

NEWSLETTER

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SOCIETY FOR CLAY PIPE RESEARCH

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Cover image: MOUNTS BAY / KILN PIPE drawn by David Higgins. See Reg Jackson's paper, page 24.

Editorial

by Susie White

I was trying to work out why it seemed to take so much longer to get this latest issue of the newsletter ready for the printers. I hadn't started any later than planned and for once the computer was behaving itself. It was only as I was pulling together the list of contents for the back cover that I realised what it was - we have got more short notes and papers in this issue than we've had for a very long time. Trying to get them all to fit with the minimum wastage of space is what takes the time - a bit like a game of tetras! But we've got there, so thank you to all our contributors, it certainly makes for a very interesting issue.

A number of the articles presented in this issue are summaries of the papers that were given at our Warwick conference in September. We had a great time and for once the weather behaved itself and we managed to have our walking tour, not only in the dry, but in glorious sunshine! The conference always makes for an excellent weekend that combines socialising with studying pipes from that particular region so, if you were not able to join us this year, why not make a date in your diary for next!

We also held our AGM at Warwick, details of which can be found on page 5. At the meeting we were able to report on the growing reach of the Society through our Facebook site as well as enhancements to the Website with more resources being posted, including a full index of the Newsletters.

Three pieces of additional news that you should know about. First is the very successful launch, earlier this year, of volume 3 of our occasional research monograph. We still have copies waiting to be purchased - so if you haven't got your copy yet, please get in touch. Details of how you can purchase a copy are on page 56 of this issue, or on the publications page of our website (<http://scpr.co/Publications.html>).

Second, is to let you know that our Facebook page continues to go from strength to strength with over 370 followers - we are hoping to persuade a few of them to join the society in full so that they can benefit from the newsletter and journal.

And last, but not least, hot on the heels of the success of the Warwick conference I am pleased to announce that we already have a destination and date booked for the 2105 conference. Having created a distribution map of where our previous conferences had been it was clear there was a bit of a black-hole in the far north of the country. So we have settled on Carlisle as our venue for 2015. The dates are Saturday 19th and Sunday 20th September - so make sure to mark those dates firmly in your diary.

That just leaves space for me to say I hope you all had a very Merry Christmas and a Happy New Year - hope to see you at the Carlisle conference later in the year.

SCPR Conference in Warwick 20th September 2014

by Susie White

The SCPR conference for 2014 took us to Warwick to the rather splendid, and very welcoming, Warwick Arms Hotel. The conference was well attended with delegates coming from far and wide.

This year the conference papers were grouped into broad themes, with the morning sessions being devoted to looking at pipes and pipemakers from the Warwickshire area. The first paper of the day was from guest speaker Bryn Gethin, a field archaeologist from Warwickshire Museum. Bryn gave us a brief history of Warwick from its foundation in 914 right through to the excavation of a site in Market Street that produced nineteenth-century pipe kiln waste – the only pipe kiln debris found in Warwick in the past 20 years! In addition to his paper, a summary of which is included in this issue of the newsletter (see page 31), Bryn brought in some pipes from excavations in Warwick and Coventry for delegates to look at during the breaks (Fig 1.).

Bryn's paper lead very neatly on to the second presentation of the day, from Nigel Melton. This paper was the first of two given by Nigel, and was an overview of pipemaking in Warwick (see page 7). Nigel talked us through the small number of pipemakers who were operating in Warwick in the seventeenth and eighteenth centuries. One of the interesting points that was picked up on by one of the delegates was the fact that a gunsmith, Mr Paris, had been recorded as living above the eighteenth-century pipemaker Arthur Smith in Castle Street. There is documentation to show that the Chester gunsmiths were responsible for making pipe moulds and so Paris could have been responsible for making moulds for Smith in Warwick.

Just before coffee break Peter Hammond gave a presentation on the Reynolds family of pipemakers from Birmingham (see page 8). This paper was up to Peter's usual standard and was packed with lots of names, dates and family connections. At one point he did have to back-track a little, just so the delegates weren't lost – too many John Georges – but the paper included lots of fascinating information including details about the pipe makers strike of 1872 that was reported on in the Birmingham Daily Post.

Nigel's second paper of the day was on John and Jane Matts, Quaker pipemakers from Stoneydelph in north Warwickshire (page 13). Thanks to the wills and inventories left by John and Jane Matts there is a lot of information about the value of the tools that they were using and what percentage of the total estate the value those tools

represented. Nigel also went on to look at a particular style of mark which included a date. These dates ranged from 1687 to 1718 and were being used by John Matts, Michael Brown and members of the Legg family in Shropshire. Nigel went on to explain that he believes these dates have special significance to Quakers.



Figure 1: Delegates viewing the displays (photograph by Susie White).

The final paper of this first session was from David Higgins who presented a paper on clay pipes from excavations in Birmingham. There is very little documentary evidence for pipe makers in Birmingham in the seventeenth century, but a lot of archaeological evidence. David explained how heel pipes dominated the seventeenth-century forms, which were then gradually replaced by spur forms in the eighteenth century. In order to pin down who was making these pipes we need to look at the marks themselves. In the second half of the seventeenth century marking was common with around 40% of pipes being stamped. Around half of these marks are also found in Broseley indicating a strong connection between the two centres. There may only have been a few pipe makers in Birmingham during the seventeenth century but, by the 1830s, Birmingham was in third place nationally for the number of recorded pipemakers.

David's paper concluded the morning session and we had time then for questions and discussions around all the papers we'd heard so far. A welcome lunch break gave us time for even more pipe talk and another chance to view the displays. It also gave delegates and opportunity to make a dash to the local museum to view

a small display that had been put on especially for our Conference. The museum has very little in the way of pipe material, but it did have some clay pipes, some production waste, an iron churchwarden and a pipe mould (Fig. 2).



Figure 2: Delegates viewing the special display in the museum (photograph by Susie White).

The first session of the afternoon took us somewhere completely different – Wales. First to speak was Peter Davey who gave a presentation on an excavation at Tai Penamnen. This is a

remote site in Wales that has produced a staggering 2,315 pipe fragments.

Our second Welsh paper was from Rod Dowling on the Pardoe family and what at first sight appears to be the unlikely connection between porcelain painting in Bristol and pipemaking at Nantgarw! Summaries of both the Welsh papers are given in this edition of the newsletter (see pages 14 and 18). Delegates were then much in need of a cup of tea to prepare them for the AGM (for notes from the meeting - see page 5).

With the business part of the day dealt with we moved on to the final session, which comprised more general research papers. The first of these was presented by Peter Taylor and dealt with the duty on tobacco pipes during the seventeenth century. This fascinating paper looked at the way in which tax was levied and the way in which the levels of tax were set and collected. Before 1635 these taxes were based on the value of the pipes, as sworn by the merchant themselves, but after 1635 a tax per gross was fixed. It is hoped that this paper will be published in the next volume of the SCPR monograph.

Our final paper of the day was by Susie White and was a presentation on two recent acquisitions to the National Pipe Archive. The first was the remnants of the Gordon Pollock archive, which had been presented to the Pipe Archive by Gordon's family. The second was a similar collection, but rather than relating to a clay pipe manufacturer, it related to a briar pipe manufacturer and researcher, Jacques Cole. Both collections are invaluable to the Pipe Archive in that not only do they provide important information about the production of two very different types of pipes, but also for the insights they give to the men behind the pipes, thanks to a lot of personal memorabilia.

Following the final questions and concluding remarks, the formal part of the conference came to a close. After a little down time, we all reconvened in the hotel bar and restaurant for a superb meal (Fig. 3).

The following day a small number of the delegates enjoyed a walking tour of Warwick with town guide Graeme Sutherland and, for the first time in a while, the sun shone on us all day! The tour finally ended at the Lord Leycester's Hospital, which included a small museum of the Queens Own Hussars. One of the exhibits was pipe related – a Princess Mary gift tin dating to 1914 that contained cigarettes, tobacco and a briar pipe.



Figure 3: Conference dinner (photograph by Susie White).



Figure 4: *Start of the walking tour (photograph by Graeme Sutherland).*

So, where to next year? Well, having looked at where our conferences have been held over the past 30 years there is a definite gap in the far north of England, so we have decided to go to Carlisle in 2015. The dates for your diary are Saturday 19th and Sunday 20th September 2015.

If you would like to give a paper - it doesn't have to be anything formal (you should aim for something in the region of approximately 20-25 minutes in length) - we would love to

hear from you. Alternatively, if you have a group of pipes, or even just one interesting pipe you'd like to show us, then please bring it along. More details will be posted on the website shortly, so keep an eye on the conferences page.



Notes from the SCPR Annual General Meeting, September 2014

Present: Brian Boyden, Carol Cambers, Richard Carey, Peter Davey, Rod Dowling, Elizabeth Gross, Peter Hammond, David Higgins, Chris Jarrett, Rex Key, Nigel Melton, Stephen Nelson, Bob Nesbitt, John and Thelma Potts, Bev Robertson, Peter Taylor, and Susie White.

The meeting began at 15:25hrs and was chaired by David Higgins.

Peter Hammond, as membership secretary and treasurer reported that our membership now stands at a healthy 134 members from all over the world. If we could nudge that figure up to 150 the committee would be very happy, so everyone is encouraged to spread the good word about pipes!

Finances were a little down on previous years but that was mainly due to paying for the publication of volume 3 of the monograph series. There are still a number of copies available for sale and they are now also now available via Amazon, although it is slightly cheaper to obtain them direct from SCPR. There are plenty of longer papers coming in for publication and volume 4 is planned for release sometime in 2015. Any

volumes after that will be dependent on material being sent in to the editors and on sales being achieved to cover the publication costs.

Three important financial points were raised which will affect all members.

1. SCPR is now being asked by venues to provide public liability insurance for our conferences, a cost that we cannot avoid if we are to continue to have our meetings.
2. There has been an increase in the cost of posting out the newsletter, particularly to our overseas members.
3. There are costs being incurred by SCPR on membership payments that were being made by PayPal.

It was therefore agreed that a slight increase of £1 to the membership fee would be bought in to cover the unavoidable costs of public liability insurance and increased postage costs. In addition, it was agreed that a surcharge of £1 should be added to anyone using PayPal as a payment option, so that the Society does not end up out of pocket for receiving money in this way (especially since subscriptions are kept to a minimum anyway). The annual membership fee will therefore be increased by £1 from 1st January 2015 and a £1 surcharge added for anyone using PayPal.

Susie White as newsletter editor and web manager reported that thanks to help from Paul Jung and Thelma Potts a full index of SCPR newsletters is now available on the website. In addition there are a range of pipe related bibliographic references, including a link to the Medieval Pottery Research Group bibliography, which also includes a lot of articles on or including pipes. These can be found on the resources page of the SCPR website (<http://scpr.co/Research.html>).

Susie also put in a request for members to continue to send in material for inclusion in the newsletter.

