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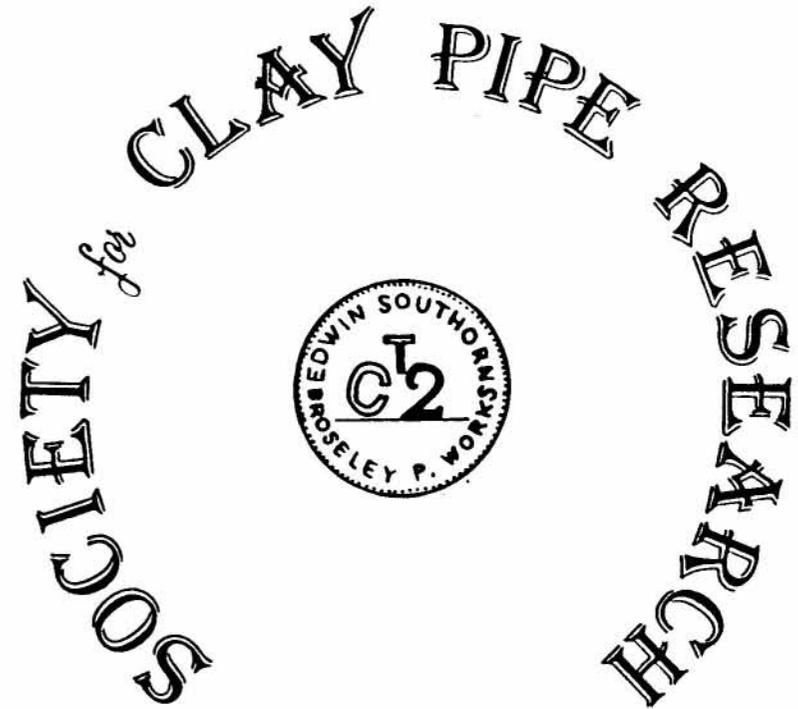
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## NEWSLETTER 17



January 1988

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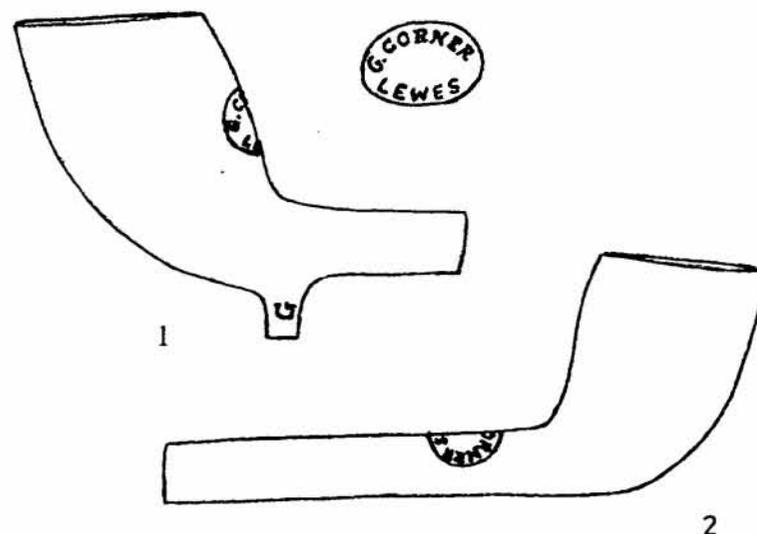
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#### A Sussex Pipemaker and His Kiln and Shops

George Corner is a 19th century Sussex maker of whom virtually nothing was known until pipes stamped with his name were found in the excavation of the Pipe Passage kiln at Lewes by Mr. N.E.S. Norris in 1956.<sup>1</sup>

For many years in the period c1947-65 I was actively collecting Sussex pipes anywhere I could find them - fields, gardens, waste ground, building sites and river estuaries were my source of supply - and in the 1960s I began publishing a series of articles in *Sussex Notes & Queries* (now defunct), backed up by the then increasing availability of documentary evidence.

However, I never found a single example of a pipe that could be identified as having been made by George Corner and to this day the only ones I have seen are those from the kiln excavation, of which Mr. Norris kindly presented me with a couple of examples - one with the spur marked GC and the stamp on the back of the bowl, the other a spurless plain type with the same stamp on the stem. These are shown in Figures 1 and 2.



The kiln excavated by Pipe Passage, a lane next to the old town wall, off Lewes High Street, has been fully described, and a summary with plans is in my booklet on *Sussex Pipes and Pipemakers*.<sup>2</sup> The interesting thing about it, however, is that the evidence from the 'waster' pipes found in the stokehole shows that whoever was working the kiln appears not to have been making his own pipes, but those of at least two contemporary firms who were both clay pipe retailers and tobacconists, George Corner of Lewes and Harrington and Sons of Queen's Road, Brighton. To whom the many plain or decorated pipes which bear no initials or stamps (Norris illustrated by photograph 42 varieties) were supplied cannot be exactly ascertained, or who was the actual producer, but in those days clay pipes were sold not only at tobacconists but in grocers' shops, inns, taverns, etc.

