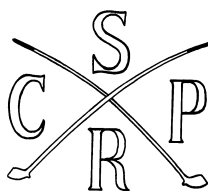


# NEWSLETTER

## 69



Spring/Summer 2006

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## ***SOCIETY NEWS***

*by Susie White*

Our first newsletter of 2006 brings together some very interesting papers from contributors both at home and abroad, in particular Jan Gadd's paper on two pewter plates stamped with the arms of the Company of Tobacco Pipe Makers (page 10). Equally interesting is a paper from Germany by Natascha Mehler with an article on an English clay tobacco pipe found on the battlefield of Blenheim, Bavaria (page 8). Many thanks to all those members who have contributed to this issue.

The main Society news is with regard to the 'missing newsletters', numbers 62-64, which many members have been asking about. These were supposed to have been produced by the previous Newsletter Editor in 2004 / 2005 but, unfortunately, she has been unable to complete them. The Committee has now asked me to produce these issues instead and wants to reassure all members who have paid for these issues that they will receive them by the end of this year. Newsletter 62 has already been produced and will be distributed with this issue to members who have subscribed for 2002. It is intended that Newsletters 63 and 64 (for 2003) will be distributed with Newsletter 70 in the Autumn. The unpublished material submitted to the previous editor has not yet been passed on and so if any members have copies of any notes or articles that have not yet appeared in the Newsletter, it would be a great help if they could now re-submit that material to me (my contact details can be found on the inside front cover of this issue).

Also included in this mailing are further details and a booking form for our annual Conference, which is being organised this year by Jacqui Pearce at the Museum of London. Just to remind members that this year the conference will take place on Saturday 16th and Sunday 17th September. Booking forms should be completed and returned to Jacqui Pearce as soon as possible.

Finally, I have an apology to make. In Newsletter 68 (Autumn/Winter 2005) Marek Lewcun published a summary of the paper he presented at the Norton St. Philip Conference in September 2005. Unfortunately I introduced an error into the first paragraph (page 9) of Marek's text during copy-typing. The sentence which starts "Jeffry's sons...." on line nine should read as follows:-

"Jeffry's sons set up trade elsewhere, Flower and John moving to Bristol in 1651, where they had to pay the princely sum of £5 for their liberty, William moved to Taunton and Thomas to Marlborough, all taking the Norton Style of pipes with them."

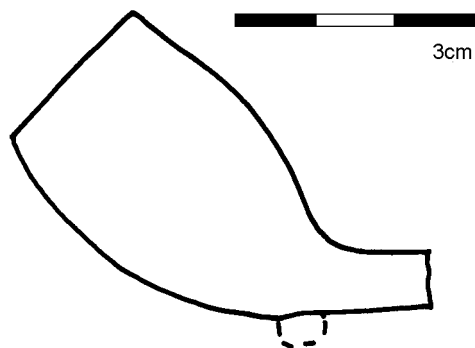
My sincere apologies to Marek.

## A Clay Pipe Concealed in a Guernsey Roof

*by Nicky A David*

The discovery of presumably deliberately concealed clay pipes have been recorded in previous issues of the SPCR newsletter (Andrews. 1989; James 1993; and Jarrett 2004).

During renovation of the Priaulx Library in Guernsey in the Autumn of 2005, several “concealed objects” were found. These included a boy’s boot, a leather purse, a 5 centimes coin dated 1869, a piece of pottery with “VV” scratched onto its surface, a fragment of glass with the representation of an eye etched onto it, a newspaper dated 1889, and a clay pipe bowl. The pipe is of a plain typically late nineteenth century style, with no mould lines, decoration, or maker’s mark (Figure 1). Made of a grey fabric, there is evidence of a broken off spur, and its blackened interior suggests it as having been used. Without any distinguishing marks, provenance is not possible. Pipes were being imported into the Island at this time from anywhere that other goods were being brought from, including Southern England, France, and the Netherlands (David 2003). They were also produced locally from the mid 1860s by William Chapple and later his family, at premises in the Grand Bouet in St. Peter Port.



**Figure 1:** *The pipe from Priaulx Library, Guernsey. (Drawing by the author)*

It is known that objects were sometimes concealed in this way to ward off evil spirits and protect the occupants from harm. The VV scratched onto the piece of pottery suggest protection from the Virgin Mary, and the eye etched onto the glass may have been designed to repel witchcraft. All the hidden objects show evidence of use and may have been deliberately broken as is possibly the case of the clay pipe spur.

Originally built in around 1780 as Candie House, the library building was given to the States of Guernsey in 1871 by Mr Osmond Priaulx after whom it takes its

name. Between 1887 and 1889 significant alterations were made to the building, including the raising and addition of a new roof. As the newspaper is dated 1889, the cache of objects was presumably concealed on the completion of the work in this year, which also saw the opening of the new library.

### **Acknowledgement**

My thanks to Amanda Bennett, Chief Librarian of the Priaulx Library, for providing me with details for this article and allowing its publication.

### **References**

Andrews, J., (1989) 'Plastered!', *Society for Clay Pipe Research Newsletter*, **22**, 31-32.

David, N., (2003) 'Clay tobacco pipes', in K. J Barton, *The Archaeology of Castle Cornet*, Guernsey Museum, 231.

James, N., (1993) 'Llandaff Cathedral', *Society for Clay Pipe Research Newsletter*, **37**, 21.

Jarrett, C., (2004) 'A Victoria diamond jubilee pipe from Brockley, South-east London', *Society for Clay Pipe Research Newsletter*, **65**, 31-32.



## **A Note on a Group of Clay Tobacco Pipes from Hanley Castle, Worcestershire**

*by John Rogers*

On a recent conducted tour of the church and village of Hanley Castle, near Upton-on-Severn, Worcestershire, the churchwarden, Philip Tufton, mentioned some clay pipes that he had found in the garden of his sixteenth-century house. On examination of the sixteen bowls / part bowls found, it appears that the majority were of Broseley types from the period c1650-1730, the result of trade via the nearby River Severn. A number of makers' initials or names were found including II, IT, John Legg and Will Harper. The earliest marks are the initial stamps, both of which are circular and both of which occurred on bowls with round heels. The II mark is on the heel of a bowl dating from c1650-1680 and the TI mark on another of c1660-1690. The II mark may have been made by either John James or John Jones and the TI mark by Thomas Jones. The other two marks occurred on bowls with tailed heels, with the IOHN / LEGG mark on a bowl of c1670-1710 and the WILL / HAR / PER mark on a bowl of c1680-1730. Although all four of these pipemakers are known to have worked in the Broseley area, there are several individuals with each of these names in

the local parish registers, making it impossible to be sure of their exact working dates (Higgins 1987, 456-511).

A few of the bowls, however, appear not to be of the Broseley type, and this raised the possibility of a local maker or makers, especially since there was a flourishing local potting industry, and reports of a whitish clay in the area. The village and surrounding area has a wealth of half-timbered and other old houses, and an article on pipes has been placed in the local parish magazine, which has led to reports of several more pipe groups having been found. Other records are being followed up and it is hoped a sample of the “whitish clay” may be obtained when stream levels are lower in the summer, which could be tested to see if suitable for clay pipe making. I hope to follow this preliminary note up with an illustrated article when the picture is more complete.

## Reference

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



## Additional Pipe Maker in British Lying-In Hospital Records

*by Peter Hammond*

Following on from the article concerning pipemakers in the Lying-In Hospital records published in SCPR 66 (Tatman and Hammond 2004), a recent opportunity to examine one of the books on microfilm (RG 8/52) has revealed another reference to a pipe maker.

The records start, as referred to in the article, in 1749. However occupations are not listed until 31 October 1751 (entry No.501). A double-check was made of subsequent entries within this particular register and the following reference was found which needs to be added to the those previously published:

No.616: Mary, wife of **George Powell**, pipe maker, St. Martin in the Fields [London]. Age not given. Admitted 14<sup>th</sup> January 1752. Girl delivered same day. Baptised Ann Barnes 26<sup>th</sup> January. Discharged 3<sup>rd</sup> February. (RG 8/52)

## Reference

Tatman, C., and Hammond, P., (2004) ‘Tobacco Pipe Makers within the records of The British Lying-In Hospital, London 1749 – 1868’, *Society for Clay Pipe Research Newsletter*, **66**, 33–39.

## **A Group of Clay Tobacco Pipes from Hugglescote, Leicestershire**

*by David Higgins*

In December 2004 the author was shown a small group of pipes that had been found by Tracey Waters in her garden at Holmes Court, Dennis Street, at Hugglescote in Leicestershire. The group consists of 19 fragments of pipe, comprising 8 bowl and 11 stem fragments. There is also one piece of industrial slipware with a yellow body and traces of brown slip banding, below which is a white field with cobalt blue mocha decoration on it. This is almost certainly part of a bowl, dating from the late nineteenth or early twentieth century.

The pieces of pipe also all date from the nineteenth or early twentieth century and, as such, form a coherent group suggesting that domestic waste was being deposited on the site from the later nineteenth century onwards. The bowl fragments are more closely datable than the stems and all of these pieces appear to date from around 1850 or later with an overall range of c1860-1910 being the most likely period during which this material would have been deposited. The stems are all plain and unmarked but one of the pieces just opening into a bowl at one end is notable because the other end shows signs of wear where it has been reused after the stem was initially broken. The broken fragment would have only had a stem length of some 43mm, making for a very short pipe (Figure 2). None of the bowl fragments has a maker's mark but most of them have moulded decoration and two of the fragments have moulded symbol marks on their spurs. The eight bowl fragments are as follows: -