Chris Jarrett as publicity officer reported that the Facebook page, which was set up a couple of years ago, continues to go from strength to strength. The page offers an informal forum for the exchange of news and queries relating to pipes and compliments the SCPR newsletter and website. At the time of the conference the page had around 300 followers, but as of December 2014, that figure had already risen to 365!

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

2014 SCPR Conference Paper - Pipemaking in Warwick: A Brief Overview

by Nigel Melton

This paper looked at pipemaking in Warwick from the seventeenth to late nineteenth centuries. Sources used included the lists of pipemakers published by Oswald (1975) and Gault and Alvey (1979), the nineteenth-century makers noted by Taylor and Gault (1979), and research undertaken by the author in the early 1990s (Melton 1993; 1994).

In the seventeenth century, only one maker had been identified in the 1970s publications, a Robert Whinicke who had issued a trade token in 1666. Whinicke remains the earliest known pipemaker in Warwick, but an account of the Great Fire of Warwick in 1694 has provided the names of two more, Thomas Bartholomew and Thomas Lines, working at Joyce Pool and The Butts respectively (Melton 1994).

Information on the eighteenth-century makers is equally sparse, with the 1970s sources listing only two makers, Tim Averde and John Abbott, who took apprentices in 1718 and 1757 respectively. One additional eighteenth-century maker has subsequently been identified: Arthur Smith, for whom there is a settlement certificate in the Warwick County Record Office. This document, which is dated 1715, reveals that Smith was from Shropshire and is addressed to him in Castle Street, Warwick. An account of this document can be found on page 46 of this newsletter.

The situation changed in the nineteenth century with the setting up of the pipe manufactory at Pipe Yard, Warwick, in 1808. The makers working there were detailed by Taylor and Gault (1979) and included: Joseph Robins (July 1808 to early 1814); Samuel Chamberlain I: (March 1814 to March 1828); John Simmons (1828 to November 1853); Samuel Chamberlain II (1822 to 1884); Rix Watson (+1861 to 1892+). The talk concluded with a brief description of John Simmonds' background as a member of the Simmonds family of pipemakers who were working at Two Gates, Wilnecote in northern Warwickshire from the early eighteenth to late nineteenth centuries.

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2014 SCPR Conference Paper - The Reynolds Family of Tobacco Pipemakers

by Peter Hammond

There can be few pipe making families who were as geographically dispersed as the Reynolds family. The four principal members of the family, as far as pipemaking is concerned, were William Reynolds, his son John George Reynolds (senior), and in turn his two sons John George Reynolds (junior) and Thomas Reynolds. With the exception of William, who was based in London all his life, each family member worked at no less than three different locations, and each set up prominent pipemaking businesses of their own. Both John George junior and Thomas marked their products and therefore their pipes can be attributed with certainty to these particular makers. Other members of the family were also engaged in pipemaking but did not become master pipemakers in their own right. These include Henry Thomas Reynolds and Samuel Reynolds (sons of John George senior) and Alfred Reynolds (son of John George junior).

Furthermore, like many families of pipemakers, the Reynolds family became related through marriage to various other families within the same trade. These include James Styles of London, John Frederick Bishop of Gravesend, Leonard Augustus Bishop of Leighton Buzzard, John Chennery of Boston and later Leicester, and the well-known pipemaker William Thomas Blake of London. In addition there are connections with other pipemakers through their working addresses.

A detailed paper on the Reynolds family is in preparation therefore at the conference the author merely provided a summary, focusing on Thomas Reynolds, one of the sons of John George Reynolds senior, who spent most of his adult life as a pipemaker in Birmingham.

Thomas Reynolds had married a Sarah Redrup at Bushey in Hertfordshire in 1847, where his father was working at the time. One of the witnesses was the pipemaker Leonard Bishop who came from London, and who in turn married Thomas's younger sister Jane in 1848. Following his marriage Thomas worked in partnership with Leonard Bishop in Leighton Buzzard, still being listed there at the time of the 1851 census. Various workers lived nearby including 35-year-old Samuel Smith and a 16-year-old errand boy named Jesse Webster – both of whom then went with Thomas Reynolds when he moved to Birmingham during the first half of the 1850s. Leonard Bishop meanwhile remained in Leighton Buzzard where he operated a pipe manufactory behind the 'Eagle' public house for the remainder of his life, in turn being succeeded by his widow Jane.

It was in about 1853 that Thomas went into partnership with his father John George at 31 Lower Windsor Street, Birmingham, being joined for a while by Thomas's older sister Martha and her husband John Chennery who had latterly been running a pipe workshop in Boston, Lincolnshire. The 1861 census lists Thomas as employing five men and two boys, while his father is listed as the 'Superintendent in Tobacco Pipe Workshop.' Among the workers in Lower Windsor Street was Samuel Smith, while Jesse Webster, who had by then married, was described as a 'tobacco pipe burner.'

Searches of online Birmingham newspapers have revealed some interesting news items concerning Thomas Reynolds. In March 1864, for example, 'Reynolds and Son' of the 'Midland Pipe Works' at 31 Lower Windsor Street proudly announced that their workers had not gone out during a recent pipemakers' strike, they having paid them the advance in wages required. On 16th March 1865 they were advertising for a journeymen tobacco pipemaker who could 'pot and burn two kilns', and on 3rd November the same year they announced that the partnership between John George Reynolds and Thomas Reynolds had ceased by mutual consent, the business being continued by Thomas on his own. So it would seem that this was when his father retired from business.

In the meantime John and Martha Chennery had moved to Leicester where they operated a workshop at 7 Sycamore Lane, and it was here, on 15th June 1868, that John George Reynolds senior died while visiting his daughter and son in law. He was aged 74 years.

When Leonard Bishop of Leighton Buzzard made his last will in June 1870 one of the witnesses was his brother in law Thomas Reynolds, still of 31 Lower Windsor Street, Birmingham. However on 23rd August 1871 Thomas left this address and moved to premises at 100 Aston Road, and at the time of the 1881 census he was employing six men and six women. He continued to operate until his retirement in around 1892, thus being described as a 'retired pipemaker' in the 1901 census. He died in October 1909 at the grand age of 85 years – when his occupation was given as a carriage builder!

After Thomas' retirement his premises were taken over by Edward Albert Wood, who continued making pipes well into the twentieth century, and who very thoughtfully donated various moulds and pipe making tools to Birmingham Museum during 1938. Amongst these are moulds that must have been used by Thomas Reynolds. These include one marked by the pipe mould maker James Scott of Nottingham who was operating in the 1880s (Figs. 1 & 2).



Figure 1: Reynolds mould made by J Scott of Nottingham (photograph by the author).

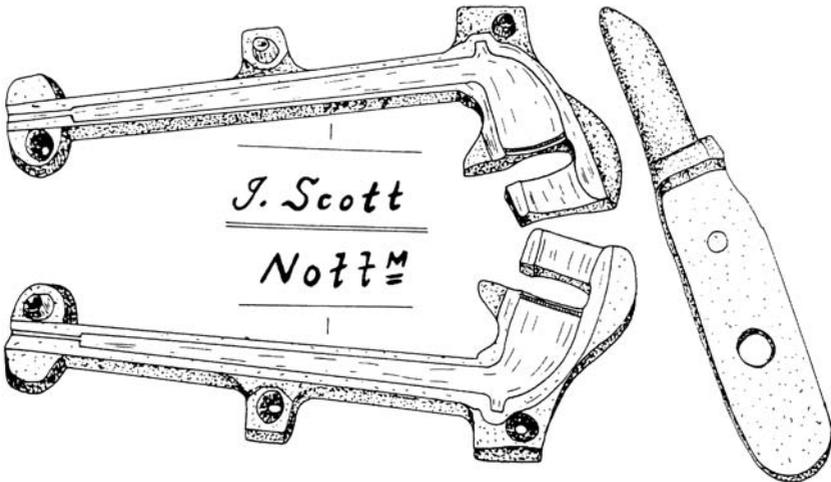


Figure 2: Reynolds mould made by J Scott of Nottingham, showing the internal detail of the mould (drawn by the author).

Thomas Reynolds marked his pipes with oval bowl stamps or stem stamps marked 'REYNOLDS MAKER BIRMINGHAM' or with shield bowl stamps marked 'REYNOLDS BIRM M' (Fig. 3). He also produced pipes with the name 'T.REYNOLDS' and the address 'WINDSER ST' [sic] moulded in incuse lettering along the stems and (Fig. 4), following his move in 1871, produced pipes similarly marked with 'T.REYNOLDS' on one side and 'ASTON ROAD' on the other.

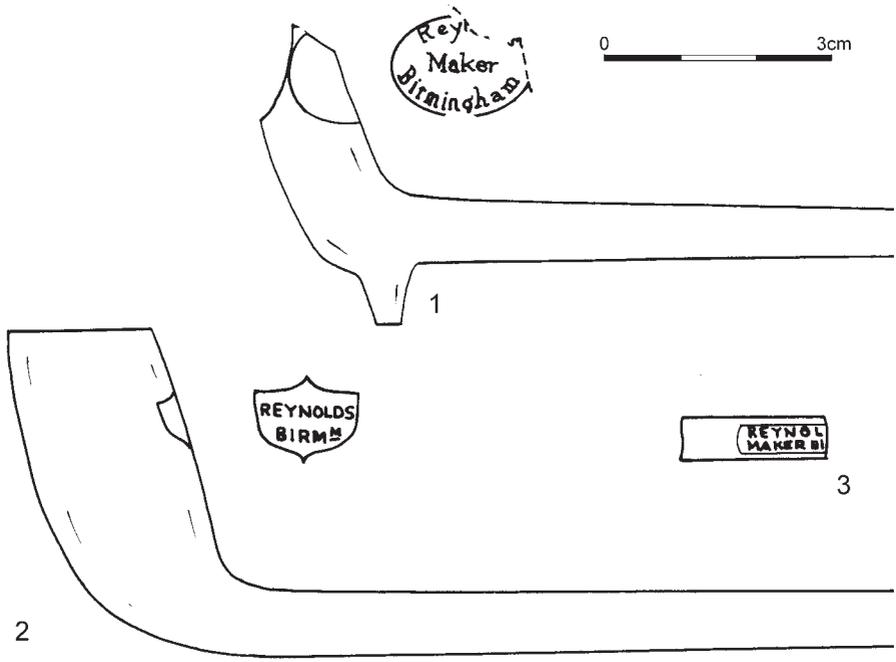


Figure 3: *Marked pipes by Thomas Reynolds of Birmingham, 1853-1890 (drawn by the author).*

The firm clearly enjoyed a wide market as the latter's stems are found all over the Midlands, including several examples found whilst field walking in Nottinghamshire! A selection of his pipes are shown here (Fig. 5) along with pipes made by his brother in law Leonard Bishop of Leighton (Fig. 6). These include a pipe appropriately decorated with an eagle on each side and with the name 'BISHOP LEIGHTON' in relief at the base (Fig. 7), and others marked with the same lettering, but incuse, along their stems.