George Corner is listed in the *Sussex Directory* for 1866 as being at 153 High Street, Lewes. In *Victorian Lewes*, the authors, Colin Brent and William Rector, show a photograph of Nos. 151-153 High Street c1869 (Fig. 3) and George's shop is nearest the camera. Long stemmed pipes can be seen in the window and the sign hanging outside the door appears to represent a tobacco roll.

It seems that George moved for some reason, before 1874 perhaps, for photograph No. 49 in the book, which the authors date to c1872, shows his shop at No. 180 (Fig. 4). The same sign hangs over the door - the authors describe it as a 'bun' - any comments on this please?

In view of the commonness of many identifiable 19th century Sussex pipe types it is very odd that so few of George Corner's, a clearly well established business as the photographs show, should have survived. But there are very few makers for whom we have not only specimens of their products but also the kiln they used and photographs of their shop when in business.

In conclusion I can illustrate the kiln at the time it had been excavated (Fig. 5).<sup>3</sup>



Figure 3

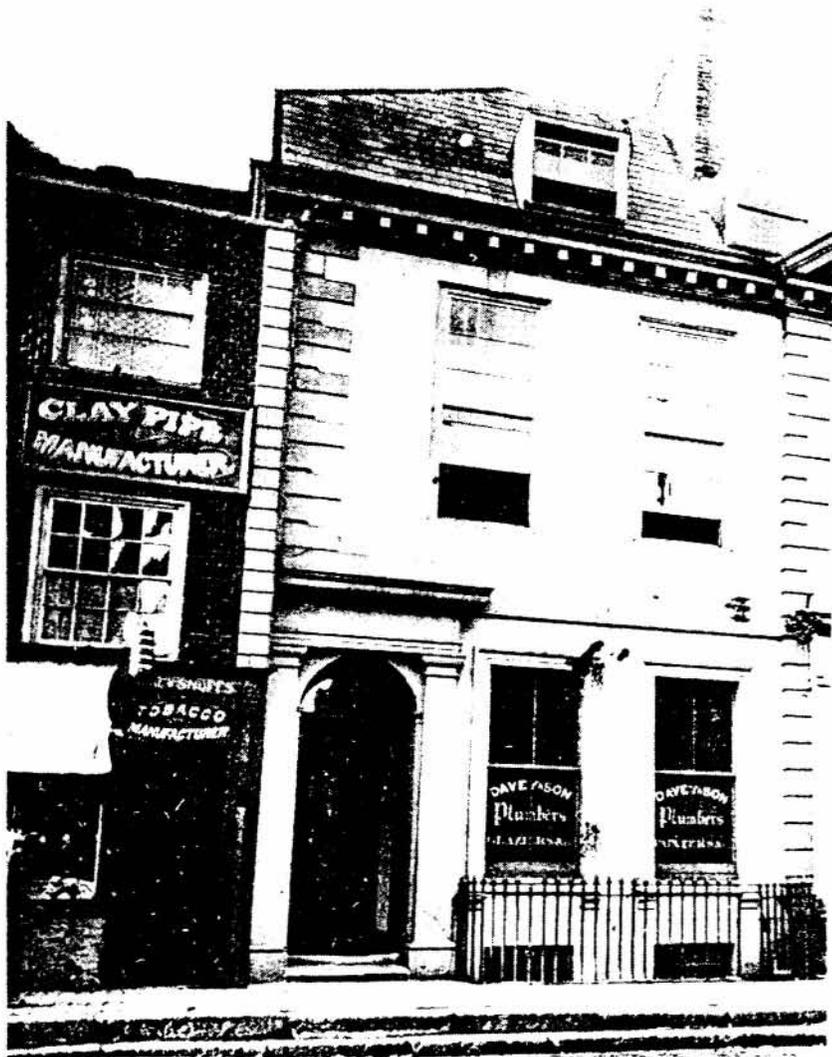


Figure 4



#### References

1. Norris, N.E.S. (1970) 'A Victorian pipe kiln in Lewes' *Journal of the Society for Post-Medieval Archaeology* Vol. 4, 168-70.
2. Atkinson, D.R. (1977) *Sussex pipes and pipemakers*. Crain Services, Eastbourne.
3. This was illustrated in *Arch. News Letter*, Vol. 7, No. 8, 1962.

## Pipemakers and Bristol-Glazed Stoneware: George Priest of Cardiff

Among Bristol pipemakers who were also associated with the production of useful pottery are those in the later nineteenth century who made the commercially important 'Bristol-glazed' stoneware. This involved a liquid, lead-free glaze (based instead on zinc) which did not require a separate firing and produced an acid-resistant finish.<sup>1</sup> It had been introduced around 1835 by William Powell,<sup>2</sup> and had a major effect on stoneware production throughout the country, liquid glazes of this type largely replacing salt-glazing.

Stoneware containers, like clay pipes, had eventually to yield to competition from alternative materials; but for several decades there was a good market for Bristol glazed stoneware and some Bristol pipemakers took advantage of the fact. The Whites of Baptist Mills<sup>3</sup> produced the ware and marketed prepared glazes;<sup>2</sup> and Bristol glazed ware with the marks of the Hawley pipemaking family<sup>3</sup> still circulates commonly on the antique market. Outside Bristol, but initially retaining strong links, were the Pardoes of Nantgarw: they advertised acid-resistant stoneware, and some exhibited in Cardiff Museum appears to have typical Bristol glaze.