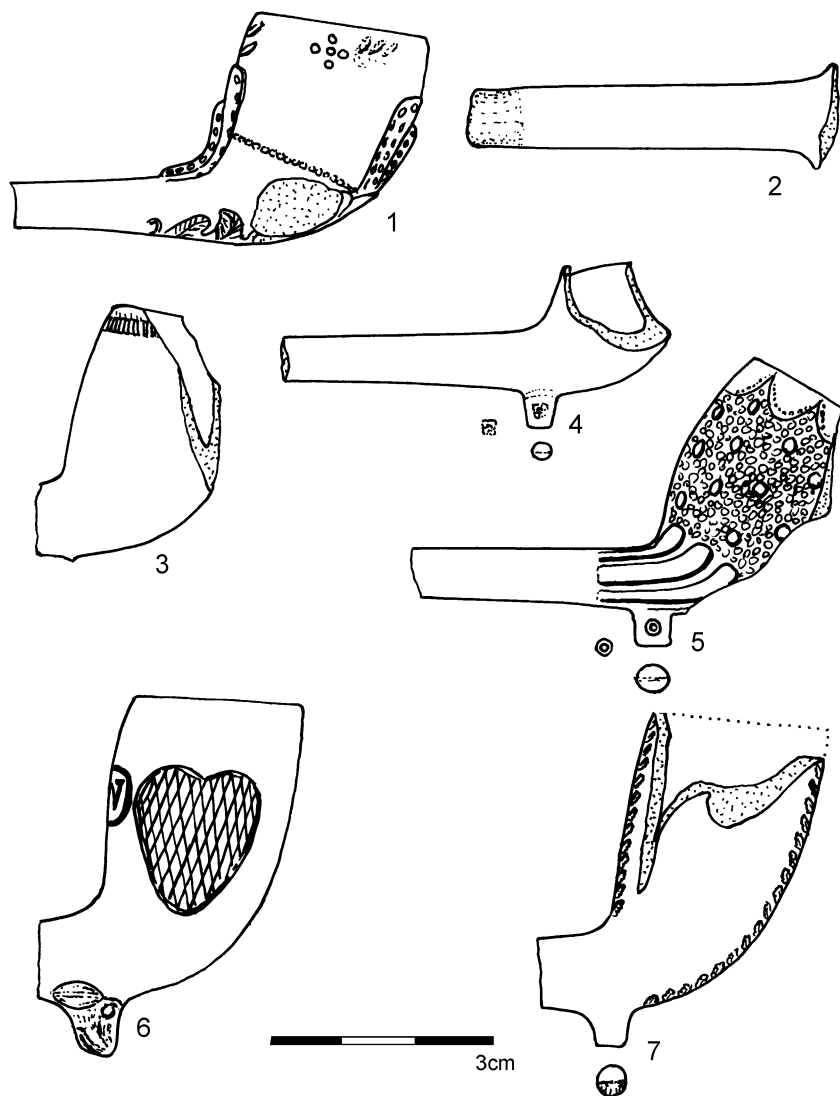
1. A complete spur-less bowl with a large acanthus leaf below the bowl and raised ribs on both bowl seams. The ribs are decorated with small open circles. There are also small leaves on the seam facing the smoker and a pattern of five dots, perhaps intended as a stylised flower, flanked by leaves on each side of the bowl. The leaves only appear on the right hand side of the dots so that on the left hand side of the bowl they are facing towards the smoker and on the right away from the smoker (Figure 1).
2. A fragmentary bowl / stem junction from a plain spur-less bowl (none of the rim survives; not illustrated).
3. Part of a plain bowl with moulded milling at the rim. This example had a spur or heel, which has been broken off (Figure 3).
4. A fragmentary bowl / stem junction from a plain bowl with a small spur or heel, marked on each side with a small quartered square with an incuse dot in the middle. None of the rim survives, but this may well have had

moulded milling on it originally (Figure 4).

5. Part of a bowl marked with a small circle on each side of its heel. There are broad, flat flutes at the bowl / stem junction while the body of the bowl is covered with raised dots with numerous small circles on the ground in between. There are also plain looped panels at the rim with beaded borders around them. Green (1991, Fig 72) has illustrated a complete bowl of this type from Leicestershire (Figure 5).
6. The larger part of a bowl with a dog's head as a spur. There is a hatched heart on the right hand side of the bowl. The left hand side is damaged, but would have been plain. Facing the smoker is an incuse moulded oval with the initial 'W' surviving. This would have read 'TW' originally but these initials are simply part of the design and do not represent a specific manufacturer. A complete example of this particular bowl type has been found amongst some pipe kiln from William Flannagan's works, which was buried under the floor of a building in Sylvan Street, Leicester. William Flannagan was working in Leicester from about 1884 until his death in 1921 and he was the last known Leicester pipemaker (Green 1984, 47). This pipe can, therefore, be dated to c1880-1920 and attributed to Flannagan (Figure 6).
7. The larger part of quite a thick-walled spur bowl with leaf decorated seams (Figure 7).
8. Part of a popular design with a claw holding the bowl, which would have been in the shape of an egg. The talons in this example are fully attached to the bowl and not with spaces in between, as was sometimes the case (not illustrated).

All of these designs are typical of those produced during the second half of the nineteenth century by many of the Midlands manufacturers. With unmarked examples like these, it is impossible to attribute them to a particular manufacturer or production centre without having good samples of kiln waste for comparison, and very few of these have yet been recovered. This shows the value of recording kiln waste, such as that from Sylvan Street, which has allowed the Flannagan bowl to be identified (Figure 6). It is also important to record comparative material, such as the bowl with dots (Figure 5), which can also suggest local production. Although most of these pipes cannot presently be sourced with great precision, they can be dated to provide an indication of when domestic material was being discarded on the site. They also provide a useful indication of the range of pipes that was being produced and consumed in this area during the second half of the nineteenth century.





**Figure 1:** Clay tobacco pipes from Hugglescote. (Drawn by the author).

### References

Green, M., (1984), *Clay Tobacco Pipes and Pipemakers of Leicester*, Privately Published, 55pp.

Green, M., (1991), 'Clay Tobacco Pipes and Pipemakers of Leicester: Part 2', in R. Jackson & P. Jackson, *Clay Pipe Research*, 2, Society for Clay Pipe Research, 37-57.

## **An English Pipe Found on the Battlefield of Blenheim, Bavaria (Höchstädt an der Donau)**

*by Natascha Mehler*

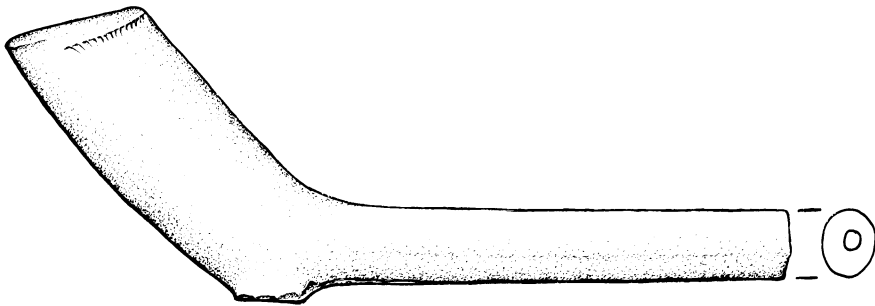
Some years ago an archaeological research project was started with the aim of investigating the clay tobacco pipes of Bavaria, an as yet completely neglected group of finds in Southern Germany. The assemblage is made up of material from present day Bavaria together with c10,000 fragments from all parts of the Free State. The material from the seventeenth century contains surprisingly little in the way of imports from neighbouring regions or other countries. Only c50 fragments have so far been identified as being of Dutch origin (Ruud Stam *pers comm.*). They were found mostly in larger cities such as Augsburg or Passau, which had well-developed and far-reaching trading connections during the Post-Medieval period. During the eighteenth century the quantity of Dutch imports increases considerably.

In contrast, only one pipe has so far been identified as the work of an English pipemaker (Figure 1). The well-preserved pipe is made of fine white clay and has a long and slim but plain bowl. The rim of the bowl is milled but neither the bowl, heel or stem show any other decoration or marks. David Higgins has identified the pipe as probably the work of a London pipemaker, dating from c1680-1710.

This typological dating fits in perfectly with the objects most likely date of deposition. The pipe was collected during a field survey in the vicinity of Höchstädt, a small town situated at the River Danube (Donau) in the western part of Bavaria. The town and its name are connected with the War of the Spanish Succession (1701–1714). A French and Bavarian army, under Count Camille de Tallard and Maximilian II Emanuel, elector of Bavaria, were advancing on the Austrian capital of Vienna. To counter this threat, the English army under John Churchill, First Duke of Marlborough, and his Dutch allies rapidly marched south from the Low Countries to the Danube River, a major logistical effort at the time. The Austrian commander Eugene of Savoy moved north to join Marlborough's troops. They encountered their opponents at the small Bavarian village of Blindheim, near Höchstädt, in Germany. On the afternoon of the 13th of August 1704 the major battle took place, where the Duke of Marlborough successfully beat the French and Bavarian army. About 10,000 people met their deaths in this battle, and about 100,000 soldiers occupied the surrounding villages (Junkelmann 2004, 70). The battlefield is situated close to the village Blindheim, which in English was transformed into Blenheim. In German it is called the Battle of Höchstädt. The actual battlefield

is situated nearer to the village of Blindheim, but Höchstädt is the largest village or town in the area, and this may explain why the battle was named after it. The battle was one of the major English victories on the continent. After the battle, Blenheim Palace was built for the Duke of Marlborough in recognition of the service to his country during the battle. A good number of English streets also bear the name to this day.

In 2004 the House of Bavarian History (Haus der Bayerischen Geschichte) commemorated the battle with an exhibition. A number of finds from the actual battle were on display including items such as grenades, flints, bullets and epees that still appear from the fields at Blindheim. One of these finds was this English clay pipe, which most likely belonged to an English soldier. Amongst the military weapons that have been found, the pipe stands out as being a part of the private possessions of a soldier and bears witness of his long journey all the way to Bavaria.



**Figure 1:** *English pipe from the Battle of Blenheim in 1704 (Scale 1:1. Drawing by the author)*

### **Description**

The bowl, heel and part of the stem survives (Figure 1). The pipe has a very glossy surface although it not appear to be burnished. There are no marks or decoration, other than the milling around the bowl rim. The rim diameter is 15mm, the bowl height is 38mm and there is 64mm of surviving stem. The pipe has been lightly smoked and can be typologically dated to c1680–1710, but with the provenance providing an exact date of 1704 for this example. The most likely place of manufacture for this pipe is London. The pipe is in the private collection of Johann Mengele, Blindheim.

## Reference

Junkelmann, M., (2004) 'Das greulichste Spectaculum. Die Schlacht von Höchstädt 1704', *Hefte zur Bayerischen Geschichte und Kultur*, **30**, Bobingen.

## Acknowledgements

I would like to thank David Higgins very much for his advice and for the identification of the English pipe.



## Two Pewter Plates from the Tobacco Pipe Company's Seventeenth-Century Dinner Service

*by Jan Gadd*

The London livery companies' dinners and feasts were costly affairs. They were normally paid for out of the companies' purses, but they also put Masters and Wardens, and sometimes also the livery, under some financial pressure on several occasions annually.

The pewter services used on these occasions were called 'garnishes' and most companies appear to have owned a number of such garnishes, which were paid for by the membership. These were used on a day-to-day basis, as well as for smaller functions by officers of the Court. The historian Charles Welch, who published the records of the Worshipful Company of Pewterers in 1902, notes for the year 1509-10:

***Itm** Rs of good men of the Craft toward ij garnesh & di of vessell iiij<sup>xx</sup>  
£ iiij ££. (£84.-)*

***Itm** Reseyved in money of good folke of the kraft toward our vessell  
XiX s. ij d.*

***Itm** for a markyn Iren of the strake of Teyn & lellepott xvj d.*

From the above can be seen that the yeomanry also paid their share towards what must have been a very handsome service indeed. The sheer size of it probably made the hire of extra plates and dishes unnecessary even for the largest of feasts. The supply of this service was 'in-house', and one or more pewterers were honoured with the task of casting it. To favour any one member with lucrative hire-contracts on a continuous basis would probably have invited

internal jealousy. The last item above was a punch for marking the pewter with the Company's coat of arms.