Pipes were also shown at the conference that were made by Thomas's older brother John George Reynolds (junior) who later worked in City Road in London, and also

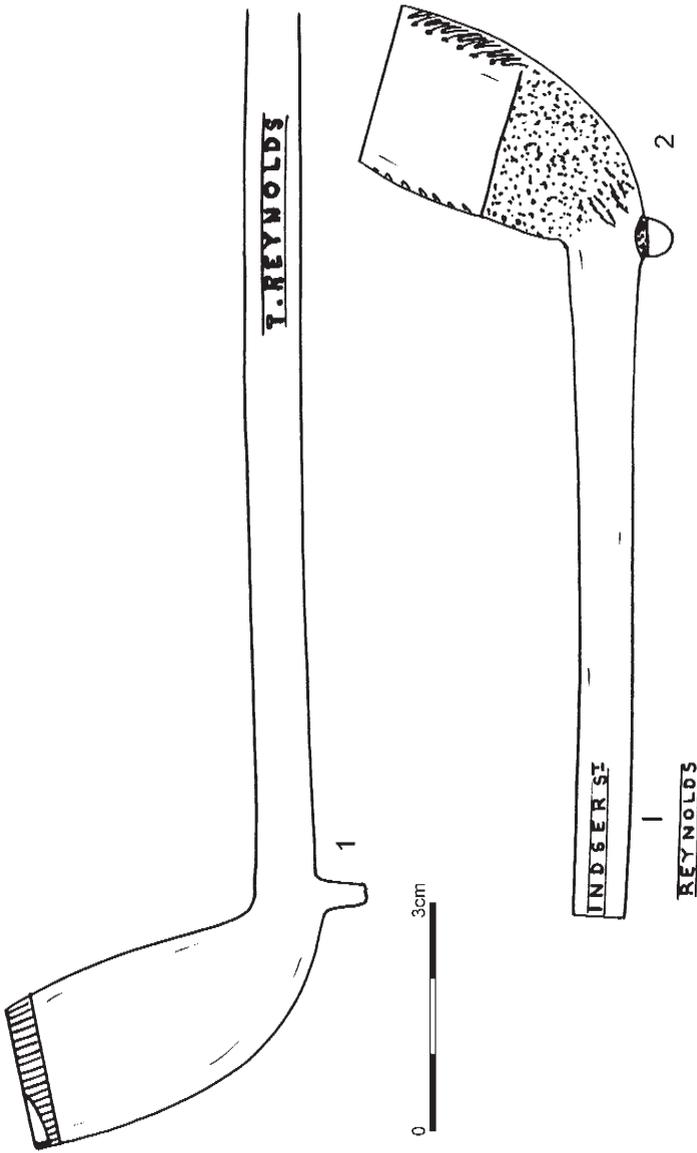


Figure 4: Marked pipes by Thomas Reynolds of 31 Windsor Street, Birmingham, 1853-1871 (drawn by the author).

in turn the latter's son-in-law William Thomas Blake. Reference was made to a wonderful booklet with pattern list that was issued by John George junior for the International Exhibition in 1862. In this, owing to imitations of his pipes being made, he announced that his pipes were being made with an oval trade mark bearing the



Figure 5: A selection of pipes marked REYNOLDS / ASTON ROAD (photograph by the author).



Figure 6: A selection of pipes produced by Leonard Bishop of Leighton (photograph by the author).



Figure 7: Pipe with a spread eagle design marked BISHOP/ LEIGHTON (photograph by the author).

name 'REYNOLDS CITY ROAD LONDON' with a pair of reversed Rs in the centre (Fig. 8). Surviving examples of such pipes are known. An original of this booklet is currently in the ownership of David Woodcock (see his website at www.researchpod.co.uk/stories.html for more details). David has also provided a well-researched summary of this branch of the family on this same website.

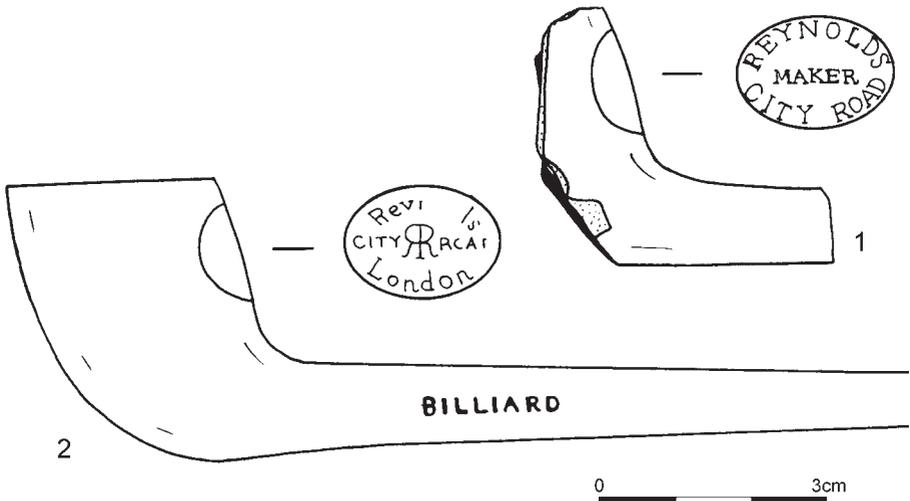


Figure 8: Marked pipes by John George Reynolds (junior) of London, 1860 (drawn by the author).

2014 SCPR Conference Paper - John and Jane Matts of Stoneydelph, Wilnecote, North Warwickshire: Quaker Pipemakers

by Nigel Melton

In 1975 Adrian Oswald noted that Broseley Type 5 pipes marked John Matts occurred in two clusters – in Shropshire and in northern Warwickshire / southern Staffordshire, and suggested that Matts may have been working in the latter area. Atkinson (1975) noted a John Matts at Broseley 1649-1663. In 1985 David Higgins proposed that the maker of the John Matts pipes was a later John who had worked somewhere in north-east Warwickshire. In his study of pipemaking at Broseley (Higgins 1987) he went on to suggest the ‘Warwickshire’ John Matts was the youngest son, born in 1663, of John and Cicely Matts of Benthall.

Fifty-one John Matts and 13 Jane Matts pipes, plus a number of IM marked Broseley-type pipes have now been recorded from southern Staffordshire and northern Warwickshire. The wills of John and Jane Matts have been located in the Lichfield Joint Record Office and the former, which is dated 1705, is particularly informative. In it John Matts ‘Tobaccoe pipemaker’ bequeathed houses at Stoneydelph (a hamlet near Wilnecote, village on Watling Street between Tamworth and Atherstone) and Hill Top, Benthall, to his wife Jane – who, on the granting of probate, affirmed her identity under the 1696 Quakers Affirmation Act. At the time, northern Warwickshire had one of the densest populations of Quakers in the country and the Mattses move there could well have been influenced by their faith. John Matts’ possessions included ‘The Materialls and all the implements belonging to the trade with the stock’. Jane Matts’ will is dated 1730, but probate was not granted to her son Thomas until 1749. The inventory of her possessions includes ‘shop tools’.

Marked John Matts pipes include examples dated 1689 and 1689, and form part of the series of dated Broseley Type 5 pipes produced by a number of makers between 1687 and 1718. The talk concluded by examining these dated pipes in light of the knowledge that John and Jane Matts were Quakers. The dated pipes were compared with statutes that marked the easing of the period, of persecution (c1660-1687) of the dissenting faiths, especially Quakers. A close match was demonstrated, providing a possible solution to the mystery of what the dates represent. A report on John and Jane Matts and the possible Quaker connection to the dated Broseley Type five pipes has been submitted for inclusion in a future volume of the Society’s monograph series.

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2014 SPCR Conference Paper - The Clay Tobacco Pipes from Tai Penannen, Dolwyddelan, North Wales

by Peter Davey and Bill Jones

Introduction

The Dolwyddelan Historical Society, involving a total of over 150 volunteers, carried out excavations on the remote late medieval and early modern settlement at Tai Penannen from 2001 to 2012. The site, which is on land owned by the Forestry Commission (now known as Natural Resources Wales), consists of the foundations of a group of stone buildings placed either side of the road within the valley leading south from Dolwyddelan into Snowdonia. The earliest single-celled building appears to be of early fifteenth-century date. A series of additional buildings were developed over succeeding centuries, reaching their maximum extent soon after 1800. The site was abandoned in the early twentieth century. The finds assemblage is impressive and includes some valuable and exotic pieces of metalwork as well as over 36,000 sherds of pottery.

The pipes

The excavations at Tai Penannen produced a total of 2,315 fragments of clay tobacco pipe including 1,462 stems, 181 bowls, 178 bowl/stem junctions, 40 mouthpieces and 454 indeterminate fragments, mostly parts of bowls. The pipes were recovered from 98 contexts in 16 of the excavated areas. There is a virtually continuous series from around 1600 up to 1920. The pipe evidence was analysed from three main

perspectives: as an aid to dating deposits and structures, as a means of assessing the rubbish disposal patterns over the whole site and as a way of reconstructing possible trading patterns.

Pipes as dating evidence

Each of the 673 identifiable bowl and decorated fragments was assigned a date range within which it is thought to have been produced. This information has been plotted in two different ways.

First, the starting and finishing dates in the likely production range for each pipe were plotted. Then, the decades of production range for each pipe were shown cumulatively. Taking these two approaches together there appear to have been four peak periods in pipe use on the site: 1630-1640, 1660-1680, 1690-1730 and 1840 to 1880. Similar, though less precise, results were obtained using stem-bore measurements.

Next, the dating evidence for each of the 16 excavated areas was considered. This suggested that many of the deposits excavated had been mixed over time as the 'earliest' deposits from the point of view of site stratigraphy usually contained pipes of all periods. An additional reason for this apparent anomaly is that the deepest deposits that produced most pipes were situated on sloping ground and were excavated as horizontal spits.

Rubbish disposal

When the pipes finds are plotted geographical and chronologically over the whole site it is immediately clear that their distribution is very uneven. Finds are rare within the buildings themselves and are not common in the yards around and between them. More than half the pipe fragments were found in an open area to the north and east of the buildings. This location is on the edge of marginal land, is down-wind from the settlement and appears to have been the main rubbish disposal site at least since 1600.

Sources of the pipes and suggested trading patterns

The earliest small group of finds appear to be from London, followed by a larger sequence of Chester products dating from as early as 1630 up to 1680. These are followed by a substantial sequence of Broseley-style forms and marks from around 1670 until 1730. In the middle part of the eighteenth century good numbers of Chester pipes with decorated stems arrived at the site. Overall pipe frequency declines towards 1800. In the nineteenth century there are significant numbers of Broseley products by both Smitheman and the Southorns together with pipes from a wider range of sources such as Liverpool, Glasgow and Nantgarw.