The purpose of this note is to draw attention to George Priest,<sup>4</sup> of Canton, Cardiff, as another pipemaker who manufactured this type of stoneware.

Census returns suggest three George Priests as pipemakers in Canton. George I, born in Bristol and working as a 38-year-old pipemaker in Gloucester in 1851, is shown as a tobacco-pipe manufacturer at Severn Road, Canton, in 1861. He was in Albion Street, Canton, in 1871 but was not found as a pipemaker in 1881.

George II was born in Bristol and was aged 18 in 1861 when he was one of the nine pipemakers listed in Canton. In 1871 and 1881 he appears only as a publican but, in 1871, his wife is described as a 'pipe-maker's wife'. He was presumably the George Priest who died in November

1907, and whose obituary linked him with the Canton Pottery Works and with hotel keeping.<sup>5</sup>

George III, son of the previous George, was born in the 1870s and was probably the one who died in 1915, and who is associated with pipemaking by his grand-daughter.<sup>6</sup> He may have been the George Priest, Jun., shown in the *Western Mail Directory* at 27 Wyndham Crescent (1905, 1907), which was also noted as the registered office of the company (1901). But he did not take over command in 1908.

It seems, then, that it was George II whose business at 15 Wyndham Crescent became a limited company and who appeared as a stoneware manufacturer in the *Western Mail Directory* from 1901 to 1908 (having died late in 1907). In 1909 the pipe-manufactory was re-opened by his daughter, Mrs. A.M. Crowther, and her son; but stoneware manufacture was no longer mentioned and had probably ceased.<sup>7</sup>

Priest stoneware, apparently with Bristol glaze, still appears in antique markets. Our specimens range from the smallest cylindrical pot, 6.6 cm high, to a 4-gallon container. In between are small cylindrical bottles, a cream jar and ginger-beer bottles glazed cream, light tan or 'two-tone', bearing names of firms in Cardiff, Barry, Swansea, Aberdare or Pontypridd. PRIEST/CANTON/CARDIFF is impressed in three lines of print as a small oval mark or a larger circular one.

Priest's involvement with the licensed trade would have made him aware of the demand for stoneware bottles, but who introduced the necessary potting expertise into the company? When potting started is also uncertain, though there is a clue (or a red herring) in a letter to the newspaper from a Mr. Hall suggesting that his grandfather was potting in Wyndham Crescent in 1882 as he has a tobacco jar made by him, marked with his initials and that date.<sup>8</sup> A pipemaker named Thomas Hall, aged 32, lived in Wyndham Crescent in 1881: he was born in Nantgarw and can probably be identified back in Bristol with his Bristolian parents in 1851. In directories

from 1891 onwards, however, he appears only as a pipemaker, and we are still looking for information about the commencement of serious pottery making.

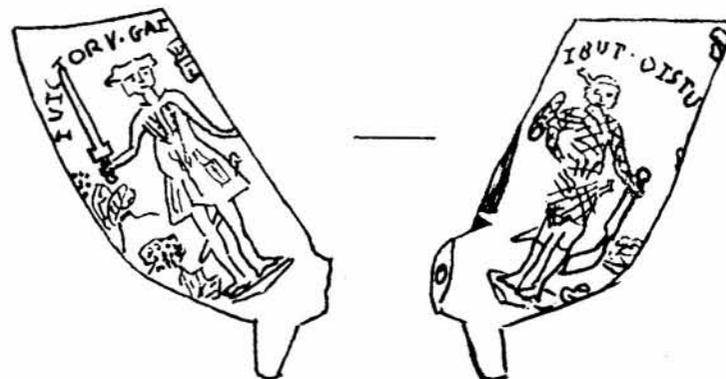
#### References

1. Green, D. (1978) *A handbook of pottery glazes* London, Faber, 124-128.
2. Pountney, W.J. (1920) *Old Bristol potteries*, Bristol, Arrowsmith, 249, 269.
3. Price, R., Jackson, R. and Jackson, P. (1979) *Bristol clay pipe makers: a revised and enlarged edition*, Bristol.
4. Evans, D.H. (1980) 'Some 19th and early 20th century Cardiff clay pipe makers', *Medieval and Later Pottery in Wales*, 3, 73-76.
5. Obituary: George Priest, *Western Mail*, 23 Nov 1907, 6.
6. The Stroller, *South Wales Echo*, 9 Dec 1968; 20 May 1969.
7. 'Cardiff pipe industry', *Western Mail*, 5 Jan 1909, 6.