For grander occasions, a number of pewterers provided a hire service for the benefit of other livery companies. Some invoices and receipts from individual pewterers to the Stationers' Company dating from between the years 1677 and 1705 (with a single later bill dated 1772) have survived, and remain at the Stationers' Hall (*Records*, 1987). Most of the remaining Stationers' Company's bills dating from the last quarter of the seventeenth century were issued by the London pewterer Major John Hulls. The table (Figure 1) is an attempt to summarise the Stationers' ever increasing demand for hire-pewter for one particular feast over a period of 16 years, based on these invoices. Upon return of the pewter, all missing items were charged for at a nominal price. Out of the four dozen spoons hired in 1693, 17 spoons were missing, which indicates that some members left the feast with a souvenir in their pocket.

	1677	1681	1683	1693
<b>16" dishes</b>	9	-	-	-
<b>12" dishes</b>	9	26	16	6
<b>10" dishes</b>	12	12	20	22
<b>7" dishes</b>	21	18	26	40
<b>5" dishes</b>	-	4	-	6
<b>pasty plates</b>	24		18	16
<b>trencher plates</b>	18 dz		24dz	30dz
<b>pasty plates</b>	9		9	3
<b>salts</b>	6		6	8
<b>spoons</b>	4	2 dz	?	4dz

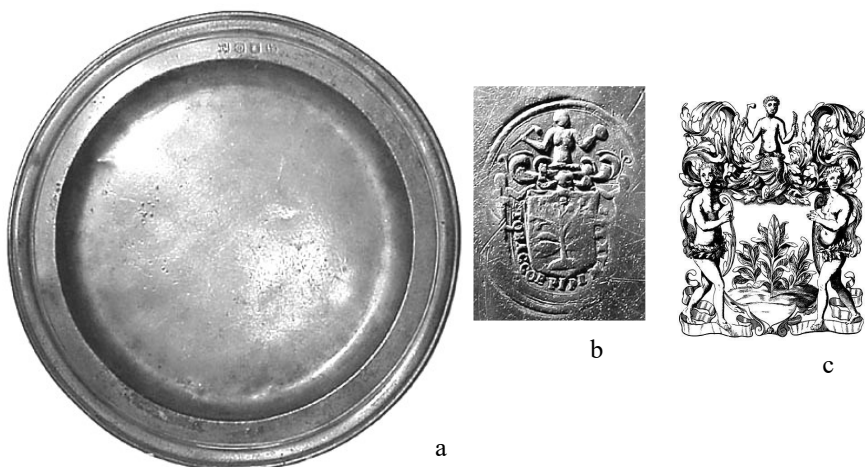
Table cloth, glasses, pitchers and jugs, knives and spoons (the pewterers' hire spoons were for serving) were provided by the 'butler' who, with '6 men' included in the invoice (probably headwaiters), charged £4:15:00 for his services. This is evident from a bill dated 1692 (also at Stationers' Hall) and it is almost exactly the same price of £4:08:06 that the Stationers' Company paid for the hire of pewter in 1693.

The author has been involved in the cataloguing of the pewter collection at the Museum of London for some time. Two plates there are of note because they belonged to the Tobacco Pipe Makers' Company and were stamped on the back with the Company's coat of arms.

## The Plates

The quality and condition of the two plates is very good indeed - London flatware pewter was traditionally completely lead free. They are of the multi-

reeded, ‘Baroque’ style that developed after about 1660 from broad rimmed plates and dishes (Figure 2a). This style peaked in popularity in 1670–80, but had lost popularity in favour of plates with a single reeded rim or with plain rims by c1700.

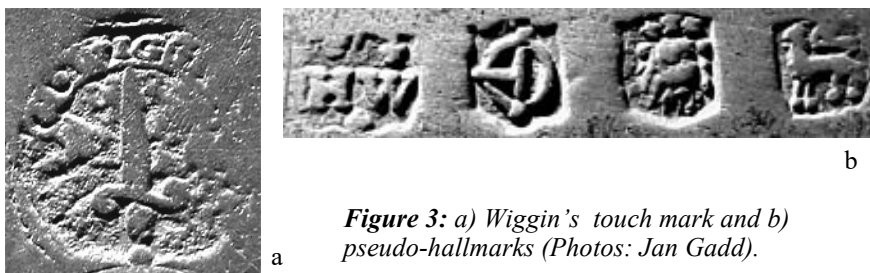


**Figure 2:** (a – c). a) One of the narrow rimmed, multi-reeded plates from the Tobacco Pipe Maker’s service, c1685, at the Museum of London. b). The Tobacco Pipe Makers’ arms struck on the back, compared to c). the arms copied from the London Armoury, 1677. Courtesy of the Museum of London (Photos: Jan Gadd).

The plates are easy to date with some precision for two reasons. The multi-reeded style with *narrow rims* arrived c1680 but it does not appear to have been popular with customers. As a result it was by necessity, but grudgingly, discarded by the manufacturing pewterers after very few years, perhaps as early as 1685, judged by the scarcity of remaining plates of this style. All pewter was cast in expensive moulds representing a substantial capital investment for the pewterers so discarding and replacing a set of moulds was probably painful! Customers were used to having their ownership, in the shape of names and crests, etc., engraved on the front of plate rims, which this narrow style of rim could not accommodate. The arms of the Tobacco Pipe Makers (Figures 2b and 2c) would have been proudly struck on the front rim rather than on the back had the Company chosen a different style of plate.

The pewterer who made the plates for the Tobacco Pipe Makers Company was Henry Wiggin of London, recorded by H. H. Cotterell in his standard work on British pewter as No. OP5136 (Cotterell, 1929). Wiggin, from Shenstone,

Staffordshire, was apprenticed in November 1672 to one of the great flatware Masters of the period, Samuel Jackson, and given his freedom on December 18, 1679. He opened shop in March 1682 but had a very short career as he died in 1694, which is the second reason why the Company plates are easy to date to c1685 (Ricketts, 2001). Wiggin struck his registered touch on the back of the plate and his set of pseudo-hallmarks on the front rim (Figure 3). Upon opening a shop, a pewterer was required to strike (thus register) his touch on a touch plate kept at Pewterers' Hall, which was an early form of consumer protection. The pseudo-hallmarks arrived in London c1660 and had a decorative but no formal purpose to serve – nor were they intended to deceive as most devices here apart from the pewterers' initials were purely fictional.



**Figure 3:** a) Wiggin's touch mark and b) pseudo-hallmarks (Photos: Jan Gadd).

The accession numbers of the two surviving plates at the museum are 16561C and D and they arrived as a gift to the Guildhall Museum in 1946, before the creation of the Museum of London. Their diameters are 239 mm with a rim width of 29 mm.

## References

Cotterell, H.H. (1929) *Old Pewter*, B.T. Batsford, London

Hatcher, J., and Barker, T.C., (1974) *A History of British Pewter*, Longman Group Ltd, London, 273 and 267-8.

*Records of the Stationers' Company 1554-1920 (microfilm)*, (1987), Chadwyck-Healey, Cambridge.

Ricketts, C., et al. (2001) *Pewterers of London 1600 – 1900*, Pewter Society.

Welch, C., (1902) *History of The Worshipful Company of Pewterers*, Vols. I and II, East & Blades, London.

## **Tobias Anthony of Cambridge**

*by Craig Cessford*

In an earlier issue of this newsletter I published some clay tobacco pipe kiln muffle fragments from Cambridge dating to the seventeenth or early eighteenth century (Cessford 2001a). At the time I was unable to link these to any specific maker, however, new evidence has come to light suggesting that they may be linked to the Anthony family. Documentary research has revealed that several generations of the Anthony family lived in the parish of St. Andrew the Great, adjacent to the Masonic Hall site where the muffle was discovered in 1914.

A lease of the 11<sup>th</sup> of August 1721 records as its western abuttal the Medieval town boundary, known as the King's Ditch, and 'a certain ground or tenement' now or late in the tenure of Tobias Anthony. The land was subdivided into five tenements and Tobias Anthony occupied one of them. From documentary sources it appears that the area of these tenements was empty ground in 1616 and built up by 1657. Comparison with maps by Speed (1610) and Loggan (1688) indicate that these properties lay immediately to the south of the King's Ditch and to the north of an open area known as the Hoggmarket and later St. Andrew's Hill. This is immediately south of the Masonic Hall site.

A pipemaker Tobias Anthony I was described as a kinsman and apprentice of Tobias Smith who left his estate to Anthony in a will of 1670 (Cessford 2001b). Tobias Anthony I was born c1649 and married Faith Jackson at Saint Edward's on the 17<sup>th</sup> of January 1674. Their son Tobias Anthony II was christened at All Saints 16<sup>th</sup> November 1679 and the family moved to the parish of St. Andrew the Great in the 1680's. Baptisms of their children are recorded at St. Andrew the Great on 11<sup>th</sup> October 1685 (Mary), 13<sup>th</sup> August 1687 (John) and 27<sup>th</sup> October 1689 (Edward).

Another group of baptisms are recorded for Tobias Anthony II and his wife Anne in the early eighteenth century at St. Andrew the Great on the 20<sup>th</sup> of May 1705 (Elizabeth), 20<sup>th</sup> September 1706 (Tobias III), 25<sup>th</sup> November 1708 (Anne), 18<sup>th</sup> February 1712 (William) and the 8<sup>th</sup> of June 1715 (Mary). Tobias Anthony III married Susan Russell at St. Andrew the Great on 11<sup>th</sup> August 1729. Their children were baptised there on the 26<sup>th</sup> of July 1730 (John), 20<sup>th</sup> December 1731 (Susana), 14<sup>th</sup> December 1732 (Elizabeth), 15<sup>th</sup> March 1734 (Tobias IV) and 17<sup>th</sup> December 1735 (Edward). These baptisms are the last record of the family in the parish.

There are three generations of the Anthony family with the Christian name Tobias. The first of these, Tobias Anthony I, was definitely a pipemaker and he moved to the parish of St. Andrew the Great in the 1680s. In the 1720s his son



Tobias Anthony II lived immediately adjacent to the site where the muffle was discovered and Tobias Anthony III was resident in the parish until at least 1735. The Masonic Hall kiln muffle therefore probably dates to between the 1680's and the 1730's and is likely to be associated with one of these members of the Anthony family. The Masonic Hall kiln muffle may be tentatively associated with seven undecorated Oswald type G6 bowls with milled rims dated c1660-80 (Cessford 2001a, 23). This suggests that the muffle is perhaps most likely to be associated with Tobias Anthony I and dates to the 1680s.

### **Acknowledgement**

My thanks to Rosemary Horrox for uncovering the original lease.

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## **Cadger Clay Tobacco Pipes**

*by Peter Hammond*

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Many readers will have come across examples of the very large clay pipes known affectionately as 'cadgers'. Most clay pipe collectors have several examples in their collections, but apart from an article written for *Antique Bottle Collecting* that was published in May 1982, there is very little literature on them. The following is therefore intended to be an update of the above article.