In theory, in the seventeenth and eighteenth centuries, the pipes may have travelled to Tai Penamnen overland, by sea to the nearby coast, or partly overland and partly by

sea. The main ports and sea routes from the seventeenth century were Chester (on the Dee), Liverpool (on the Mersey) and Bristol and its hinterland (via the Severn). The main overland route into north-west Wales was by the River Dee through Llangollen, Corwen and Bala, and the upper Conwy valley to Betws-y-Coed and Dolwyddelan (Fig 1). Goods could be transported by sea to Flint, Conwy, Bangor and Caernarfon and then the shorter or longer distances overland to Dolwyddelan. From 1800 these routes were enhanced with an extension of the canal system to Llangollen (1805), the construction of the A5 to Holyhead (completed 1826), the Chester to Holyhead railway (1848), the line from Conwy to Blaenau Ffestiniog (1879) and the new road bridge over the Dee at Queensferry in 1897.

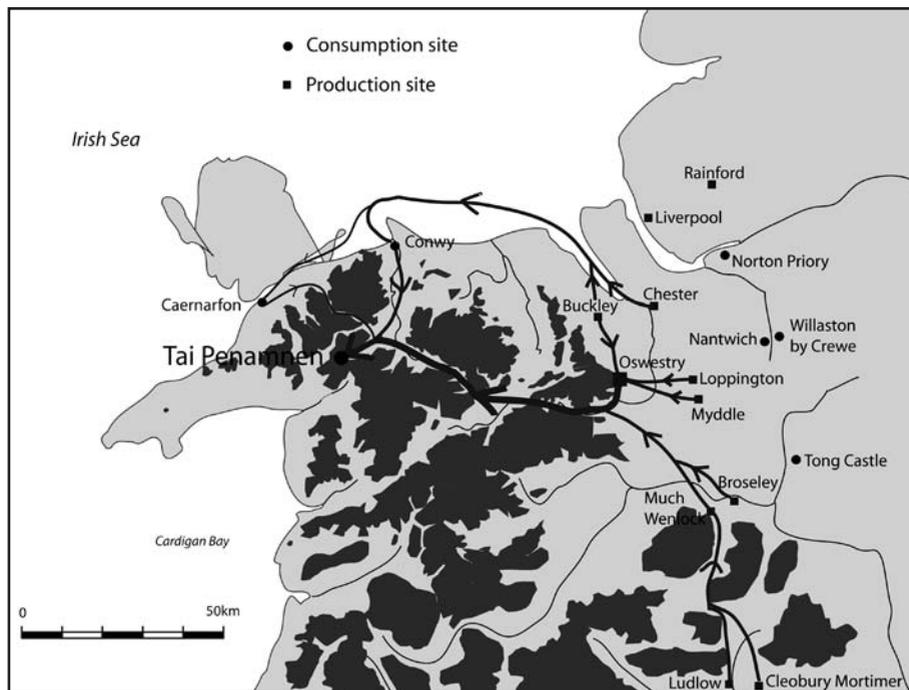


Figure 1: Likely routes by which the majority of the clay pipes travelled to Tai Penamnen.

Whilst any individual pipe may have arrived at Tai Penamnen by almost any combination of routes and mechanisms, including being carried as the personal possession of an individual resident or visitor, the two main sources to be considered that may represent trading patterns are pipes made in Chester or within the Broseley ‘province’.

Whilst the mid-seventeenth century and mid-eighteenth century Chester products may have arrived by sea or overland, by far the largest group of pipe finds from the site are in Broseley styles and these almost certainly arrived overland. From the period 1670 to 1730 there are 89 finds employing Broseley-style forms and marks. These include 30 bearing 10 sets of initials or names. Although one mark may be that of a Broseley maker and there are single finds from Buckley and Cleobury Mortimer, at least 26 of the 30 appear to derive from makers based in north Shropshire, focussed on Oswestry and its market area (*cf.* Higgins 1987). This location provides immediate access to the Dee valley via Chirk and Llangollen.

Seventeenth-century Bristol, Chester and Rainford-style pipes are found in some quantities in Ireland and the Isle of Man are certainly the product of seaborne transport (Davey and Norton 2013, 142-147). The lack of Bristol and Rainford finds from Tai Penamen, or of Broseley styles made in south Wales (Markell 1983, 68) is a strong indicator that these pipes arrived overland and that trade by sea was not a significant element in the economy of the site. The dominance of pipes from the north-west of the 'Broseley province' focussed on Oswestry confirms this.

The wider significance of the pipes from Tai Penamen

This collection of clay pipes is by far the most important to have been recovered from North Wales so far and is one of a very rare group of excavated rural sites to be found anywhere in Britain and Ireland that have produced significant numbers of pipes. It will provide a bench mark for future research both into the wider British tobacco pipe industry and for the study of the socio-economic history of North Wales and the wider region.

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2014 SCPR Conference Paper - A Tale of Two Pardoes

by Rod Dowling

Thomas Pardoe was born in the Derby parish of St Alkmund's on 3 July 1770 (Fig. 1). He was apprenticed at the Derby porcelain factory (presumably as a china painter) in the 1780s and completed his apprenticeship *c*1791. He was briefly at the Worcester porcelain factory, before going to Swansea about 1795. His painting on Swansea porcelain is the earliest that can be attributed to him.



Figure 1: Thomas Pardoe in later life, from a self-portrait in the National Museum of Wales.

In 1809 he moved to Bristol working as an independent china painter (Godden 1991, 482; Twitchett 2002, 90). He took over an existing business run by John Eaves in 'Under the Bank' (now Colston Avenue; Fig. 2). The rate books and the trade directories both show John Eaves at the property for 1807-8 and Pardoe for 1809-11. For 1807-1809 the trade directories describe both as 'China Enamellers'. Later entries describe Pardoe as a 'China Enameller and Gilder, Wholesale and Retail' (Bristol parish rate books; Matthews 1858).

Pardoe then moved to 28 Bath Street and is listed in the trade directories for 1813-16 also as a "China Enameller and Gilder, Wholesale and Retail". The rate books are mainly missing for this period and only list him for 1811. The trade directories also list him as a "Glass stainer, etc." Long Row and Church Street, near the abbey, Bath

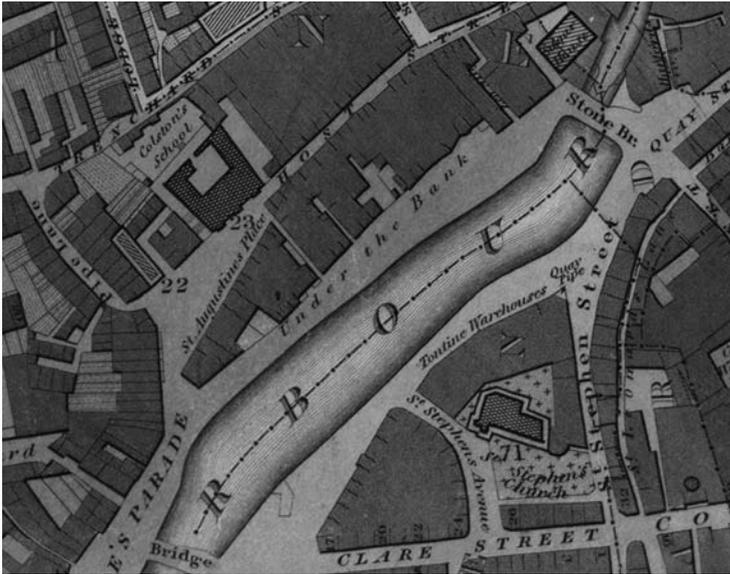


Figure 2: Under the Bank in 1828. This part of the river is now covered over (Ashmead's Map of Bristol, 1828).

for 1820-21; for 1822 only the Long Row address is given. There is no record of him paying rates in Long Row, but there are few surviving rate books for the period. Porcelain decorated by him bears both “Under the Bank” and “28 Bath Street” addresses (in his own hand), but I have never come across any for “Long Row”. The move from the prestigious address in Bath Street to Long Row may suggest that the business was not flourishing. The Church Street, Bath address is a mystery, there is no record of him living there, it may simply been a place where orders could be taken.” (Fig. 3).

Pardoe painted on porcelain blanks supplied by the Coalport (Shropshire) factory of John Rose (Messenger 1995, 129-130). The National Museum of Wales has a jug painted by him on an earthenware blank supplied by Wedgwood of Staffordshire. Enamel painting requires each colour to be painted and fired separately, it is quite likely that the firing was done at the Bristol pottery; this would only have been a short walk from Bath Street or Long Row.

William Billingsley and Samuel Walker had set up a porcelain factory at Nantgarw in South Wales in 1813, but it closed the following year. Billingsley restarted the factory in 1817, but he left in 1819; William Weston Young taking over. Thomas Pardoe went to the factory in 1821 to decorate existing items and died two years later (Nance 1942,

426-435). His move to Nantgarw further suggests that his Bristol decorating business was not doing well.



Figure 3: Bath Street and Long Row in 1828. Pardoe's premises would have been near Bristol Bridge.

William Henry Pardoe was born in 1803 in Swansea (Fig. 4). From c1819-1822 he assisted his father in managing the Nantgarw works. A vase, dated c1826-1835 has a printed mark of 'PARDOE CARDIFF', this is likely to be retailer's mark. In 1829 he was both a pipemaker and grocer in High Street, Cardiff. In 1832 he was insolvent, being described as a dealer in china and earthenware in Cardiff. However, he soon recovered from this, and c1833 he was running a pipe manufactory at Nantgarw. The factory which seems to have been a success also made earthenware. In 1841 the family were still living in Bale Street, Cardiff.

About 1846 he took over a pottery in Avon Street, Bristol, previously run by Henry Yabbicom from c1812 to c1842 (Fig. 5). He remained there until 1866 (Price 2013). There was a fire in 1847 (Price 2013). On 10 June 1847 the Avon Street premises were insured for £200. It had a brown stoneware kiln, small glazing kiln, and a stove for manufacturing clay pipes (Sun Insurance Policies).



Figure 4: William Henry Pardoe, from a daguerreotype (Nance 1942, 416).

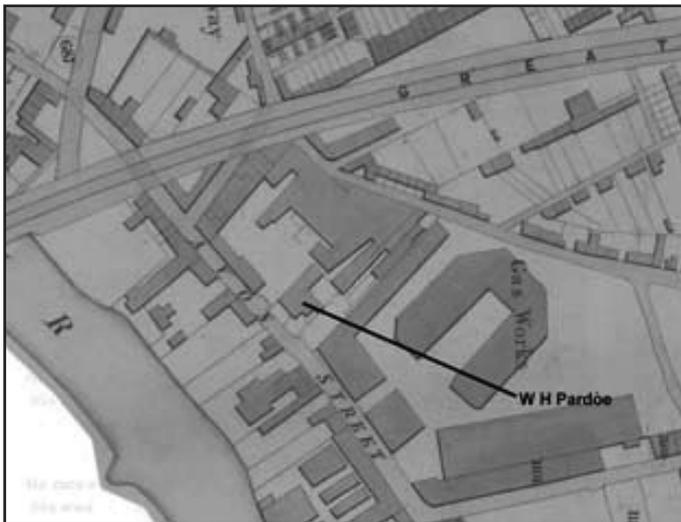


Figure 5: The Bristol factory location, from a tithe map c1840, the river Avon is on the left. The Great Western railway line is also shown.