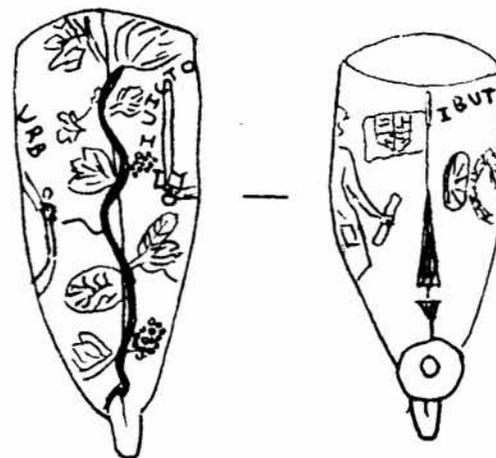
Philip & Dorothy Brown

#### A Jacobite Pipe?

I commented in a previous Newsletter<sup>1</sup> on an unusual decorated bowl described by David Atkinson.<sup>2</sup> Having recently acquired an example (Fig. 6) I decided to see whether research would produce evidence to support a more tangible theory than my speculation that it celebrated another of Admiral Vernon's exploits in the Indies.



6



9

As David had, I assumed the warrior brandishing the shield and dagger on the right side of the bowl to be wearing chain mail, but the other day I came across an illustration of a mid-eighteenth century political satire of Lord Bute and his followers in very similar garb, representing their native tartan costume. This suggested that the combatants might be domestic rather than overseas. Further research brought to light contemporary illustrations of Scottish Highland chieftains<sup>45</sup> whose headdress, studded targe (circular shield) and the way it was held on the forearm closely paralleled the figure on the pipe, who also sports some weaponry in his waistband in the same position as the daggers and flintlock pistols of the chieftains.

The evidence, therefore, pointed to a connection with the Jacobite uprisings of the 1740s. This dating was strengthened by the shape of the bowl and a vine motif decoration along its front mould seam practically identical to that on the pipe commemorating Admiral Vernon's bombardment in 1741 of the Spanish defences at Cartagena.<sup>1,6</sup> The best-known engagement of the Jacobite campaigns was, of course, the Battle of Culloden in 1746. This fits well in that on the left side of the bowl the military figure in the tricorne hat holding an upraised sword and scroll stands next to the Royal Standard. The victorious English general at Culloden was the Duke of Cumberland, King George II's younger son, an able military commander but one who earned the lasting sobriquet of 'Butcher' for his ruthless and cruel suppression of the Scots. The legend above him, as David noted, is I VICTORY GAINED, and that over the hapless Highlander (not, I think, intended to represent Prince Charles Stuart) I BUT DISTURB, which would have translated at the time as 'I only destroy'.

The one detail which doesn't fit with the theory is the shape of the weapon held by the warrior on the bowl. This appears to be an outsize scimitar, rather than the contemporary Scottish broadsword as shown in the painting. Nevertheless, the basic curve of both is not dissimilar, and possibly the mouldmaker's source for the weaponry of a typical Highland chief was none too reliable.

Victory over the Scots at Culloden spawned numerous broadsides, poems, tracts and tavern signs in the same way as had Admiral Vernon's successes further afield. Indeed, in 1747 Horace Walpole commented on 'how the Duke of Cumberland's head had succeeded, almost universally, to Admiral Vernon's ... on the signboards'.<sup>7</sup> It looks as though the same happened on tobacco pipes.

Here's a tip for incompetent draughtsmen like myself, who despair of producing an accurate illustration of an armorial bowl; first photocopy it from all angles, next copy over the design in pencil on tracing paper, and finally ink it in; it's not perfect but it helps.

### References

1. Le Cheminant, R. (1985) In *Points Arising ...* SCPR 5, 34-35.
2. Atkinson, D. (1984) *Some unusual armorial pipes from Greenwich and the Burstow family of makers*, SCPR 4, 13.
3. George, M. Dorothy (1942-54) *British Museum Catalogue of Political and Personal Satires: Vols. 1-12*.
4. *A Highland Chieftain* 1715, painting by Richard Watt.
5. Engraved frontispiece to *The Highland Fair* a ballad opera by Joseph Mitchell; engraving by G. Vandergucht after Hogarth, 1730.
6. Le Cheminant, R. (1981) *A note on the Vernon bowl* BAR 97, 87-89.
7. Lillywhite, B. (1972) *London Signs*. George Allen & Unwin.

Richard Le Cheminant

## A Use for Broken Pipe Stems

A print by Hogarth dated 1757 and entitled 'Canvassing for Votes' depicts in the left hand corner two men sitting at a table smoking clay pipes (Fig. 7). One is a barber (note the wigs worn by the two men, and the barber's bowl and ewer at the side of the table), and the other is a cobbler. They are arguing about Admiral Vernon who had captured Portobello in 1739 with six ships of the line but who had failed disastrously to take Cartagena in 1741.

The action at Portobello is demonstrated by a semi-circle of six broken pipe stems - or could they be wig curlers used by the barber? (Fig. 8).

Karen Parker



Figure 7



8

## Edward Keevil: Some Further Information

Two articles in previous SCPR Newsletters have referred to the pipemaker Edward Keevil.<sup>1,2</sup> In my note I posed the question: did Keevil actually manufacture pipes himself in Dublin, or have them made for him?

The following reference, concerning the Dublin Exhibition of 1864, indicates that he was a manufacturer.<sup>3</sup>

25 KEEVIL, E. 37 Merchants' Quay, Dublin, Exhib. - Showing the operation of moulding and finishing clay pipes—not the burning-in process, by workmen, with the moulds, and a show of about 10,000 finished clay pipes, of various patterns.—Irish manufacture.

