Pipe Kiln in Bristol and the Problem of the 'TD' Mark

Excavations are being carried out for Bristol City Museum on the site of the clay pipe factory known from documents to have been occupied by John Ring and Frederick Cookworthy from 1802-1815. The pipe factory was burnt down in a disastrous fire in 1811 and the remains found are presumably of the rebuilt kiln which was in use until the closure of the factory in 1815.

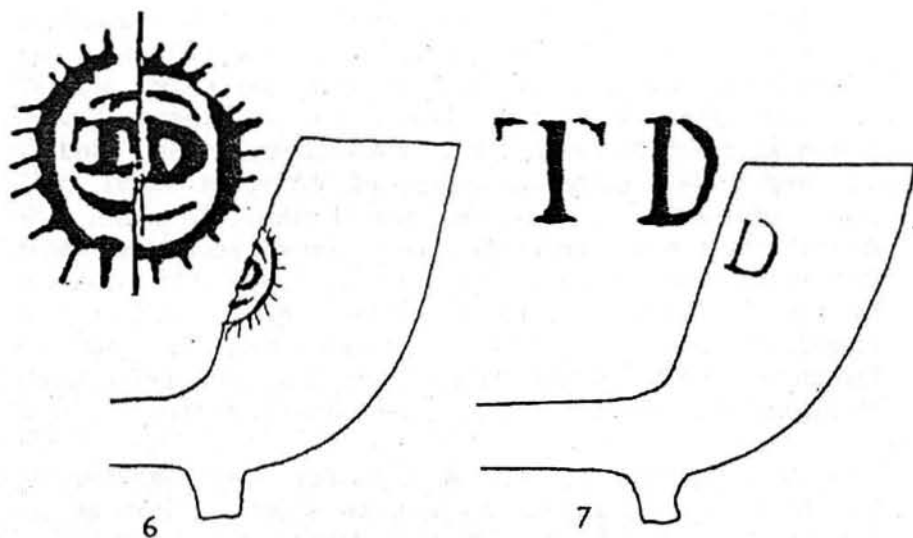
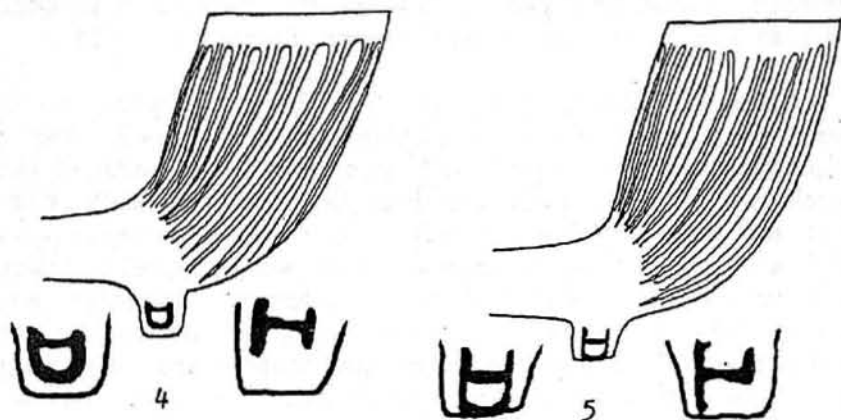
Although damaged by modern building work it has been possible to locate a working floor of bricks laid in pipe clay and associated with two small brick-arched coal bunkers. The base of the kiln has not yet been found but the site had been levelled up using the remains of the kiln muffle, kiln furniture and waste pipes. About half a ton of muffle has been recovered together with about 600 pipe bowls, a few being in their raw and unfired state. Some pieces of the muffle are quite large and it should be possible to work out the dimensions and many details of the kiln structure.

Of the pipes found a small proportion are marked on the bowl 'I. RING & CO. BRISTOL'. The remainder are marked with the initials 'TD' in relief on either side of the spur (figs. 4 & 5). There are no known Bristol pipemakers of the right date with these initials and in any event they occur on pipes of different dates from many production centres in the United Kingdom. In Bristol they have recently been found associated with kiln-waste pipes made in the late 18th and 19th centuries by the Richards (fig. 6) and Ring (fig. 7) families. A Jamaican newspaper, the *Cornwall Chronicle* for 14 December 1776 (Bristol Reference Library) particularly mentions the import of 'TD' pipes from Bristol:

'Just imported in the Ann Galley, Capt. Sherry from Bristol, and to be sold by Quick & Brewer at their store in the Market Place, Montego Bay ... T.D. and negro pipes'.

The meaning of the initials 'TD' is still a mystery although various ideas have been put forward. The suggestion that they were taken from the London pipemaker Thomas Dormer is unconvincing. We would be pleased to hear from anyone who has a theory on their meaning and also from anyone who has found pipes similar to the ones we have illustrated.

Reg & Philomena Jackson



All marks in relief
Scale - pipes 1:1 marks 2:1