Cadgers or 'show pipes' were the very large-sized pipes with bowls measuring between two and a half to four inches (6 – 10cm) in height and about two

inches (5cm) in diameter. These pipes were mainly made for display purposes in tobacconists' windows and for communal smoking within public houses. In addition, like miniature pipes, they were also sold as souvenirs and novelties. From the evidence of contemporary price lists and catalogues it is clear that at the time they were made that they were known as both 'cadger pipes' (Joseph Holland & Sons of Manchester) and 'show pipes' (Pollock of Manchester, White of Glasgow, and George Zorn & Co. of Philadelphia).

The range of designs and styles for cadger pipes is fairly limited, hence they are comparatively easy to categorize. Although this article focuses on the British-made cadgers it will also deal briefly with some French, German and American versions. For ease of reference this article is divided into sections looking at the various designs in turn, concluding with a rarity guide.

### ***Crystal Palace and International Exhibition Cadgers***

Apart from isolated examples of large-bowled seventeenth century pipes, the first known standard cadger style pipe in Britain appears to have originated from the Broseley factory of **William Southorn** in 1851. During that year the firm exhibited at the Great Exhibition, and the pipe they specifically produced for the event was a cadger with an image of the Crystal Palace on the bowl. These pipes are slightly longer than the later and much more common pipes of similar design and have slightly smaller bowls.

One of London's prominent pipe makers, **Charles Crop**, then of Hoxton, followed suit in 1862 with his cadger pipe commemorating the International Exhibition that was held in South Kensington that year. These pipes portray the building upon the bowl with the addition of a steam train shown beneath on one side of the bowl and a sailing ship on the other. They are marked 'C.CROP-LONDON' and 'EXHIBITION 1862' in incuse on their stems and, as he also went to the trouble to actually register the design on 17<sup>th</sup> June of that year the stems are also marked with the characteristic diamond-registration mark (Hammond 1988, 24). A normal sized 'cutty' version of the same design was also produced.

Glasgow pipe maker **James E. Feron** subsequently produced crude copies of Crop's International Exhibition pipe. These are almost exact replicas of Crop's design although much inferior in precise detailing. It is as though a cast had been made from one of Crop's originals from which a mould had been made. These pipes are crudely marked in relief on their stems 'J.E.FERON-GLASGOW' and on the other side with what appears to read 'GLADSTONE CUTTY'. William Ewart Gladstone became prime minister for the second time in 1880 after a brilliant campaign in Midlothian, and again in 1886 and 1892.

Hence the apt title for Feron's pipe. The Gladstone connection would suggest that Feron's cadgers are likely to date from the 1880's onwards, however as Gladstone died in 1898 it is unlikely they were produced after the turn of the century.

During the 1870's other makers were producing their own cadgers depicting Crystal Palace. The building had been dismantled and re-erected in 1854 at Sydenham in south London, the area that later became known as Crystal Palace, and of course became a famous landmark in its own right. Two styles of the Crystal Palace pipes are marked with makers' names, these being 'T.HOLLAND / MAKER' and 'W.T.BLAKE / LONDON', both marked in incuse along their stems.

**Thomas Holland** was a prominent Manchester pipe manufacturer who produced a wealth of elaborately decorated pipes throughout the 1870's. His business was taken over in 1879, after which his Crystal Palace cadger pipe continued to be produced but without his name and with the addition of flags to the roof part of the palace (Figure 1). However the borders that had contained the wording on the stem were still present. **William Thomas Blake** was also a prominent pipe maker, his manufactory at that time being in City Road, London, later moving his works to Dalston during the 1890's.



There are also at least two unmarked Crystal Palace cadgers of very similar design that have subtle differences in the precise design of the building and scroll-work depicted on the pipes. Manchester manufacturer **Samuel McLardy** is known to have produced one of these versions as it is illustrated as No.424 in an early twentieth century catalogue (Duco 2004, 97).

***Figure 1:** An ex-Holland Crystal Palace Cadger showing the added flag. Hammond Collection (Photo: D. Higgins).*

### ***Negro Head Cadgers***

In January 1873 Manchester maker **Thomas Holland** registered his Negro-head cadger pipe, again bearing his name in incuse lettering along the stem, and

with a diamond-registration mark (Hammond 1988, 24). These pipes were later produced without his name but still with the registration diamond by **Samuel McLardy** of Manchester, as can be seen from the firm's early twentieth century catalogue. Another Manchester firm, **Joseph Holland & Sons** (this firm had family connections with Thomas Holland), also illustrate a Negro cadger in their catalogue, but this does not appear to have any markings at all on the stem. Some of Holland's Negro cadgers were painted with red lips and the rest of the pipe black, or with red lips and just the head painted black and brown (Figure 2). An example by T. Holland is known with just the lips painted red.

The popularity of the Negro head design was partly due to the fact that it symbolised the sale of tobacco, but also because of the Zulu Wars during the late 1870s and early 1880s. Many normal sized Negro-head pipes were produced from 1879 commemorating the captured Zulu chief Cetewayo, who became a celebrity in Britain and a guest of Queen Victoria.



**Figure 2:** (left to right) *Santa Claus by Crop*; *Santa Claus with 'A Merry Christmas...' stem* and a *painted Negro head*. NCTPA (National Clay Tobacco Pipe Archive) Collection (Photo: D Higgins).

### ***Football Cadgers***

There are two types of football cadgers, both with a boot kicking a football beneath the bowl, and both being made by the Manchester pipe manufacturers.

The most common type has an entirely plain bowl (Figure 3) and was produced by all three major Manchester makers. **Samuel McLardy** illustrated this as No. 427, in the catalogue of **Joseph Holland & Sons** it was No. 432 while **Edward Pollock** illustrated it as No. 217, although later versions produced by Edward's successor **John Pollock** have the incuse moulded pattern number 200 on the stem. Examples of football cadgers are also known that have brown glazing or varnish on the stem, extending partway up the bowl sides, or with coloured boots and balls.



**Figure 3:** Football cadgers. Varnished (top); painted boot (middle); plain (bottom). NCTPA Collection. (Photo: D. Higgins)

The other type of football cadger has three football / rugby players depicted upon each side of the bowl (Figure 4). The Manchester pipe manufacturer, **Samuel McLardy** who had a large pipe works in Newton Heath, produced this type. His pipes have 'Rd. No. 241693' moulded in incuse lettering on both sides of the stem – the design being registered by McLardy on 6<sup>th</sup> October 1894 (Hammond 1988, 54). All of these pipes will, therefore, have been produced after this date. An early twentieth century catalogue of McLardy lists this style of pipe as no. 426 (Duco 2004, 97). Sometimes these pipes are coated in a light varnish known as 'meerschaum wash' and can have blue indelible ink stamps at the top of both sides of the bowl. Examples are known that read 'A PRESENT FROM SKEGNESS' while others have the wording 'A

PRESENT FROM YARMOUTH', 'A PRESENT FROM WESTON SUPER MARE' or 'A PRESENT FROM BALA.' Clearly these were produced for sale as souvenirs from these popular Victorian / Edwardian resorts. If any readers have come across any with different places upon them the author would be very interested to have a note of them.

### ***Father Christmas Cadgers***

Like the football pipes there are two versions of these pipes, both of these however being produced by London makers. Each is modelled as the traditional head of Santa Claus with the addition of a wreath of holly leaves and berries

around the top of the head (Figure 2). The version with a longer beard is marked incuse 'C.CROP / LONDON' along the stem and was made by the firm of **Charles Crop & Sons**, who moved to from Hoxton to Hackney in the late 1860's, where they remained until the factory closed around 1930. Normally there is some colouring present on these pipes and they have been 'meerschaum-washed'. The firm is known from their advertising to have produced a normal sized version of this pipe for the Christmas of 1896 and so this could well be the main period when these cadgers were also being produced (Hammond 1988, 13). Crop's normal-sized Father Christmas pipes are extremely rare.

The other Father Christmas cadger is marked incuse 'A MERRY CHRISTMAS & A HAPPY NEW YEAR' along its stem (Figure 2). Normally there is no maker's name present but odd ones are known that bear a rectangular incuse stamp beneath the bowl reading 'BAKER / LONDON'. This is **Harry William Baker** who commenced his business in Stepney in 1867, continuing to work there until 1880, and subsequently in Bow until he ceased trading in 1886 (he died in 1894). It is possible that the mould for this pipe could have been sold to another London maker, which would explain why they are not always marked.



*Figure 4: McLardy's football cadger showing the registered number 241693 from 1894. NCTPA Collection (Photo: D Higgins).*

### ***Archer-Donovan Cadgers***

These cadgers commemorate the famous jockey Fred Archer on one side of the bowl and the well-known contemporary racehorse called 'Donovan' on the

other. The jockey's name appears beneath his bust on the bowl side while the name of the horse appears on one side of the stem. Some examples of these pipes are stamped with an Irish harp on the back of the bowl back (i.e., facing the smoker) while single examples are also known that are stamped 'HIGGINS / LONDON' (John Higgins, pipe importer and merchant of Aldersgate Street, London 1862 – 1882 and then of West Smithfield to 1891) or 'H.H.V.' within a lozenge (Figure 5).

Despite the popularity of both the jockey Fred Archer and the horse 'Donovan' neither actually ran together. 'Donovan' won several big races, including the Epsom Derby and the St.Ledger in 1889. In 1886 Archer won a race on the horse 'ORMONDE'; a cadger from the same mould with this name instead of Donovan's is also known. As Archer also died in 1886 it is unlikely that these cadgers would have been made much after this date. Another version has the name 'C.WOOD' placed beneath the horse and the word 'SUCCESS' along the stem in incuse moulded serif lettering. Finally a slightly smaller plain cadger with a heel is known that has 'DONOVAN' in incuse moulded lettering along the side of the stem on the smokers left (only).

### ***Tower Bridge Cadgers***

These cadgers portray Tower Bridge on both sides of the bowl; one side (the smokers left) depicting the bridge open with a steam ship passing through, whilst the other side shows the bridge in its shut position (Figure 6). As Tower Bridge was opened in 1894 these pipes are likely to have been made to commemorate this historic event. Known complete examples have no writing on their stems, however a broken example is recorded that has large incuse letters along the stem 'THE....' on one side while on the other, in smaller incuse lettering, is '.....THE THAMES'. Once again, if any one can identify the full wording the author would be interested to hear from them.

Small versions of Tower Bridge pipes were made for the Tower Bridge Hotel and these bear the names of various proprietors on them – rather like the Dick Whittington pipes made for the 'Whittington Stone' public house on Highgate Hill.

### ***Wallace Monument Cadgers***

This cadger, which has a spur present, i.e., the projecting piece beneath the bowl, portrays the famous Glasgow monument commemorating the Scottish patriot and national hero Sir William Wallace. Born around the year 1267 Wallace became involved in battles with the English and was made guardian of Scotland. Finally he was betrayed to the English near Glasgow on 3<sup>rd</sup> August



**Figure 5:** Archer-Donovan Cadger with detail of the stamped mark. Hammond Collection and Higgins Collection  
 (Photo: D. Higgins)





**Figure 6:** *Tower Bridge Cadger. Hammond Collection (Photo: D. Higgins)*

1305, was taken to London, tried and condemned for treason. He was executed at London on 23<sup>rd</sup> August 1305. The famous monument to him, and other Scottish heroes, was built on Abbey Craig, overlooking Stirling, in 1869.