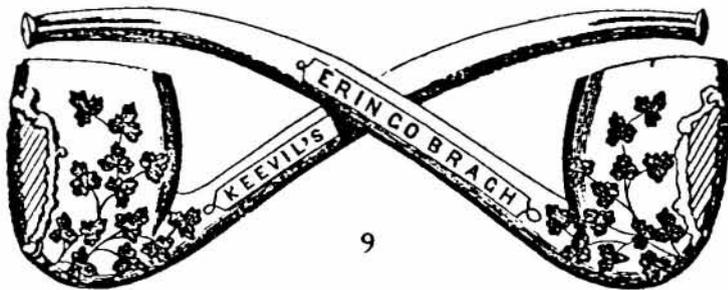
In 1865 Keevil exhibited again at the Dublin International Exhibition, this time meriting an 'Honourable Mention' for excellence in the manufacture of pipes.

In the Illustrated Record<sup>4</sup> of the 1865 Exhibition we find a page of illustrations of Keevil's pipes (Figs. 9-13). Only Fig. 9 is of clay, the others being of meerschaum (Figs. 10-11) and briar root (Figs. 12-13). Fig. 9 is the first complete Keevil pipe I have seen anywhere and is certainly of the 'Irish' style of pipe of the second half of the 19th century. It is also interesting to note that the accompanying information on Keevil attributes him with the introduction of the briar root pipe into Ireland.

#### References

1. Duco, Don (1984) *Dutch clay tobacco pipes for the English and American markets*, SCPR 4, 1-8.
2. Norton, J. (1985) In *Points Arising ...*, SCPR 5, 37-38.
3. Royal Dublin Society - *Exhibition of Manufactures, Machinery and Fine Arts, 1864*. Official Catalogue, 2nd edition.
4. *The Illustrated Record and Descriptive Catalogue of the Dublin International Exhibition of 1865*. Compiled and edited by Henry Parkinson and Peter Lund Simmonds, 1866.

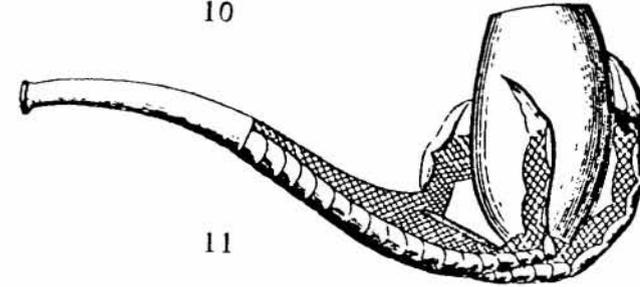
Joe Norton



9



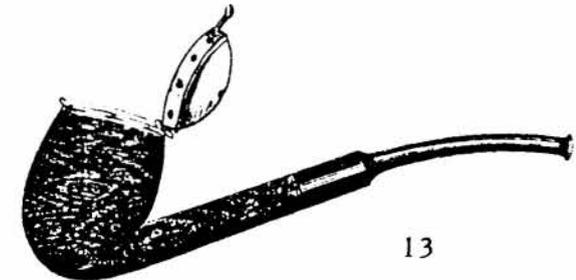
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13

### Wooden Tobacco Pipe from Poole, Dorset

The tobacco pipe described in this note was found in a garden in Poole, Dorset in 1983.

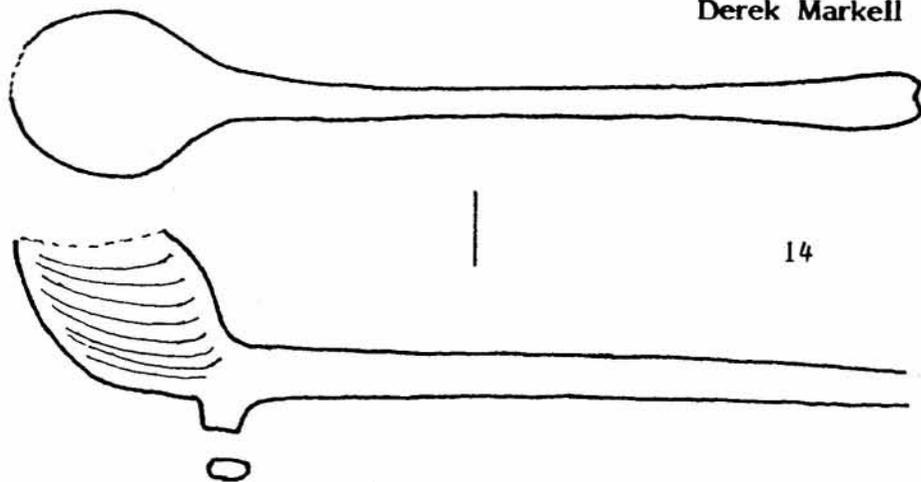
The bowl is well-made and well-shaped and although the lip is missing, the rest of the bowl and stem are intact and appear to be in a style datable to approximately 1690-1710 (Fig.14).