On 31 March 1849 he advertised in the *Bristol Mercury*:

TOBACCO-PIPES 7 Inch, 7½d.; 16 Inch, 1s.2½d.; 17 Inch, 1s.7½d.; 20 Inch 2s.3½d. per gross, well packed in boxes, at One Shilling each. Orders for exportation speedily executed. WILLIAM HENRY PARDOE, Manufacturer, near the Gas-Works, Bristol. NB. As these Prices will not admit of risk or collecting expenses, Cash must accompany each order, which will ensure invoice in course of post.

He placed a further advertisement, in the same paper, on 11 October 1851:

TO SHIPPERS, GARDENERS, INNKEEPERS, &c. Superior TOBACCO-PIPES, from 7½d. To 7s.6d. Gross. Seakale, Rhubarb, Fruiting, Pine, and every description of GARDEN POTS, from 3d. to 18s. per dozen, with liberal allowance to the trade. These Goods are well made, well burnt, and well worth the attention of parties requiring the same, either for home use or exportation: will be well packed, and delivered free on board, or any part of Bristol to order, by addressing the Proprietor, WM. HENRY PARDOE, next the Gas-Works, St. Philip's; or at Nantgarw, near Cardiff, Glamorganshire.

In the same year he was recorded as living at Nantgarw Bridge (Price 2013). The following advert appeared in Matthews Bristol directory of 1858 (Fig. 6).

In 1866 the Bristol factory closed. William Henry Pardoe died in 1867, but the family continued to run the Nantgarw factory until 1921 (Fig. 7), when it finally closed (Murphy *et al* 1997, 231-246).

The Nantgarw site is now a museum and well worth a visit. It has a restored earthenware kiln; a stoneware kiln in need of restoration; a replica pipe making machine; several pipe moulds (including two originals); and numerous pipe bowls.

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WILLIAM HENRY PARDOE,
 VITRIFIED
STONE WARE POTTER,
 TOBACCO PIPE,
Garden Pot & Red Ware
 MANUFACTURER,
 NANTGARW, near Cardiff, Glamorganshire;
 AND AT
 AVON STREET, ST. PHILIP'S,
BRISTOL.

Figure 6: Advert from Matthews Bristol directory of 1858.



Figure 7: Nantgarw works c1868 (Jewitt 1883).

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The Pipemakers of Penwith, Cornwall

by Reg Jackson

Clay pipe making was being carried out in the far west of Cornwall, in an area known as Penwith, from at least 1723, when Gregory Honychurch was recorded as a pipe maker of Ludgvan parish when he leased a meadow at Tregarten in the same parish. It is possible that he was the Gregory 'Hunnichurch' who had been baptised in the adjoining parish of St Erth on 15 June 1673 and married a Johanna Woolcock in Gulval on 6 November 1696.

The will of Gregory Honychurch, once again described as a pipe maker of Ludgvan, was dated 8 November 1731. He made a number of bequests including his house at Botreva and an annuity of £5 to his wife Joan, £25 each to his daughters, Katherine, Jane, Elizabeth and Margaret, and the remainder of his estate to his son, Gregory. He was buried on 18 February 1732 and in the following month an inventory of his estate was prepared which was valued at: £10 for his stock-in-trade, £5 for his clothes and the money in his purse, £10 for two horses, a cow and young bullocks, £70 for a small estate in Gulval and £80 for an estate in Ludgvan.

The properties mentioned in connection with Gregory Honychurch, namely Tregarten (now Tregarthen) and Botreva still exist and lie close together, about half a mile south-west of the village of Ludgvan. The present house at Botreva dates from the nineteenth century but it was presumably built on, or close to, the site of that owned by Honychurch.

His son, Gregory, appears to have inherited his father's stock-in-trade and carried on the pipe-making business in Ludgvan. In 1738 the Borlase family of Ludgvan paid him £1.3s.6d for pipes and on 19 February 1741 he was noted as a pipe maker, but by then of Penzance, when he was a bondsman to the will of George Richards of Marazion. There was then a break of over thirty years before he again appeared in the records when, on 25 July 1775, described as a tobacco pipe maker of Penzance, he was noted in a lease as a trustee of the Quaker Meeting House at Treave, near Sennen.

Penzance, now the largest town in Penwith, had been established on the coast of Mounts Bay by the end of the 13th century. However, until 1836, when St Mary's church was built in Penzance, it formed part of Madron parish, a village lying almost two miles to the north-west. Consequently, although pipe makers are recorded in the Madron parish registers, that does not necessarily mean they were from the village; most seem to have lived and worked in Penzance.

A Samuel Haydon was recorded as a pipe maker of Penzance on 29 November 1736 and again on 23 November 1745 when he was a bondsman to the wills of Thomas James of Madron and John Ashford of Penzance respectively. He was possibly the Samuel Haydon who had married Catherine Gundry on 2 April 1716 and whose son, Walter, was baptised on 19 February 1722, both events being recorded in the Madron parish registers.

On 8 March 1833 Richard Eddy placed the following advertisement in the West Briton newspaper: 'To pipe makers. Wanted, to conduct the manufacture of pipes, a person who is conversant with every branch of that art, and who can produce a good character for sobriety and honesty. Apply personally (or if by letter, post paid) to Mr Richard Eddy, Pottery, Penzance'.

Richard Eddy was first recorded in Penzance in 1829 on his marriage to the widow, Sally Fudge. However, on the baptism of his children at Madron in 1832 and 1833 he was noted simply as a lime burner, so it is not clear whether he carried on the pipe making business himself or, as implied by his advertisement, employed someone else to run the pipe factory.

On 19 May 1837 the Royal Cornwall Gazette carried an advertisement for the auction of a substantial house at the South Folly in Penzance, together with 'all that large lime kiln and manufactory for pipes, with the offices, large yards, warehouses, stables and premises adjoining the same; the whole of which are now in the occupation of Mr Richard Eddy' and 'the Pottery, which is contiguous to the above'.

A Michael Colliver probably purchased the entire concern from Eddy, as Robson's Directory of about 1840 listed him as a pipe maker, lime burner and potter, at The Folly.

Census entries in 1841 and 1851 described him only as a lime merchant at The Folly, while Pigot's Directory of 1844 listed him as a lime burner at The Quay, suggesting he had stopped both pipe making and potting. However, a William Spencer was recorded as a pipe maker in Penzance when his children were baptised in September 1837 and June 1842 and he was probably working for Colliver at The Folly. By 1844 the pottery at The Folly had been taken over by William Spray, although only three years later he petitioned for bankruptcy. Spray probably did not produce clay pipes as directories only described him as an earthenware manufacturer and the assets listed at the time of his bankruptcy did not include any pipe making equipment, pipe clay or stock-in-trade.

There is no further mention of the pottery until 1862 when Charles Slooman, previously a potter at Fremington in Devon, was listed in Harrison's Directory as an earthenware manufacturer at The Folly. He may have been in partnership with another Fremington potter, Robert Fishley, who was described as 'a pottery-man of 8 South Place (Folly)' in the Penzance Directory of 1864. By 1871 Robert Fishley had returned to Fremington but Charles Slooman was still carrying on the pottery. However, in 1878 he was recorded as a coal dealer in Harrod's Directory and there is no further mention of a pottery operating in Penzance. Again, it does not appear that either Slooman or Fishley were making clay pipes.

It seems likely that clay pipe production had been transferred from The Folly to Jennings Lane which was located just behind the quay. In 1851 Philip Body Randall was described as a pipe manufacturer of Jennings Lane, employing one man, one woman, one boy and one girl. He was the son of Elisha Randall who had a pipe factory in Truro and he had probably been working in Truro the previous year when his son Thomas Frederick was born there. By 1856 he had almost certainly moved back to Truro when his sons Thomas and Philip were baptised there, and there is no further reference to him working in Penzance.

His brother, Elisha Randall, was listed in Slater's Directory of 1852/53 as a tobacco pipe maker of The Quay, Penzance, and he was still there in 1858 when his daughter Annie was born in the town. He had moved to Plymouth in Devon by 1860 where his son Frederick was born and in the 1861 census he was described as a master tobacco pipe maker employing two men, at 30 William Street in Plymouth.

Summary

Research, which is still continuing, shows that pipe making was being carried out in Ludgvan from at least 1723 by Gregory Honychurch until his death in 1732, and then by his son, also a Gregory, probably initially in Ludgvan but from 1741 until at least 1775 in Penzance. Samuel Haydon was also working in Penzance from around 1736 to 1745.

In the first half of the nineteenth century pipe making in Penzance was based at the premises known as The Folly which also had a lime kiln and a pottery. Richard Eddy owned the pipe factory and in 1833 advertised for a pipe maker, but the premises were sold at auction in 1837 and were probably taken over by Michael Colliver, with a William Spencer working for him as a pipe maker between at least 1837 and 1842. There is no evidence that the subsequent owners, William Spray, Charles Slooman and Robert Fishley, were producing pipes, their occupations being given only as potters or earthenware manufacturers.

By 1851 Philip Randall and his brother Elisha seem to have set up a separate pipe factory in Jennings Lane in Penzance and Elisha remained there until 1858 before moving to Plymouth by 1861.

Penwith Pipes

Only two clay pipes, both found on the Isles of Scilly, can be positively attributed to any of the Penwith pipe makers. A complete, spurred bowl, simply bearing the moulded inscription 'MOUNTS BAY/PIPE KILN' was found at Higher Town, St Agnes (Ratcliffe 1999, 110, Fig.39.G), while a bowl fragment with only the letters 'MOU' surviving came from an excavation of a nineteenth-century homestead on Samson (Mason 1983, 67, Fig.11).

According to Chaffer (1863), the pottery at The Folly was known as the Mounts Bay Pottery and so the two pipes were almost certainly made in the adjoining pipe factory sometime in the 1830s or 1840s.

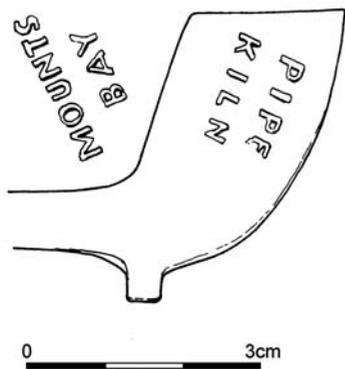
Having established the identity of the pipe makers it is now the writer's intention to examine the pipe collections in the museums in Penzance and Truro, which remain largely unpublished, and also to investigate the possible kiln sites at Botreva in Ludgvan and at The Folly and Jennings Lane in Penzance.