The pipe depicts the building and tower on the side of the bowl on the smokers left, below which is the lettering 'WALLACE MONUMENT' in relief, while on the other side of the bowl is the Glasgow coat of arms comprising two salmon supporting a shield with St. Mungo surmounting its top. This coat of arms was not officially granted until 1866. A maker's name has been blanked out within a border or cartouche on one side of the stem while on the other side, within a similar cartouche, is the incuse lettering 'GLASGOW'. Without doubt this pipe must have been produced by one of the Glasgow manufacturers – most probably William White & Son. White's also produced a plain cadger and the shapes of these cadgers and the style of bordering on their stems are certainly very similar.

### ***Boston Bean Cadgers***

Again this is a spurred cadger, portraying an earthenware pot of beans on both sides of the bowl and the relief wording 'BOSTON BEAN PIPE' (Figure 7) Boston in the U.S.A. has long been famous for its bean dishes, savoury and sweet. Examples of these pipes with a coating of brown varnish or colouring



are known while one in the authors possession has the remains of a 'Merry Christmas' label on it. The maker of these pipes has not yet been identified, although its style would suggest one of the Scottish firms such as William White and Son, especially since they were producing pipes for export. Slightly less well-moulded examples are also known that are faintly marked in relief on the stem with the lettering 'GERMANY', indicating where these would have been made. The latter will be later in date, probably early to mid 20<sup>th</sup> century.

**Figure 7:** *Boston Bean Cadger, Hammond Collection (Photo: D. Higgins)*

### ***Black Cat Cadgers***

These cadgers have their bowls crudely modelled as a cat's head. All known examples are painted almost entirely black with the exception of a red collar and green eyes. Although the maker of these pipes is not yet been identified, the mode of colouring is similar to the all-black painted Negro cadgers (see above) and could therefore have been produced by the same maker(s) – i.e., Joseph Holland & Sons. It is also possible that they were made to advertise a brand of tobacco that was actually called 'Black Cat'.

### ***Other Decorated Types***

One cadger is known with a thistle extending along both sides of the bowl and with the pattern number '521' in incuse lettering along the side of the stem on the smokers left. Presumably this was produced by one of the Scottish firms. Finally there is an example of a cadger with a partial fluted bowl - the maker is as yet unidentified.

### ***Plain Cadgers***

These are mainly split into two categories – examples *with* spurs and those *without* spurs (Figure 8).

Several of the known examples with spurs have incuse stamps on the bowl facing the smoker (Figure 9), including ones marked 'S. McLARDY /



**Figure 8:** *A range of plain cadgers—with and without spurs. NCTPA Collection (Photo: D. Higgins)*

MANCHESTER', 'PIERCE & Co / MAKERS / MANCHESTER', 'TENNANT / MAKER / BERWICK', 'T.KAY / MAKER / LEEDS', 'MILLER / LIVERPOOL', 'W.WHITE / GLASGOW' and one marked 'B.J.M. / LONDON / TRADE MARK', possibly 'Benjamin Jacobs, maker' (Figure 9). As Thomas Kay of Leeds and William Henry Pierce of Manchester were both tobacconists rather than pipe makers these examples are likely to have been produced for them by local clay pipe manufacturers such as McLardy. However a comparison of the exact bowl forms between these pipes has not yet revealed any precise moulding flaws that might *prove* who actually made them.

Spurred examples with the name in incuse lettering along the stem are marked 'W.WHITE / GLASGOW' (in addition to a mark on the bowl) and 'McDOUGALL / GLASGOW', and there are unconfirmed reports of examples marked with names from Bristol and Halifax. A version of the W. White pipe is also known that is coated with brown glaze or paint.

Spurless plain cadgers occur that are stamped on the bowl facing the smoker 'CROP / LONDON' and 'REYNOLDS AND BLAKE'. The latter represents the short-lived partnership between London the makers **John George Reynolds**

and **William Thomas Blake** (they were actually related to each other through marriage), which dates these particular pipes to between 1867 and 1869. Slightly later in date is another spurless plain cadger with 'W.T.BLAKE / LONDON' in incuse lettering long the stem. Others are known that are stamped with an Irish harp whilst another has been seen that is stamped 'BEN NEVIS CUTTY' possibly with the wording 'DERRY' along the stem.

There are other plain cadgers that bear no makers' marks, including a spurred example with brown glaze or enamel covering the stem and the lower half of the bowl. One known example of this particular pipe has an indelible blue ink stamp at the top of the bowl on the smokers left showing Blackpool Tower. Like Tower Bridge, this famous landmark was also opened in 1894. A possible maker of this brown-coated cadger is **Samuel McLardy** of Manchester, as he is



**Figure 9:** A selection of stamped bowl marks facing the smoker.  
(Photo: D. Higgins)

known to have produced a range of normal sized pipes bearing a similar coating. Completely brown-glazed or varnished spurred plain cadgers were also produced in America by the American Clay Pipe Works Inc., although pipes sold by this firm after 1959 were actually made by McDougalls of Glasgow (Walker 1977, 804).

The famous pipe-making firm of **William Southorn & Co** of Broseley in Shropshire, who were renowned for their long 'churchwarden' pipes, actually produced long-stemmed cadgers in the same style. One example has the initials WS moulded on the spur and a bowl slightly smaller than a standard cadger, measuring two inches (5cm) high from the top of the stem / bowl junction and with the top of the bowl being one and a half inches wide

(4cm) (White 2004, 312). A similar pipe has been noted that has a large rounded spur without initials (D. Higgins, *pers com*). Southorn's also made a plain cadger that had its stem wound into several loops, which is likely to have been a novelty piece made for one of the Exhibitions at which they exhibited.

### **French Cadgers**

The well-known French firms of **Fiolet** of St.Omer and **Gambier** of Givet (marked Paris) produced a selection of cadger pipes. Like all these firms pipes

they were exceptionally well finished, and were marked with the makers' names, normally along the stems.

Most are plain but there is one highly ornate one made by Gambier that is decorated mainly with leaves, flowers, and ears of corn, many of them coloured. On the front of the bowl is a pastoral scene of a loving couple, perhaps a farmer and his wife, with a scene of ripening corn and a windmill behind. In small relief letters, within the decoration on the stem is the lettering 'GAMBIER A PARIS – 939'. According to the Gambier catalogue this pattern was known as 'Permission de dix heures'. This particular design was later issued by one of the German manufacturers, probably after the closure of the Gambier factory in 1924.

A plain spurred Gambier cadger is known that is painted green and is delicately decorated with a gold-leaf type pattern over the whole pipe. This must have taken a great deal time and skill and must rate as one of the most expensive cadgers ever produced. Another spurred Gambier cadger is decorated with entwined coloured stalks and flowers, while plain spurless forms with a slight protusion at the base of the bowl were also issued (Figure 10). Finally there is a Gambier cadger that has a slightly smaller bowl than a normal cadger with a long stem that is partially hexagonal in section (White 2004, 406).



**Figure 10:** French Cadgers produced by Gambier. Decorated example (top) from the Hammond Collection. Plain example (bottom) from the Higgins Collection. (Photo: D. Higgins).

A detailed survey of cadgers, even common ones, might reveal subtle differences or flaws, which might in turn enable a more accurate idea of the range of moulds used to manufacture seemingly identical pipes. Watch this space for an update to this article.

## Acknowledgments

I would like to thank the many pipe collectors and antique bottle dealers who regularly show or describe pipes to me and those who have allowed me to draw or photograph examples in their collections, especially Martin Davidson, Dave Rogers, Patrick Craze, Allan Knight, David Higgins, Mark Richardson and the late Norman Lewis. I would also like to thank Susie White for the information on the Southorn & Co. churchwarden cadger in the Craven Museum, Skipton.

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## Rarity Guide for 'Cadger' or 'Show' Pipes

*I would expect most clay pipe collections to contain examples within the first three categories, the others less so. The dates given are likely periods of manufacture.*

X = Common.

XX = Fairly common.

XXX = Occasionally crops up

XXXX = Rare. Few examples known.

XXXXX = Very rare. Only single or isolated examples known.

Crystal Palace by William Southorn (Broseley) 1851	XXXXX
Crystal Palace by William Thomas Blake (London) 1870's	XXX
Crystal Palace with no maker's name, 1870's onwards	XX
Crystal Palace by Thomas Holland (Manchester) 1870's	XXXX
Crystal Palace ex Thomas Holland (writing missing, with added flags) 1870's+	XXX
International Exhibition by Charles Crop (London) 1862+	XXX
International Exhibition copy by James Feron (Glasgow) 1880's – 1890's	XXXXX
Negro by Thomas Holland (Manchester) 1870's	XXX
Negro ex Thomas Holland (writing missing but still with diamond - registration mark) 1880's+	XX
Negro with plain stem, 1880's+	X
Negro with plain stem, painted black, 1880's+	XXX
Negro with plain stem, painted brown, 1880's+	XXXX
Plain football, nothing on stem, 1880's+	X
Plain football, '200' on stem, 1890's+	XX
Bowl decorated with football players and 'Rd.No.241693' on stem, by Samuel McLardy (Manchester) 1894+	XX
As latter but with indelible ink stamp 'PRESENT FROM SKEGNESS', 1894+	XXXX
As latter but with different place on indelible ink stamp, 1894+	XXXXX
Father Christmas by Charles Crop (London) 1890's	XXXX
Father Christmas marked 'A MERRY CHRISTMAS AND A HAPPY NEW YEAR' on stem, 1880's-1890's	XXX
As latter but stamped 'BAKER' (London) beneath bowl, 1880's	XXXX
Donovan-Archer, 1880's	XXX
As latter with stamp on bowl (harp, initials, name etc) 1880's-1890's	XXXXX
Ormonde-Archer or C.Wood/Success, 1880's	XXXXX
Tower Bridge – all variants, 1894+	XXXXX
Wallace Monument, 1869+	XXXXX
Boston Bean, 1880's+	XXXX
Black cat, 1880's+	XXXX
Plain, with or without spur, stamped with a maker's name on bowl, 1860's+ (except W.White below)	XXXXX
Plain, with or without spur, stamped with different motif on bowl (e.g. harp), 1870's+	XXXX
Plain with spur, marked 'W.WHITE – GLASGOW' on bowl and stem, 1880's+	XXX
Plain, with or without spur, unmarked	XXX
French, decorated with pastoral scene, marked 'GAMBIER A PARIS 939'	XXXX
French, plain, marked with maker's name	XXX
Any other cadger!	XXXXX

# Clay Tobacco Pipes and a Hair Curler from Excavations in Tenter Street, Sheffield

*by Susie White*

*Archive report prepared for the Archaeological Research and Consultancy at the University of Sheffield (ARCUS). Reproduced here with slight revisions with their kind permission.*

## Introduction

The clay tobacco pipes discussed in this report were recovered by a team from the Archaeological Research and Consultancy at the University of Sheffield (ARCUS) during excavations in Tenter Street, Sheffield. The site code used for this work was 814c.