The stem is approximately 9 cm in length, has a bore of 2 mm and is 7 mm in diameter until it widens towards the bifurcated mouthpiece which is flattened in the horizontal plane. The spur is oval with a flat base and the bowl thickness varies from 2.5 mm at the front, to 3 mm at the back.

The wood used, has been identified by N.D. Balaam of the Central Excavation Unit, as willow or poplar and has been well-preserved due to impregnation by tobacco residues.

Although the occasional use of wood for pipes appears to have been known from fairly early in the history of smoking in Europe, the writer is not aware of any other examples having been found in Dorset, Hampshire or Wiltshire and is also unaware of any published examples from elsewhere. If any such do exist, the writer would be interested to hear.

Derek Markell



### Women 'Gum-Bucketeers' in the 1850s

The following reference to pipe-smoking was noted as I flipped through the index of a book on navvies.<sup>1</sup> Although it does not describe the pipes used very specifically, it does provide an interesting glimpse of the way in which pipes were both used and perceived in the middle of the last century. The passage suggests that clays were universally smoked by the labouring classes, and that to an extent different styles of pipe could be linked to different types of person. The passage reads (p32):

*'Most navvies smoked hugely too: men, women, lasses, nippers, it made no odds. Tobacco was taken in clay pipes called gum-buckets. In the 1850's Thomas Fayers, the missionary on the Lune Valley line at the corner of Westmoreland, Lancashire and Yorkshire, had a theory about women gum-bucketeers. The long-stemmed smokers were better, neater, tidier housewives than the short-stemmed women. Long-stemmed women sat more alertly (even bolt upright), cupping the elbow of the arm that held the pipe in their other hand. Short-stemmed sluts sat scrunched up, elbows on knees, shortening the gap between pipe bowl and lazy hand.*

*One woman had a worn face, dark with grime. She was bleary eyed and lank haired, a long-boned woman, loose-limbed like a broken marionette. The stitching of her frock was so badly stretched it seemed it would pull apart at any moment and her dress would drop in a heap from her gangling bones. She smoked a two-inch stump of a gum-bucket. "Tis the only comfort I've got," she told Fayers, taking the ruined black stem from her mouth as she slovened among the ruins of her hut under the rainy fells. "When I'se upset, and things go' wry, I get me pipe, and sets me down, and forgits it all."*

The passage suggests that the shortest pipes (re-used with broken stems) were associated with the most slovenly of the working classes, and that even amongst the labouring classes a longer stemmed pipe was regarded as a sign of

self respect. This is a useful observation regarding the social standing of pipes, and makes an interesting comparison with the more prestigious (long-stemmed) 'Churchwarden' pipes, which were likewise more highly regarded amongst the upper levels of society.

#### Reference

1. Sullivan, R. (Dick) (1983) *Navvymen*, Coracle Books, 262pp. (ISBN 0 906280 10 9).

David Higgins

#### Another Edwin Southorn Token

I was most interested to see David Atkinson's illustration of a brass token used by Edwin Southorn's pipe works at Broseley. On visiting the King Street building in May 1985 I was fortunate enough to be given access and was shown round the interior, taking a number of photographs as I did so. There were boxes of pipes, bill-heads and other papers, along with remnants of pipemaking implements. A few W. Southorn & Co. and E. Southorn tokens were scattered about and I was given one (Fig. 15). I believe some of the tokens marked W. Southorn & Co. actually had pipes shown on them - though being so taken aback with the brief step 'back in time' it was difficult to take everything in! Like David Atkinson's tokens, the letters around the perimeter are in relief whilst those in the centre are individually impressed.

#### Reference

1. Atkinson, D. (1987) *Some unpublished Broseley makers and marks and makers' tokens*, SCPR 16, 18-23.

Peter Hammond



15

#### Slip-Ware Pipes

The article by Don Duco<sup>1</sup> on 'The first Dutch bone-china pipe' prompts me to write of my own experiences in the manufacture of 'slip-ware' pipes.

Slip-ware is the term commonly used for products made from liquid clay. Clay pipes moulded from the slip-ware process can normally be identified by the fact that the inner surface of the bowl will crudely represent the shape of the outer surface. A good example of this is the interior of slip-ware figurines.

The first slip-ware pipe I came across was one believed to have been made in 1970 by an Irish woman and was a direct imitation of a traditional short stemmed pipe with a briar styled bowl. It was rather heavy and non-porous, probably from over-firing. The only other slip-ware pipes I have seen are the 'Zenith' brand pipes made in Gouda and which can be obtained from most good tobacconists. These 'Zenith' pipes have an inner and an outer bowl with an air space in between as shown in the sketch (Fig. 16). They are made of porcelain and