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Editors note: In addition to the two MOUNTS BAY / PIPE KILN bowls mentioned above, there is also an unprovenanced example in the county museum, Truro, which is illustrated below (Fig. 1). From the research presented above, this can probably be dated to 1830s or 1840s.

Figure 1: *Unprovenanced bowl with rather poorly fitting mould halves and a streaky surface. County Museum Truro (drawn by David Higgins).*



Smoking Pipe From Croatia

by John Wood



This pipe consists of a tall but noticeably bulbous rim over a small bowl with stubbed shank. Half of the shank is missing and the rim has a small chip. It is moulded in terracotta clay heavily corroded with marine concretion. Rim and bowl are separated by a raised horizontal band and the bulbous bit of the rim has two horizontal bands separating a pattern of vertical rectangles slightly offset to the right.

The artefact, which obviously came from the sea, was found on a wall at the Istrian resort of Tunarica, the site of a *tonnara* (a netting fence to catch tuna fish), and also an anchorage for the Austrian fleet. Istria was Austrian between 1797 and 1918, and before that Venetian. In fact it is likely that this pipe

was made on Chioggia, a small island at the entrance to Venice lagoon, sometime between 1750 and 1850 (Boscolo, G., 1980, *La pipa Chioggiotta*, Chioggia).

Nineteenth-Century Smoking in Australia: A “Disagreeable” Fashion

by Susie White

Brian Latter from Victoria, Australia, recently sent me a transcription of a letter dating from 1828. This letter was written by Ann Flinders, the sister of Matthew Flinders the famous navigator, to her brother in law. An extract from the letter is reproduced below by kind permission of Susanna Keith of Highton, Geelong, who is a descendant and who holds the original document.

My Dear Sir,

.....I was very glad to find by your letter that you were all tolerably well, health is a precious blessing, for which we are never half thankful enough and like many things we know not its value until we are deprived of it. I think you always did enjoy a pipe, it may be very pleasant when people get used to it but the nasty smell with which it infects everything, renders it to me very disagreeable, it ought never to be brought into the house, but should be smoked in the open air - when we lived at Partney, we had but one visitor who ever asked for a pipe and in the summer he took it in the garden, and in winter he had it in the stable - sometime ago smoking seemed almost banished from society, but it is becoming quite fashionable, as I perceive many young dandy's, as well as old ones, are now whiffing their cigars with an air of importance.

I don't say but the fumes of tobacco may be very medicinal to some people, and therefore of use.....

Yours
Ann Flinders

On the face of it, this letter may only seem to make a passing comment on smoking, but it is one that reflects the changing fashions of the period and offers interesting insights into the resurgence of popularity for smoking during the early nineteenth century. In particular, it comments on the use of cigars which had become fashionable in Europe following the Napoleonic wars. This letter would suggest that not only was there a revival in smoking but also that the trends and fashions for smoking, that were being set in Europe in the early part of the nineteenth-century, were also being taken up as far away as Australia. But it would seem that this new “fashion” was not as “agreeable” to everyone!

2014 SCPR Conference Paper - Clay Pipes From an Excavation for a New Bus Station at Warwick

by Bryn Gethin

In 2008 during work on a new series of large bus stops within Warwick a large number of clay pipe wasters were found along with some kiln debris (Fig 1). The site lay on Market Street, which until the late 1960s and early 1970s still contained numerous eighteenth and nineteenth-century brick buildings (Fig. 2). It is now lined with a group of unlovable brick and concrete shops and offices.

Excavation work uncovered the foundations of several of the older buildings along with the original line of the street, which was altered when it was re-developed (Fig. 3). The floor layers of the former number 9 Market Street had been raised at some point in the earlier nineteenth century and some of the soil used to do this contained a large amount pipe-making debris. This layer contained thousands of fragments of pipe including hundreds of bowls, some of which had vitrified in the kiln (Fig. 4). They consisted of largely plain bowls although some were decorated with leaf decorated seams (Fig. 5). Only a single, possibly intrusive, example had an unreadable spur

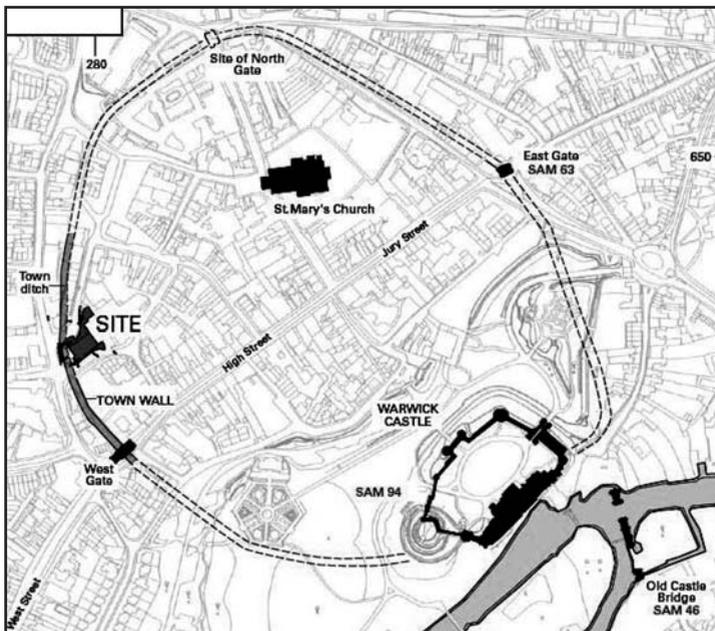


Figure 1: A map of Warwick showing the location of the excavation in which the pipes were found.



Figure 2: A view of Market Street in 1907. The pipes were found beneath the floor of the shop on the far left side of the photograph. Almost all of these buildings have since been demolished.



Figure 3: A view north along the former line of Market Street with the foundations of the building on the left in which the pipes a pipe-working debris were found.



Figure 4: A selection of kiln fragments showing re-enforced muffle walls along with a selection of the different types of pipe bowl found.

mark whilst the rest were plain. Considerable fragments of kiln were also recovered, all re-deposited from their original location. These were heavily re-enforced with pipe stems and even occasional bowls and some showed that the kiln (or kilns) had been re-lined at least once. The pipes were deposited with sherds of pottery dating from the 1820s to 1830s and these may date the activity to a period just before and including those dates. It was considered plausible that the pipes had been made close to the site of deposition, perhaps in outbuildings at the rear of the property. Although documentary evidence exists for the later pipe works at 'Pipe Yard' just to the north, no evidence exists for who was making the pipes in this area at that time.

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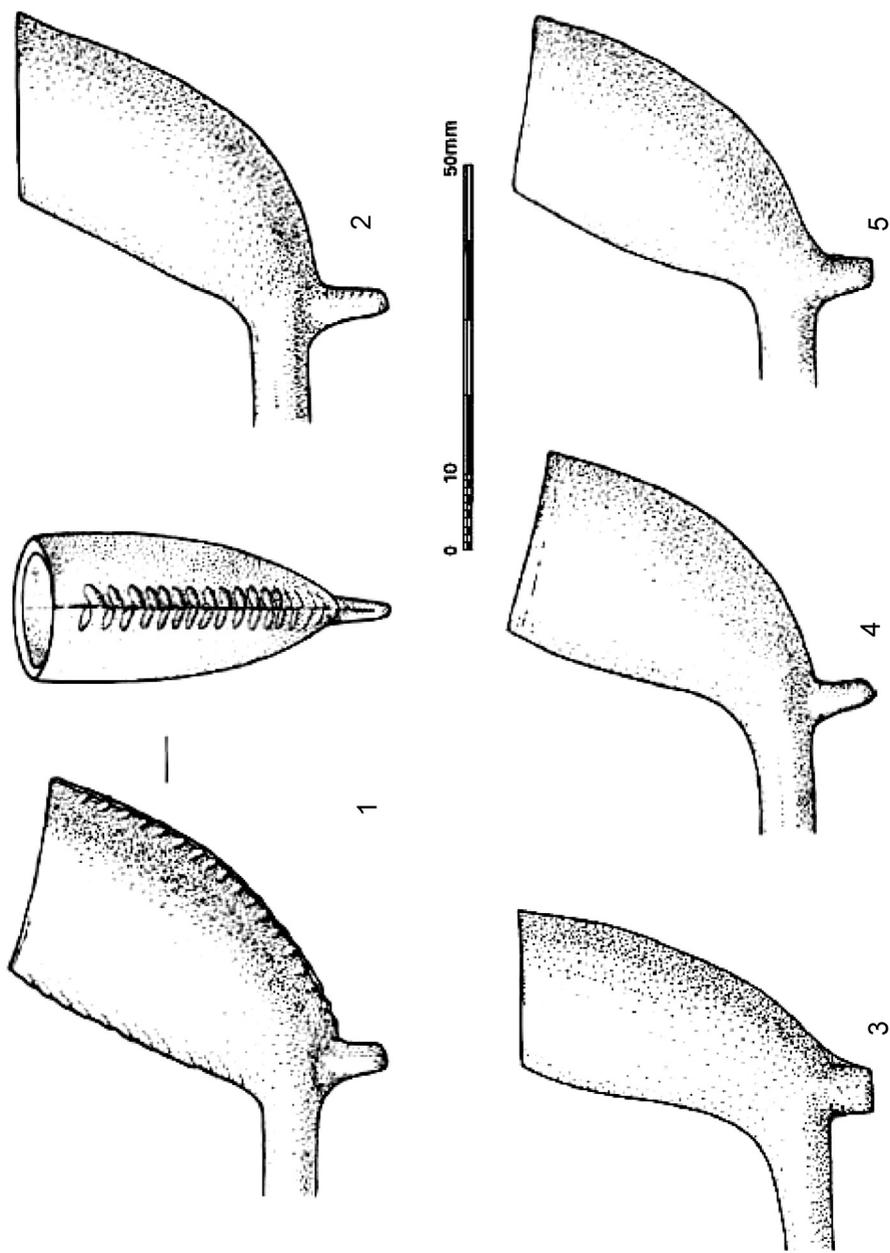


Figure 5: The five different types of pipe bowl recovered from 9 Market Street.

A Late Eighteenth-century Commemorative Pipe from Cambridge

by Craig Cessford

A cellar that was backfilled in c1775–80 at the St. John's Triangle site in Cambridge contained a considerable quantity of material linked to Clapham's coffee-house (Newman 2008). A relatively meagre assemblage of clay tobacco pipes was recovered; if one residual example dated to c1680–1710 (Oswald general type 09; Oswald 1975) is excluded, only five clay tobacco pipes dating to c1730–80 (Oswald general type 22), that are contemporary with the deposition of the coffee house material, were present. Clapham's coffee-house appears to have drawn a considerable portion of its customers from the nearby St. John's College of the University of Cambridge and the lack of pipes may relate to this, as smoking was relatively unfashionable amongst members of the university in the late eighteenth century. Henry Gunning in his autobiography recalled that smoking was in decline during the late eighteenth century and that in 1786 it was 'going out of fashion except for short pipes on the river of the evening' (Gunning 1854, 44), whilst Professor George Pryme stated that around 1800 smoking 'had no favour' amongst undergraduates (Bayne 1870, 51).