The excavations produced a total of 101 pipe fragments comprising 17 bowls and 84 stems (but no mouthpieces), and half a pipe-clay hair curler. These were recovered from a total of 16 different excavated contexts in addition to which there is one group of unstratified finds.

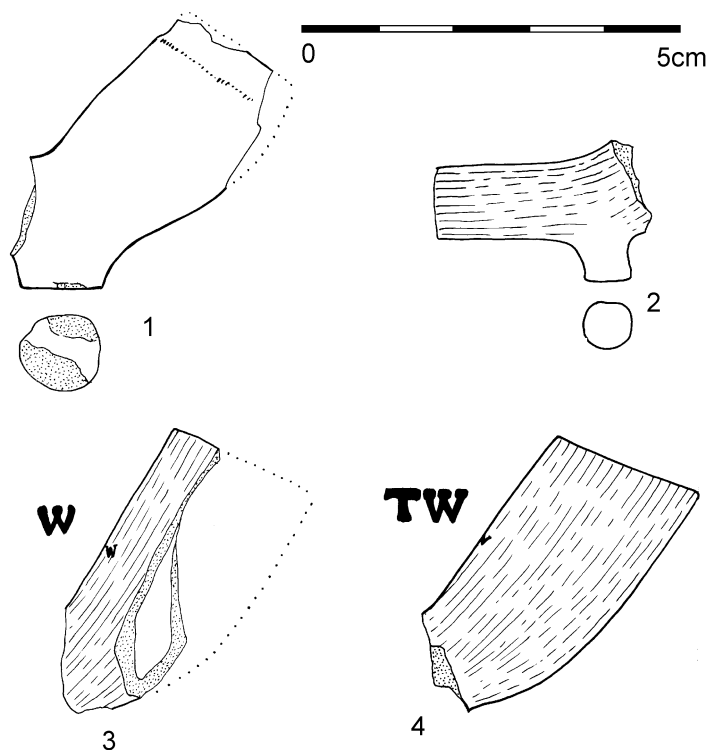
## The bowls

A total of 17 bowl fragments were recovered from the excavations accounting for 17% of the total assemblage. The earliest bowl was recovered from Context 1030 and dates from c1660-1680 (Figure 1). The archetypal Yorkshire bowl of this period is the 'Yorkshire Bulbous' (White 2004, 46) although not all areas in Yorkshire were producing the large 'bulbous' forms from which the term derives. In the south of the county, in areas such as Rotherham and Sheffield, pipe bowls of this period were much more barrel shaped as is the example from Tenter Street.

The 'Transitional Period', dating from c1680-1730, saw the emergence of pipes characterised by taller thinner walls, which became typical of the eighteenth century, whilst retaining a rather pronounced forward lean, reminiscent of the seventeenth century. Four examples from this period were recovered from the excavations in Tenter Street. The first (Figure 2) is a heel fragment from Context 1030, dating from c1690-1730. Also from this context is a substantially complete bowl dating from c1690-1720 (Figure 4). This is also a Transitional Period bowl that is marked with the incuse stamped initials TW on the seam facing the smoker. An almost identical bowl can be found in the



collections of Rotherham Museum, Accession No. RAS/1995.70 (White 2004, Figure 131.11). There are no known makers with the initials TW from Sheffield at this date but there were possibly two makers, both named Thomas Wild, working in Rotherham. The first apprenticed his son, Robert, to a file smith in Attercliffe in 1716. The second married Elizabeth Wainwright on the 14<sup>th</sup> April 1718 (White 2004, 185).



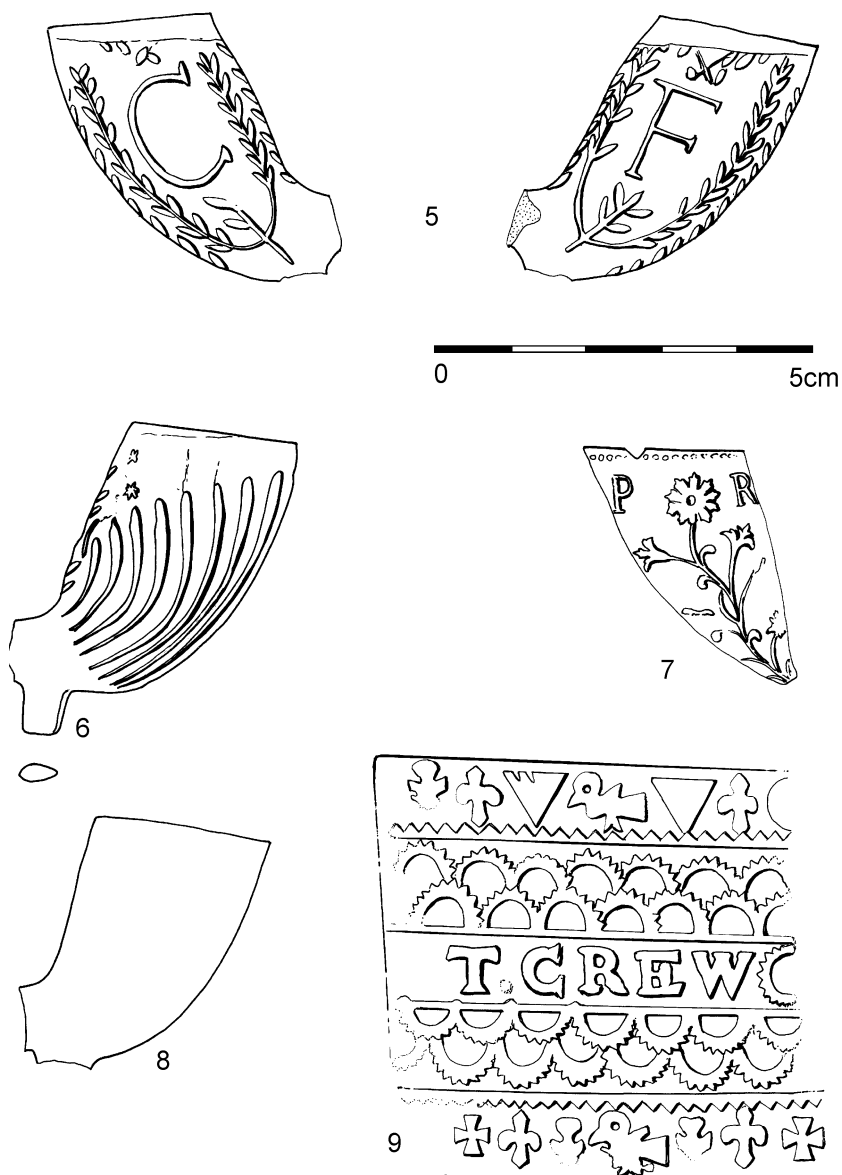
**Figures 1-4:** Seventeenth to early eighteenth century bowls (Drawn by the author with die details by D. Higgins).

The third fragment, from Context 1058, is very similar in form to the bowl marked TW, but in this particular instance only the initial W is stamped on the bowl facing the smoker (Figure 3). It is probable this represents the surname initial and therefore may also be the product of the TW maker. A fourth small bowl fragment, also from Context 1058, may be part of another 'Transitional Period' bowl. One of the characteristics of this type of bowl is a finely burnished surface, which erases any small mould defect that would link the bowls to a common mould and therefore a common workshop.

Bowls from the eighteenth century are poorly represented in this assemblage but that may be due, in part, to the nature of the bowls from this period. The walls of pipe bowls from the eighteenth century were much thinner than had previously been the case, which meant that they were more fragile. As a result they often break into tiny fragments, which are difficult to recover, with the result that they are often under represented in the archaeological record. Only four small bowl fragments that may date to the eighteenth century were recovered during the excavations in Tenter Street.

A single plain bowl fragment of c1810-1850 was recovered from Context 1028 (Figure 8). It is very crudely made and heavily iron stained. The seven remaining bowl fragments are all from mould-decorated bowls dating from the end of the eighteenth or early nineteenth century. Three of these are fluted bowls, all dating from c1780-1810. Flutes were one of the most common forms of decoration on the bowls of the late eighteenth and nineteenth century. Broader flutes, or scallops, which were thicker at the top tapering to a pointed tail, were common at the end of the eighteenth century, whilst narrow, more uniform flutes had become more common by the mid-nineteenth century. Two of the three fluted bowls from Tenter Street were produced in the same mould. The first was recovered from Context 1030 (not illustrated) and the second from Context 1034 (Figure 6). The flutes on this bowl become shorter the closer to the smoker they come. These bowls also have leaf decorated seams. The third fluted bowl fragment, from Context 1030, is very small but would appear to have come from the front seam of the bowl, that is the seam away from the smoker.

The excavations at Tenter Street produced two very finely moulded pipe bowls, both bearing the makers initials moulded into the sides of the bowl. The first, from Context 1122, dates from c1790-1830 (Figure 5). The decorative motif on this bowl comprises a wreath around the letter C on the smokers left and the letter F on the smokers right. Both seams are decorated with simple leaves. An interesting feature of this particular bowl is that the mould from which it has been made has clearly been repaired at some stage. During the manufacturing process a knife was pushed across the top of the pipe, whilst it was still in the mould, in a slot specially designed for this purpose. This gave the pipe its clean-cut rim, but the continual action of the knife on the slot itself eventually caused the mould to become slightly dished at this point. This wear was repaired by inserting a new piece of metal into the mould, but often this new insert left a tell-tale line around the top of any pipes that were subsequently produced from it. In this particular instance the decorative motif clearly extended to the top of the rim, but a plain piece of metal has been inserted when the mould was repaired. This has resulted in the design being truncated at this point. There are no known makers with the initials CF working in Yorkshire during this period, so this pipe probably represents the product of a previously un-recorded maker.



**Figures 5-9:** Late eighteenth to nineteenth century pipes. The T. Crew stem mark is at twice life size. (Drawn by the author with die detail by D. Higgins)

The second pipe fragment (two joining pieces) with moulded initials was also recovered from Context 1122 and dates from c1780-1820 (Figure 7). This bowl fragment has a very finely executed floral design, presumably repeated on the other side of the bowl. Around the rim is a row of small pellets. Either side of the main, central flower, are the initials P R. Again, there are no known makers with these initials working in Yorkshire at the end of the eighteenth century, so this pipe represents the product of a second un-recorded maker.

The final mould-decorated bowl fragment from the excavation came from Context 1030 and dates from c1780-1850. It is a very small fragment with a poorly impressed motif but appears to have either a ring of stars or a tower, suggesting that it may originally have been decorated with Masonic motifs (not illustrated).