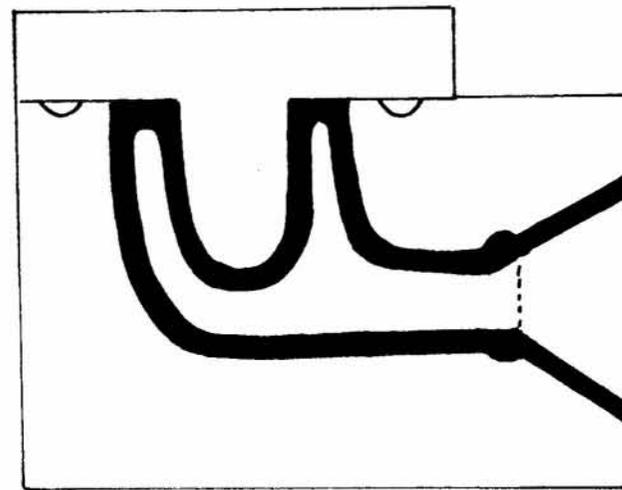


Fig. 16: Cross section of mould showing moulded clay shaded

are glazed on the exterior, normally with a Delft Blue transfer design, and are fitted with a vulcanite mouth-piece. The effect of the air space between the bowls not only acts as a cooling medium but also enables the clay of the inner bowl to breathe, and to act as a filter as in traditional clay pipes, which would otherwise be prevented by the glazed surface of the outer bowl.

The basic method of moulding slip-ware pipes has already been explained in Don Duco's article, but an explanation on how liquid clay, or 'slip', is made will be of interest to members. The clay is first ground to a fine powder and brought to a fairly high viscosity, similar to that of thick cream, by adding water. After this a very small mixture of soda ash and silicate of soda is added bringing the clay to a workable liquid without further addition of water. These chemicals are known in the pottery trade as deflocculents which are necessary in order not to over saturate the plaster mould and to enable the clay to be released from the mould fairly quickly. The disadvantage in the use of deflocculents, however, is that they have a deleterious affect on the plaster, causing the surfaces in contact with the slip to decompose, thereby greatly reducing the working life of the mould. The slip is then put through a fine sieve and is ready for use.

Although my slip-ware pipes had an appeal to the moderate smoker, they tended to give problems to the heavy smoker who could find his tobacco liquid oozing through the glaze on the outside of the bowl. This, coupled with the fact that I was making nearly as many moulds as pipes, as well as finding the cost of the vulcanite mouthpieces rather high, was sufficient inducement for me to return, happily, to making pipes in the traditional way.

#### Reference

1. Duco, Don (1987) *The first Dutch bone-china pipe*, SCPR 15, 13-15.

Eric Ayto

#### Martin Kügler replies:

With reference to the note by L.T. Alexander in SCPR 15 (p38), I would add that the pipe-type with the fly motif is still being produced in the Westerwald region of Germany today. The firms making these pipes were J. Schilz-Müllenbach of Höhr (item no. 259 in their 1910 catalogue), Julius Wingender & Co. of Höhr (item no. 499 in their catalogue of c1900/1910), Müllenbach & Thewalt (item no. 653 in their c1917 catalogue) and Wilhelm Klauer of Baumbach (item no. 173 in their c1910 catalogue). These Westerwald firms exported their pipes in great quantities to the U.S.A. during the 19th century and right up to the 1930s-1940s. Although the firms no longer exist, a small company still produces pipes with this motif.

#### Allan Peacey replies:

Footnote 2 to David Atkinson's contribution to SCPR 15 confuses information from two different stem stamps.

The first is a four line stem stamp in typical Broseley style WILL HAR PER ROSS (No. 173 in Peacey, A. (1975) *Clay tobacco pipes in Gloucestershire* CRAAGS Paper 4). One example of this stamp was found in transported top soil at Nailsworth, Glos., the origin of the top soil is unknown. Derek Markell has reported a similar stamp from Walsall (personal communication). It is debatable whether the pipes were made at Ross-on-Wye or that the stamp die maker made an error. I believe the former to be more likely.

The stem stamp which includes the words FROM BROSLY (illustration no. 73) from the same paper is an enigma. At the time of publication only one example was known and this one in poor condition. Though I have not had the opportunity to re-examine it, I have since collected four others which suggest that a mistake may have been made while drawing. Those now in my possession read S ACTON GLOSTER FROM BROSLY. It is always possible that the first example had been overstruck to change the C to a N and the N to a S but I think that a

misinterpretation of a poorly struck stamp is more likely. Santo & Co. are known Gloucester makers from Directory sources, but as yet, I have found no record of S. Acton working in Gloucester except the pipe stems.

**Pauline Swailes writes:**

Concerning the request for help from Patricia Poirier in SCPR 16 and in particular the pipe marked J. CLEEVER SOUTHAMPTON. She points out that there was also a pipemaker J. Cleever of Jackson's Lane, Wellingborough, c1851-61 (Moore, W.R.G. (1980) *Northamptonshire clay tobacco-pipes and pipemakers*). His pipes are marked J. CLEEVER. His mother was Ann Cleever, a pipe trimmer.

**Adrian Oswald writes:**

With reference to the article by Mike Fordy and Peter Hammond in SCPR 16 entitled 'An index of 18th century fire insurance registers' and also the 'Editor's Note' to that article, further insurances relating to pipemakers have been published in 'The Bow Insurances 1745-63' by E. Adams in the *Transactions of the English Ceramic Circle* 1973, Pt. 9.1.

**For Sale**

*Registered and patented clay tobacco pipes* by Peter Hammond.