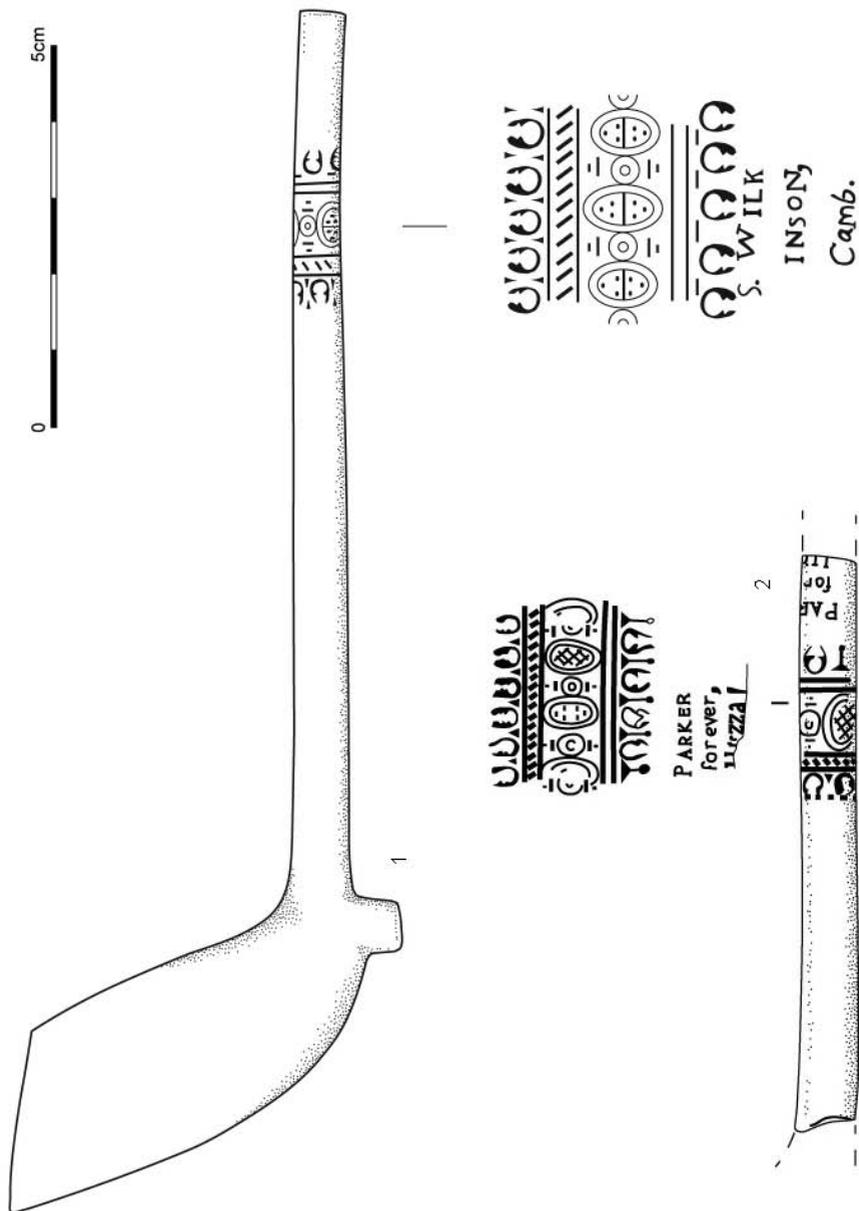
The small number of pipes that are present are of relatively high quality in terms of finish and other factors, and represent the highest quality pipes being produced in Cambridge at this time. Stem decoration indicates that at least four of the pipes were manufactured by Samuel Wilkinson, who was definitely active in Cambridge by 1762 – and probably by as early as c1750 – and died in 1787. Rather than bearing Wilkinson's name, as is usual (Fig. 1), one of the pipes bears a previously unparalleled text PARKER / for ever, / Huzzah (Fig. 2). This is likely to be a commemorative or political slogan (*cf.* Le Cheminant 1996). Whilst certainty is impossible, the date of the deposit suggests that this may relate to Captain Peter Parker (1721–1811), who served during the American Revolutionary War (1775–83). In October 1775 Parker was given command of a small squadron that reached north America in May 1776. After unsuccessfully attacking Charles Town in June 1776 he led the forces which captured Rhode Island in December 1776, where he remained for most of 1777 before being appointed commander-in-chief at Jamaica.

Acknowledgements

Thanks to Richard Newman who directed the excavations, the drawings are by Vicki Herring and reproduced courtesy of the Cambridge Archaeological Unit.

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A “Wellington” Commemorative Pipe from Beverley, East Yorkshire

by Colin Tatman

The “Wellington” commemorative pipe (Fig. 1) is one of thirty known, mainly from broken examples, that were deposited as night-soil on the fields around Beverley, East Yorkshire. The lettering and moulding suggests an early to mid nineteenth-century date and this is likely to be a local product, perhaps Hull-made (*cf.* those of W. Westerdale and family; Blyth and Son; Renardson and family in Watkins 1979, 95-89).

This “Wellington” pipe seems to have been previously unrecorded, although another bowl from Yorkshire depicting a general is shown by White (2004, 290) dating from c1820-1850, from unprovenanced material at Ryedale Museum. Lloyd Edwards also shows Waterloo (?) commemoratives probably made in the North-east from the Parsons Collection (1993, 26-27). The theme is also depicted on a bowl from London, dating from around the Regency period (le Cheminant 1981, 147). The 1849 Dumèril lampoon of Wellington (Fresco-Corbu 1982, 21) after the Duke’s anti-smoking order to the army is well known.

Of interest is the figure of the Cossack, which may indicate a date of c1812, or soon after, for the pipe. The historical artist Robert Ker Porter, who wrote a narrative of the campaign in Russian during 1812, describes the Cossacks (quoted by Brett-James 1966, 74-75):

Their dress is military and useful; consisting of a close dark blue jacket, and

very large full trousers, under which they wear drawers and boots. Their head is covered with a high black cap of sheepskin. A broad leather belt, containing cartridges, and to which is suspended a light sabre, confines their waists. Their principal weapons are a pike about eight feet long, and a pair of pistols. A black belt crosses their left shoulder.

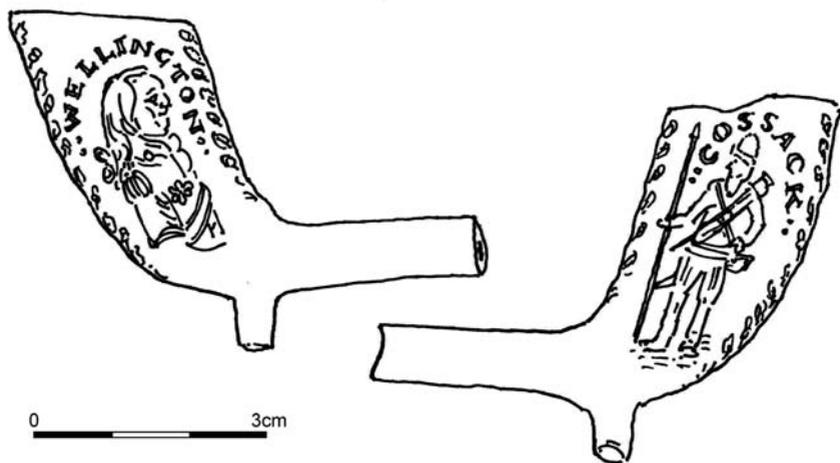


Figure 1: “Wellington” commemorative pipe from fields near Beverley. Drawn by the author.

Figure 2 shows a local copper token struck by John Picard of Hull Lead Works with a similar theme, commemorating Napoleon’s defeat in the Moscow campaign, although with a mounted Cossack. Picard’s tokens were in constant use in Hull in 1812 and 1813 (Sheppard 1923, 123). Besides issuing these tokens, Picard seems to have acted as agent for a series known as “Wellington pennies”, produced for the troops under the Duke’s command (Whitting 1969, 39).

One curiosity regarding the pipe, is that the image resembles Nelson more than Wellington! In particular, the part-missing arm and profile is similar to busts of Nelson depicted on bowls commemorating Trafalgar in 1805 (Tatman Collection from the Thames, Charing Cross Bridge, with WC on the spur; from Farnham, Surrey, Higgins 1981, 244). In addition, the figure on the Beverley pipe bowl apparently shows a nautical pigtail tied with a ribbon behind the head, again commonly shown on images of Nelson at the time, e.g., on medals (Edmundson 1972, 77). It may be there was a mixing up of references used by the mould-engraver, or perhaps a Nelson commemorative mould was adapted.



Figure 2: Picard's token commemorating Napoleon's defeat in Moscow.

The author would be interested to hear of any other similar pipes known.

Acknowledgements

Thanks go to Pete Rayner for supplying the pipes and Geoff Percival of Hull and District Numismatic Society for information on tokens in Hull.

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Am I Not a Man and a Brother?

by Jon Welsh

Just before Christmas 2012 archaeologists from AAG Archaeology carried out a routine fieldwalking and metal detector survey in Chollerford, Northumberland. The site was a former agricultural field on the edge of the village, alongside the road to nearby Humshaugh which was being investigated as part of a planning permission application. Amongst an unremarkable collection of finds they found this remarkable near-complete clay pipe bowl, snapped off at the base. Each side of the bowl displays a different image, having Britannia on one side and the “*Am I Not a Man And a Brother?*” design on the other side (Fig. 1).



Figure 1: Chollerford pipe with Britannia on the smoker's left and “*am I not a man and a brother*” motif on the smoker's right.

The kneeling chained man was the most famous image of a black person in eighteenth-century art. The Society for the Abolition of the Slave Trade, which was led by Quakers, approved the design at a London meeting in 1787. While the Quakers usually viewed art as a needless frivolity they recognised the need for such a powerful image as their seal, and the surrounding text, “*Am I Not a Man And a Brother?*” was accepted by both Christians and secularists during the Enlightenment. The famous potter and industrialist Josiah Wedgwood (1730-1795) was on the Society’s organising committee and asked one of his craftsmen to design the seal for stamping the Society’s envelopes. The design is thought to have been made by William Hackwood or Henry Webber, modellers at the Wedgwood factory. Wedgwood then mass-produced the image as a jasper-ware cameo at his pottery factory.