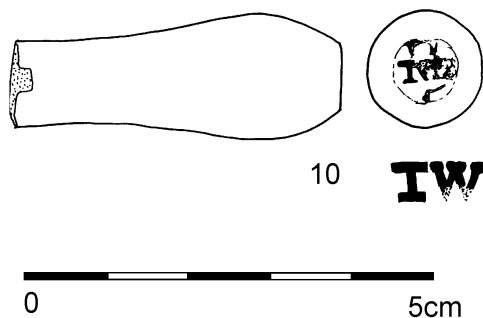
### **The Stems**

A total of 84 stems were recovered from the excavations in Tenter Street. These stems range in date from the mid seventeenth through to the nineteenth century and all except two are plain. Plain stems are difficult to date accurately. The use of stem bore dating techniques is fraught with difficulty and based on the assumption that all pipe makers from any given period used the same diameter wire in the pipe making process. These methods also require samples of several hundred fragments in order to produce a reliable date. The dates for the plain stems provided in the site archive are therefore given simply as broad date ranges within which the fragments are likely to have been produced. Stem dates should be used with caution since they are much more general and less reliable than the dates determined from bowl fragments.

Context 1097 produced a stem with a roll-stamped mark dating from c1720-1740 reading T CREW (Figure 9). A Thomas Crew is recorded working as a pipe maker in Sheffield c1721-1733 (White 2004, 168). It would appear that Thomas Crew might have originated in Nottingham as a pipemaker of that name baptised a son, Thomas, there in 1720 (P Hammond, *pers com*). By February of the following year, 1721, Crew was recorded in Sheffield. This is a previously unrecorded mark and has been added to the National Clay Tobacco Pipe Stamp Catalogue as Die No. 2014.

### **The Hair Curler**

Context 1071 yielded half a hair curler made from white pipe clay (Figure 10). This is nicely made and probably of a late type dating from c1750-1800. It has a stamped mark on the surviving end. This mark is very deeply impressed but



**Figure 3:** *Stamped hair curler (Drawn by the author).*

appears to read T (or I) W. The manufacture of hair curlers was an important side line of some pipemakers and they were in common use from the mid-seventeenth through to the beginning of the nineteenth century (le Cheminant 1982). Of the known marked hair curlers recorded from sites throughout England and Ireland none have yet been recorded with the initials T(or I)W. It is interesting to note, however, that pipes marked W and TW of a similar date, have been recorded from this site

(Figures 3 and 4). As the initials TW have not been recorded on hair curlers from elsewhere in England, it is tempting to suggest that this piece was locally produced, perhaps by Thomas Wild of Rotherham.

## Conclusions

The excavations in Tenter Street produced a relatively small, but interesting group of pipes. Although quite fragmentary in nature the pipes do add to our growing knowledge of the clay pipe industry in Sheffield during the late eighteenth and early nineteenth centuries and provides hints of the pipe industry from earlier periods. The products of at least two un-recorded makers are included in the assemblage together with a previously unrecorded roll-stamped mark produced by a maker who bought with him a distinctive style from his native Nottingham. The group also yielded part of a hair curler with a previously unrecorded maker's mark that may be the product of the Wild family of Rotherham.

## Acknowledgement

I am grateful to Dr David Higgins for proof reading the text and for his comments on it and for providing the detailed die drawings shown in Figures 3, 4, 9 and 10, from the National Clay Tobacco Pipe Stamp Catalogue (NCTPSC) that he is compiling.

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Preliminary Study' in P. Davey (ed.) *The Archaeology of the Clay Tobacco Pipe*, **VII**, British Archaeological Reports (British Series, 100), Oxford, 345-354.

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## Illustrations

- 1 Heel bowl dating from c1660-1680; not burnished; no internal bowl cross; rim internally trimmed and bottered; milled on all the surviving rim; stem bore 7/64". (Context 1030; Bowl A).
- 2 Heel fragment only dating from c1690-1730; average burnish; stem bore 6/64". (Context 1030; Bowl B).
- 3 Bowl fragment dating from c1690-1720; average burnish; no internal bowl cross; rim cut and wiped but not milled. Stamped with the incuse letter W on the bowl facing the smoker. Probably a product of the Wild family of Rotherham. NCTPSC Die No. 2054. (Context 1058; Bowl A).
- 4 Bowl fragment dating from c1690-1720; average burnish; no internal bowl cross; rim cut and wiped but not milled. Stamped with the incuse letters TW on the bowl facing the smoker. An almost identical bowl can be found in Rotherham Museum collection (Acc No. RAS/1995.70). Probably a product of one of the Thomas Wild's of Rotherham. NCTPSC Die No. 2055. (Context 1050; Bowl A).
- 5 Spur bowl dating from c1780-1810; not burnished; no internal bowl cross; rim cut but not milled; heel not trimmed; stem bore 4/64". Decorated with rather crude flutes on both sides of the bowl, falling, or getting shorter, as they come towards the smoker. Seams have simple leaf decoration. It is possible that there are traces of three relief-moulded stars above the flutes to the side of the seam facing the smoker. From the same mould as Bowl A, from Context 1030, Bag No. 61. (Context 1034).
- 6 Mould decorated bowl dating from c1790-1830; not burnished; no internal bowl cross; rim cut but not milled; stem bore 5/64". Decorative motif comprises sprigs of foliage encircling the relief moulded letter C on the smokers left and F on the smokers right. Presumably these initials, reading CF, belong to the pipe maker responsible for this particular pipe.

A mould line around the rim suggests mould had been repaired and this cuts through part of the moulded decoration. (Context 1122; Bowl A).

- 7 Two joining fragments of a mould decorated bowl dating from c1780-1820; not burnished; rim cut but not milled. Decorative motif comprises a finely executed floral motif with the relief moulded lettering PR, presumably the initials of the pipe maker responsible for this particular pipe. (Context 1122; Bowl B).
- 8 Plain bowl dating from c1810-1850; not burnished; no internal bowl cross; rim cut but not milled; stem bore 5/64". Heavily iron stained. (Context 1028).
- 9 Twice life size detail of a roll-stamped mark on a stem fragment dating from c1720-1740; average burnish; stem bore 5/64". Relief lettering reading T CREW almost certainly Thomas Crew of Sheffield. NCTPSC Die No. 2014. (Context 1097).
- 10 Half a hair curler dating from c1750-1800. The end of the curler has a very poorly impressed mark that appears to read T (or possibly I) W. (Context 1017).



## **London Clay Pipe Studies: Clay Tobacco Pipe Research**

*by Kieron Heard*

### **The Clay Tobacco Pipe Industry in the Parishes of St Margaret and St John the Evangelist, Westminster**

The pipe makers of Westminster were at the forefront of the industry in the early seventeenth century and the city became one of the principal centres of production in the London region. This report draws on a wide range of published and documentary sources to present a comprehensive account of the clay pipe industry in two parishes at the heart of the town. At least ten pipe-making workshops of the eighteenth- and nineteenth-centuries are located and described, together with biographies of the master pipe makers who occupied them. An alphabetical list of pipe makers contains 133 names (many of which have not been published previously), and numerous illustrations and photographs of Westminster pipes accompany the text.

## **The Tappin Family: Pipe Makers of Puddle Dock Hill, Blackfriars, in the City of London**

This report is an account of a previously little known family of eighteenth-century pipe makers, set against the historical and socio-economic background of the parish in which they lived and worked.

Both reports can be seen at: <http://www.kieron.heard.ukonline.co.uk/pipes/abstracts.htm>



## **A Possible Seventeenth Century Pipe Kiln Site from Buckley, Clwyd**

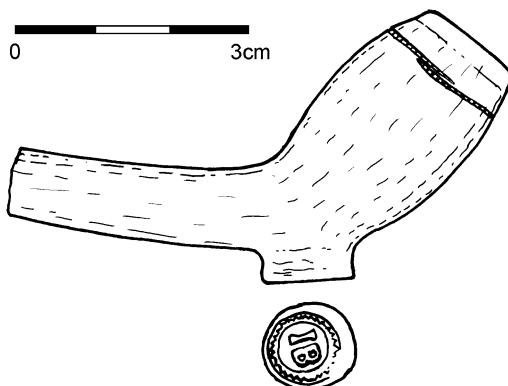
*by David Higgins*

In 1992 the late Jim Bentley collected a group of 29 pipe fragments and a sherd of pottery from an old clay pit at Buckley brickworks (the approximate location of the findspot is SJ 278 656). The finds came from the north side of the clay pit, on the opposite side to the site of the former Brookhill Pottery. These fragments, together with a covering letter and sketch plan of the findspot, were deposited with the National Clay Tobacco Pipe Archive, which is currently held at the University of Liverpool (LIVNP 2006.08.1-32). A recent re-assessment of the finds has now shown that these fragments may well provide the key to locating the workshop of an as yet unidentified late seventeenth century Buckley pipemaker.

The most substantial pipe fragment recovered is a complete pipe bowl of c1670-1700 stamped IB, which was found tumbled down the edge of the clay pit itself (Figure 1). This piece is interesting because the stem is clearly warped and the rim is slightly deformed. The pipe does not appear to have been smoked and it is made of a slightly off-white coarse local fabric with a poorly burnished surface, a fully milled rim and a stem bore of 7/64". The IB mark has a distinctive border with a serrated outer edge, an example of which has previously been found on the same bowl form at the Brookhill site itself (Higgins 1983, Fig 25; National Catalogue Die Number 243). Another example of this mark has been recorded at Chester (Rutter & Davey 1980, 107, Fig 25). Bowl forms with tailed heels of c1680-1730 and bearing a similar IB mark are also known from the Brookhill site (Higgins 1983, Figs 28a and 28b) and it seems almost certain that these marks relate to an as yet unidentified



maker who worked in the Buckley area. The 1992 find appears to be a waster and so the kiln itself may well have been in the area of the old clay pit.



**Figure 1:** Pipe bowl of c1670-1700 made of a coarse local fabric and with a fully milled rim. This piece is apparently a waster since it has a warped stem and slightly deformed rim. The milled band is set low on the bowl and is unusually narrow. There is also quite a distinct line around the top of the bowl, probably caused by the bottering tool. The surface has a very poor burnish on it and the stem bore is  $7/64$ ". Probably made by an as yet unidentified maker on this site. LIVNP 2006.08.32 (Drawing by the author).

This suggestion is supported by the other fragments that were recovered at the same time as the pipe bowl (3 bowl fragments, 22 stems, 3 mouthpieces and a sherd of pottery). These pieces were found scattered where scrubby bushes had been cleared at the edge of the pit and Jim Bently noted that occasional fragments of possible kiln structure were also present. The majority of the pipe fragments are made of local fabrics and date from the late seventeenth or early eighteenth century, which makes them contemporary with the complete bowl that had probably tumbled from the same source. Like the bowl, several of the pieces are poorly burnished and one of them is encrusted with fired clay, almost certainly from its having been used as reinforcement in the muffle of a pipe kiln (LIVNP 2006.08.25). There was an old cinder pile in the bushes, noted at the time of the find, which could have been waste from the kiln. The sherd of pottery is part of a 'manganese streaked' tankard, which dates from around 1700.