Originally published in BAR 146(i) this is now available as a separate publication, having been revised and reprinted. Complete with an attractive cover copies can be obtained from Peter Hammond, price £6.50 plus 70p postage and packing. As they are going to be made available to the more general collector of clay pipes it is hoped that people will be encouraged to join SCPR and to participate in research. Peter has very kindly publicized the Society in an Appendix to the book.

We have been sent information on the following three books on German clay pipes. They can all be obtained from the book sellers: Andreas Hanusch and Helmut

Ecker, Westerwaldstrasse 1, D-5410 Höhr-Grenzhausen, West Germany. Telephone 02624/6292.

*Die Pfeifenbäckerei in Hilgert* by Martin Kügler. 52 pages, 24 illustrations. Price: DM 7.50.

In 1974 a scientific institution in Bonn produced a 105 minute film about the production of clay pipes in Hilgert. The book provides information about the film, the techniques of pipe manufacture, and information on documentary sources.

*Tonpfeifen* by Martin Kügler. Published in 1987. 141 pages, 22 photographs and other illustrations. Price: DM 29.80.

*Tönerne - Tabakpfeifen und Spielzeug, Rheinland-Westerwald* by Bayer/Berkemann/Kügler. Published in 1987. Price: DM 19.80.

**Review**

*De Nederlandse Kleipijp* by D.H. Duco. 159 pages, 61 photographs, 54 plates of drawings. English summary by R. & P. Jackson. Published by Pijpenkabinet.

Details of the price and cost of postage of this book can be obtained from Don Duco, Pijpenkabinet, Oude Vest 159a, 2312 XW Leiden, Holland.

This is the long awaited product of Don Duco's years of research and is a worthy result of his enthusiasm. It is a finely produced volume on good paper with excellent photographs and admirable drawings by the author. It lacks a hard cover but is well worthy of a solid binding.

Duco has achieved a great clarity of presentation notably in the typology of pipe bowls, elaborating his basic five types with plates of variations from the various centres of manufacture which are mapped and numbered for convenience. All his drawings are a helpful full scale and stem thicknesses are well distinguished. Linked with the variations on his basic types are the reviews of the products of a maker and his family in the 17th, 18th and 19th centuries respectively. For the 17th century he

illustrates the four types of the unknown II maker found in a waster pit in Gouda dating from c1650 together with a photograph of their stem lengths. For the 18th century he gives 2 plates of drawings of the various models and photographs of the elaborate moulded bowls relating to the House of Orange. For the 19th century he confines himself to the work of the Van der Klein family who operated in Gouda from 1855 with 4 plates of drawings and 3 photographs. The result coupled with photographs of complete pipes is a clear picture of development over 3 centuries.

Marks are divided into stamped marks on the bases of pipes, relief marks on the sides of the bowls and marks on the sides of spurs. The styles are illustrated and referred to in the text but while details of the photographs are given at the end of the book no such description is given of the drawings. This is frustrating but presumably was dictated by the need to compress the text. There are resemblances between English and Dutch marks on the base but not on the relief marks on the bowls. Mould marks on the spurs identify the various workmens' products and are now being recognised on English pipes.

Decoration on stems is fully discussed and drawn and in this field the Dutch were clearly ahead of British makers. The elaborate bowls of the 18th century suggests that the skill of the silversmith was employed and it would seem likely that the armorial English bowls spring from a Dutch influence. The illustrations of these bowls and the figural pipes of the 19th century will be appreciated by collectors as much as the archaeologist.

For the latter one must admire the deductive dating system suggested in the place of the stem bore methods of American origin and Friederich's graph method based on bowl proportions, both faulty in some respects. Duco's method employs a questionnaire covering 3 main groups in great detail, namely the typology and details of the pipe itself, the information yielded by the mark and factory, and added data supplied by group finds and documentary records. Although most of these headings have been employed by those reporting on pipe finds

Duco provides time scales in clear charts for each heading of his questionnaire. The clarity of these ensures that each heading is covered by the length of its use, for instance barok decoration spans a short period of time in the first half of the 17th century. This saves much racking of the brain and makes your reviewer extremely angry that he did not think of it first.

A bibliography relating to Dutch pipes is provided which has some gaps, e.g. Walker's work on Louisbourg but shows clearly the field covered by Duco in his own country. This book is a resume of his life work and will remain for long an essential reference work.

**Adrian Oswald**

### **Help!**

Dr. George Banks of The Manchester Museum, Oxford Road, Manchester M13 9PL, would like information on a pipe brought in to him for identification. It is a small clay pipe in a leather case, with the marks 'ACUME & AMBRE' 'Garantis veritables'. Any help would be appreciated.

Colin Tatman of 69 White Horse Hill, Chislehurst, Kent BR7 6DQ is at present researching into the Williams family of pipemakers who worked in Kent Street, London and would be pleased to receive drawings from members who have Williams' marks in their possession.

### **New Members**

Mr. A. Krawiec, 7 Hyde Road, Wednesbury, West Midlands WS10 9SX.

Becky Milford, 3606 Tanglewood Drive, Bryan TX, 77801, USA.

17th century English pipes; primarily from Bristol.