In his notes that accompanied the find, Jim Bentley records that the fragments were collected "in the immediate vicinity of what was once Haye's (*sic*) tobacco pipe works at Brookhill". The Heys or Hayes family were making

pipes at Buckley from the late seventeenth century right through to the first half of the nineteenth century (for examples, see Higgins 1995) and many pipes marked TH or THO/MAS/HEYS have been found in the Brookhill area (Higgins 1983, Figs 1-22). The first Thomas Heys (born 1676, died 1720) would have presumably been making pipes in his own name from around the middle of the 1690s onwards. Given that the IB pipe dates from c1670-1700, it is possible that Hayes worked on the same site, having taken over from the IB maker when he died or retired.

Although this is just a small group of surface finds, it has provided important evidence for the date and location of a late seventeenth pipe kiln that was operated by an as yet unidentified Buckley maker. It may also indicate that this maker established the works that was subsequently run by Thomas Heys, one of the best known of the Buckley pipemakers.

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## Clay Tobacco Pipe Makers' Marks from London

*by Jacqui Pearce*

A new website has just been launched as part of a major project being undertaken by the Museum of London Archaeology Service to create a physical and digital database of clay pipe makers' marks from London excavations, including both pipes made in the capital and imported from further afield. The first stage of this project focuses on stamped makers' marks dating to between c 1580 and 1710, and can be visited on <http://www.museumoflondon.org.uk/ClayPipes/> All comments and thoughts welcome – please use the contact address given on the home page.

## **Ivor Southorn, 1925-2005**

*by David Higgins*

Ivor Southorn of Broseley passed away on 30th December 2005, aged 80. Ivor was one of six sons born to Henry Starr Southorn, the great-grandson of William Southorn, who founded the famous family pipemaking business of that name in 1823. Ivor was born in 1925 at the King's Head in Broseley Wood, which his father also ran. At 17 he joined the RAF and served in Ghana and, after the war, he set up a milk round and then a grocer's shop in the High Street, Broseley, half of which later became a boutique. He also became landlord of the family pub and, later, landlord of the Cumberland Arms Hotel from 1977-2004. But it is for his connection with the family pipemaking business that he will be remembered by members of this Society. Ivor helped with the family business when young and, after his father's death in 1957, he ran the pipeworks for a few years with his brother Clive, who died in 2003. They closed the business in about 1960 after 177 years of trading by five generations of the family. The buildings and tools of the trade were, however, retained and these have now been preserved and displayed by the Ironbridge Gorge Museum as Pipeworks Museum in King Street, Broseley.

The Society has twice held its annual conference in the Ironbridge area (1995 and 2002), with several of the delegates particularly choosing to stay at the Cumberland Arms because of its pipemaking connections. The Society also visited the Cumberland Arms for refreshments during its tours of pipemaking sites in Broseley. Not only were pipes and trade adverts for Southorn pipes displayed in the pub, but there was also a specially woven carpet depicting the Iron Bridge, a Coalport vase and crossed churchwarden pipes, which were a speciality of the Broseley pipemakers. Many members had personal contact with Ivor and a letter of condolence has been sent to his family on behalf of the Society. Ivor was not only the last surviving member of his family to run the pipemaking business commercially but one of the last surviving pipemakers anywhere in the country. It is hoped that future generations will continue to know Ivor through our work as pipe researches and through visiting the pipeworks museum, which provides a lasting celebration of his family's history.

.....

### **Can anyone help?**

**Denis Gallagher writes.....**

The following information is from the site [www.british-history.ac.uk](http://www.british-history.ac.uk); House of Commons Journal, 25 March 1697: -

### **Duty on Tobacco-pipes.**

A Petition of *Robert Gadney*, of *Oxford*, Tobacco-pipemaker, in behalf of himself, and divers others of the same Trade, was presented to the House, and read; setting forth, That, there being a Duty laid upon Tobacco-pipes, to be paid by the Maker, at the Opening of the Furnace, the Petitioners cannot burn Pipes so clearly, but that there will be some yellow Pipes, which ought to be burnt over again; but then the Maker must pay a Double Duty for such Pipes; which they conceive to be a great Hardship and Discouragement to the Maker; who, for that Reason, are necessitated to leave off their Trades, or else employ less Workmen: That the Petitioners conceive the said Duty would be much advanced, and more easily collected, if it were laid upon Tobacco-pipe Clay, at the Pits, by the Hundred Weight; which will also greatly ease the Maker of Tobacco-pipes: And praying the Relief and Consideration of the House in the Premises.

Can anyone shed any further light on ‘yellow Pipes, which ought to be burnt over again’? The site has various other references to pipemakers from the Journals of Parliament and various county histories.

*Editors Note: The ‘yellow pipes’ sound like underfired pipes, or pipes that have become discoloured by fumes and need to be burnt again to clean them. The similar plight of the Rainford pipemakers in 1696 was discussed by Dagnall (1985), which appears to have been a direct result of this same newly imposed duty.*

Dagnall, R., (1985) ‘Starving Pipemakers at Rainford 1696’, *Society for Clay Pipe Research Newsletter*, 5, 18-22.

### **Jackie Wing writes.....**

*The following article was prepared while researching my family tree and I would love to hear from anyone who has any additional information on the family or any of the named apprentices.*

#### **TOBACCO PIPE MAKERS: Blyth of Hull and Their Apprentices**

My pipe makers came from Hull, and possibly Liverpool before 1800 although I am still searching for evidence here. It has been quite a long journey for me discovering the following about my ancestors, and information has been very difficult to piece together, so please excuse any discrepancies.

My great, great, great, great grandfather was EDWARD BLYTH, a pipe maker in Hull. He was born c1774 or before in Liverpool. By 1806, Edward was working in association with WRIGHT in Hull (Blyth & Wright - no markings). Pipes have also been found with initials EB (Elizabeth Blyth, either Edward's daughter or wife - 1826 Whites Directory). There is no evidence of Edward having served his apprenticeship in Hull or of him in the Burgess Registers but it is known that he operated between at least 1823 and 1826 from Chariot Street in Hull. He was a freeman of the City of Hull as he took apprentices. In 1798 he took JOHN DAVISON as an apprentice; in 1820 GEORGE ANDREW. He apprenticed a Mr THORPE in 1817 (Thomas Thorpe, master pipe maker is found in Hull in 1851). In 1818 he apprenticed his son WILLIAM BLYTH, my great, great, great grandfather, born around 1795.

Edward's other son EDWARD DENNYSON BLYTH was born at Louth in Lincolnshire in 1807 was also apprenticed to his father Edward, but rolls show that he did not complete his apprenticeship and he became a freeman of the City of Hull through the patrimony of his father and he became a Burgess on 22<sup>nd</sup> May 1820. He set up business in Collier Street, Hull (1835 poll book / 1841 census) and later moved to Spring Street, Hull with his wife, Margaret. He died in 1865 leaving no children.

Older brother William Blyth was entered in the Burgess Register on 1<sup>st</sup> February 1825 when he became freeman of Hull. However, archaeological evidence suggests that between 1818 and 1822 he worked in Nottingham. Other evidence states that William in fact began his apprenticeship in 1811. Frances's (William's wife) grandmother was a descendent of RICHARD LANE, well documented as a pipe maker in Bedford. I have found Lanes in Bedford, still making pipes in the 1851 census.

William and Frances, after their marriage travelled back to Yorkshire but did not settle in Hull. Instead, they set up business in Well Street in Beverley, nearby where they raised their family of future pipe makers. In 1825 he took THOMAS CRAGHILL as an apprentice and in 1841 he took, ROBERT SUDDABY. However, in 1848, mysteriously, William committed suicide. Below is the extract from the Beverley Advertiser:

***Hull Advertiser, April 7, 1848***  
***BEVERLEY***  
***DETERMINED SUICIDE***

*On Tuesday last, a man named Blyth, a pipe maker, in Beverley, was missing, and his hat having been found on the bank of the River Hull, drags were procured and search made for the body, which was found between Grovehill and Hull Bridge. So*

*determined had he been to affect his purpose, that he had tied about 3 stones in weight of half-bricks, stones, &c, in a pocket handkerchief and then tied it to his neckerchief. He attempted suicide about three months ago by taking mercury, but was unsuccessful. He has been low-spirited for a considerable time.*

Questions remain- I wonder why William became a freeman after his younger brother Edward and was made to complete his apprenticeship after his brother became a Burgess by patrimony. Was Edward the favoured son? Were there two marriages for Edward? Was William an idler, drunkard or did he have big ideas? Was there acrimony in the family and did William decide to get as far away as he could? Why did he commit suicide?

After his death, his widow Frances returned to Hull with their children and continued making clay tobacco pipes in Sculcoates. In 1871 she called herself a retired tradesman. It was William's son who continued the business - EDWARD JOHN BLYTH, born Beverley 1836. He operated in Collier Street, Drain Side, St Paul's, and in 1901 was still making clay pipes in Cannon Passage, Cannon Street, Sculcoates.

Write to: Jackie Wing c/o PO Box 348, Exeter EX4 2YQ, Devon OR  
E-mail: [jackiewing2000@yahoo.co.uk](mailto:jackiewing2000@yahoo.co.uk)

• • • • •

## An Interesting Commemorative Plaque



This interesting commemorative plaque was spotted on a public seat on the sea front at Whitehaven, Cumbria by Joy Hindmarch of Shrewsbury, Shropshire. The plaque reads 'Whitehaven Potteries / Pipe Makers 1690-1850s' and depicts a crate full of pipes. Although the plaque is clearly modern it is nice to see that the once thriving local pipemaking industry is being remembered and celebrated.

## ***CONTRIBUTIONS TO THE NEWSLETTER***

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

- on a CD or 3.5" IBM compatible disk—preferably in Word,
- as handwritten text, which must be clearly written—please print names,
- with Harvard referencing , i.e., no footnotes
- as emails, but please ensure that object drawings/photographs have a scale in the image to ensure they are sized correctly for publication. If your drawings/photographs don't have a scale with them, please send originals or hard copies as well by post.

### **Illustrations and tables**

- illustrations must be in ink, not pencil, or provided as digital scans of at least 600dpi (with a scale included).
- can be either portrait or landscape to fit within a frame size of 11 x 18cm 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 .TIF or .JPG images. Make sure that the files are at least 600dpi resolution so as to allow sharp reproduction.

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 pipemakers (Please enclose an SAE if you are posting your request):

Ron Dagnall, 14 Old Lane, Rainford, St Helens, Lancs, WA11 8JE. Email: [rondag@blueyonder.co.uk](mailto:rondag@blueyonder.co.uk) (pipes and pipemakers in the north of England).

Peter Hammond, 17 Lady Bay Road, West Bridgford, Nottingham, NG2 5BJ. Email: [claypipepeter@aol.com](mailto:claypipepeter@aol.com) (specialises in nineteenth century pipes and pipemakers).

Susie White, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH. Email: [susie@3clarendon.freemove.co.uk](mailto:susie@3clarendon.freemove.co.uk) (pipes and pipemakers from Yorkshire and enquires relating to the National Clay Tobacco Pipe Archive (NCTPA)).

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