In 1788 a shipment of the cameos were sent to Benjamin Franklin in Philadelphia, Pennsylvania, where they soon became a fashion statement amongst abolitionists and anti-slavery supporters. Worn as bracelets, or hair ornaments and inlaid with gold on snuff boxes the fashion spread from the elite to the general public, possibly the point at which the design was used on clay pipes. According to some sources the use of the design by abolitionists is ironic as the Society who designed it in their early days disapproved only of the trans-Atlantic slave trade and not slavery itself, as some of them were slave owners. Although it had originally sought reform and gradual abolition the Society for the Abolition of the Slave Trade quickly became an anti-slavery group, regardless of what the beliefs of a minority of early members may have been. Historians today are quick to suggest that the image is inherently racist and acknowledges inferiority as the black figure is kneeling and seems reliant on the white European and American to grant freedom rather than being an equal.

The significance of the Britannia on the other side of the pipe may refer to the Act for the Abolition of the Slave Trade 1807 or the Slavery Abolition Act 1833. This means the pipe cannot have been produced prior to 1787 as the design did not exist and is unlikely to have been produced later than 1833 as the design would be irrelevant. Clay pipe expert Heather Coleman (*pers comm* 20/04/13) believes the date range for this design to be around 1800-1830 based on similar examples.

The discovery at Chollerford has reignited the debate over whether the “*Am I Not a Man And a Brother?*” image was actually designed by the renowned Northumbrian engraver, Thomas Bewick (1753-1828). This theory was first raised by radical historian Sean Creighton during the 2007 Tyne and Wear Remembering Slavery Project. When the Chollerford pipe was found it was only the second time the image has been found on a clay pipe, one less-complete example having been found near Durham. The north-eastern distribution of the two findspots led Sean Creighton to suggest that they might have both been produced in Gateshead, a major centre of clay pipe manufacture.

While it has long been known that Bewick produced engravings of the iconic image, it is usually attributed to Josiah Wedgwood and his modellers William Hackwood or Henry Webber, who mass-produced the image as a jasper-ware cameo at his pottery factory. Sean Creighton discovered a reference to the image in an obscure 1866 book *The Bewick Collector* which lays the credit for the design squarely at Bewick's door. This book contains a note written decades before by the collector John Bell, "Bewick took a deal of pains with this cut. It was done for a Society in London and Newcastle, 1787, in which there were Sir John E. Swinburne, Mr Thomas Bigge, and others, who were particular friends. It has since been much hacked, by being used for everything which had any allusion to Negroes or the Slave Trade..." This date matches with The Society for the Abolition of the Slave Trade approving the design at a London meeting in 1787. While no evidence survives for the Newcastle branch of the society prior to its official establishment 1791, it is thought that the Newcastle branch existed informally before 1791. In 1788 Newcastle Corporation was one of the first provincial local government to petition Parliament about the slave trade, Sir John E. Swinburne became an MP in the same year. Creighton's research also found three publications in the British Museum dating from 1787 to 1823 which included the image, all of which mention Bewick as a possible creator in their notes.

The site produced a reasonable quantity of clay tobacco pipe fragments. Noticeable amongst the assemblage were some fragments of pipe stained brown and encrusted with clinker. These are thought to be pipes that were disposed of when broken by throwing them into the fire, although it was not uncommon for them to break while being tapped out into the fire. These and some pieces of clinker and slag also found suggest that fire ash was being thrown onto the field as refuse along with floor sweepings. Recovered fragments of butchered bone and edible marine shellfish may have been swept from the floor after a meal. It is tempting to think that some of this refuse came from the neighbouring George Hotel, a mid-eighteenth century inn on General Wade's Military Road (now the B6318), begun in 1746 to move troops against the Jacobite Risings. The authors W. H. Auden, J. B. Priestly, George Bernard Shaw, Rudyard Kipling and most famously John Steinbeck are all said to have stayed here. Steinbeck's stay is attested by letters he wrote from the George Hotel. Originally called the George Inn, presumably after George II, by the 1940s it was known as The George Hotel when it was the headquarters of Northumberland Home Guard 4th (Hexham) Battalion, No. 3 Company. The only other significant find, a printer's W block may be from a mobile printing press, as these were regularly held by Home Guard units to print propaganda in the event of a German invasion.

Editors Note: Although this paper only notes two examples from the north-east the slavery motif is known on pipes from elsewhere and it was particularly common in Lincolnshire, where examples were made by various makers in Lincoln and Market Rasen, cf. Mann, J. E., 1977, Clay Tobacco Pipes from Excavations in Lincoln 1970-74, Lincoln Archaeological Trust, Monograph XV-1, 33-34.

A Shipping Box for D. McDougall & Co. Clay Tobacco Pipes

by Andy Kincaid

Over the past summer this D. McDougall & Co. clay tobacco pipe box was purchased by the author on an online auction. The seller of this pipe box was located in the State of Connecticut, USA. The box would have been used for shipping pipes in bulk, most likely packed in wood shavings or chaff, and would probably have been large enough to hold two gross of short-stemmed pipes.

The box is simply constructed of wooden boards that have been nailed together. The long sides and ends are single boards while the bottom is made up of two boards. The inside measurements of the box are 8" deep, 11 ¼" wide and 1' 7" long. The wood at the ends is ½" thick and the long sides are ¼" thick. The top no longer exists but it appears it was simply tacked onto the box with small nails.

On both of the long sides of the box is an elaborate advertising design for McDougall's pipes (Fig 1). The lettering is in black ink and is lightly impressed into the wood. There are also faint remnants of two stencils on one of the box ends. Only one of these can be made out, which appears to read '9*08. L.' (Fig 2). This would probably have been a shipping code or pattern number that identified the contents of the box.

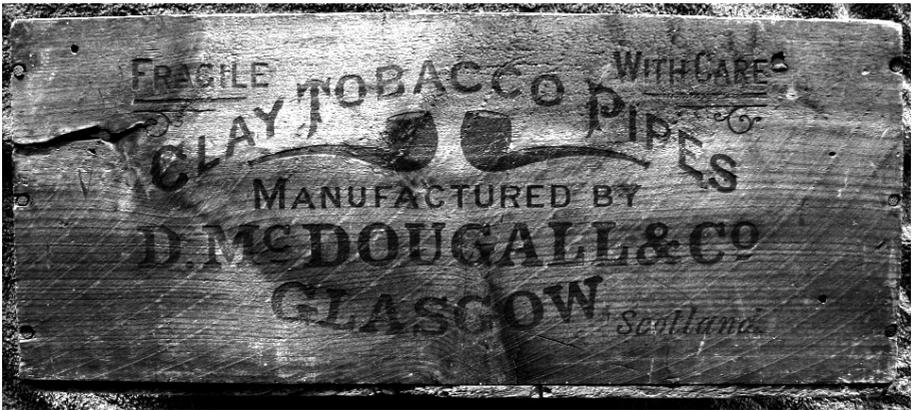


Figure 1: One of the long sides with the lettering 'FRAGILE WITH CARE / CLAY TOBACCO PIPES / MANUFACTURED BY / D. McDOUGALL & CO / GLASGOW / SCOTLAND' (photograph by the author).



*Figure 2: The box end with the very faint lettering 9*08.L (photograph by the author).*

The pipes pictured on the box could have a wide date range, stylistically starting in the mid-nineteenth century. The McKinley Tariff Act of 1890 required the country of origin to be marked on goods coming in from outside of the USA. But after this date McDougall pipes were known to occur with the maker's name but apparently without the country of origin (Walker 1983, 13). Even so, the box being marked with 'Scotland' suggests a post 1890 date. The firm of Duncan McDougall & Co operated in Glasgow from 1846-1967 (Anon, 1987) and was a major exporter of pipes.

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An Eighteenth-century Shropshire Pipemaker in Warwick

by Nigel Melton, Bryn Gethin and Christine Hodgetts

In the Warwickshire County Record Office there is a Settlement Certificate relating to an Arthur Smith, tobacco pipemaker (WCRO 2618/W14/4ii). The document reads:

We John Hunt William Ward Mark Davis & Thomas Plant Church-Wardens and Overseers of the Poor of the Parish of Lapington in the County of Sallop aforesaid, do hereby own and acknowledge Arthur Smith tobacco pipemaker & his family to be an Inhabitant legally settled in the Parish of Lapington in ye County of Sallop aforesaid. In Witness whereof we have hereunto set our Hands and Seals, the fourteenth Day of September : 1715 in the Second Year of the Reign of our Sovereign Lord George by the Grace of God, of Grate Britting, France and Ireland, King Defender of the Faith, etc : AD 1715

Attested by us

*Geo Noone vicker John Hunt Church wardens
Anthony Hill Esq Will ward*

*Mark Davis Overseers
Tho Plant (his mark)*

*To the Church-Wardens and
Overseers of the Poor of
the Parish of St Marys
in the town of Warwick
or to any or either of them or to any others whom it may concern*

We whose Names are hereunto Subscribed, Justices of the Peace of the County of Sallop aforesaid, do allow of the Certificate above-written. Dated the fourteenth day of September Am. Dom. 1715

*Rich Corbetten
John Rynerstone*

Lapington does not appear on modern maps, but it is probably Loppington, near Wem in the north of the county that is being referred to.

On the reverse of the document there is additional useful information, as it has been addressed:

*or Arthur Smith
Tobacco pipemaker
over against Mr Pariss
a gun smith in
Castle Street in
Warwick with care*

by way of London

There are no known examples of marked pipes by this maker from Warwick or the surrounding region and it is not known how long that he was working there.

Nicholas Paris, a prominent clockmaker and gunsmith, was working in Warwick at the time, but it is not possible to identify him with the 'Mr Paris' named on the document (Loomes 2013). Nicholas who died 1716 and whose guns and clocks were of very high quality, with the former being comparable to those of the London makers (Godwin and Evans 2013), paid Hearth Tax in 1670, 1671, 1673 and 1674 for a property on the north side of Jury Street, an area that was burnt down in the Great Fire of Warwick in 1694. He had rebuilt his house on Jury Street by 1696. In addition to his work as a clockmaker and gunsmith, he also made wrought iron gates and screens and was elected a Freeman of the Society of Blacksmiths of Warwick in 1684. The Warwickshire Museum has examples of his guns and clocks in their collection, although these are not presently on display.

A more likely identification for the 'Mr Paris' on the Settlement Certificate is Samuel Paris, probably Nicholas's brother. Samuel was living in Castle Street in premises that would have come up to the rear boundary of Nicholas Paris's Jury Street workshop and it has been inferred that Samuel mainly worked for Nicholas. Samuel Paris was, like Nicholas, elected a Freeman of the Society of Blacksmiths of Warwick in 1684. He died in 1719.

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A Group of Clay Tobacco Pipes from Clee Hill, Shropshire

by *David A. Higgins*

A group of pipes loaned from Mr and Mrs H. Parker of 7 The Hollies, Ludlow Road, Clee Hill, Shropshire, SY8 3NZ, were recorded by the author in 2008. Mr and Mrs Parker moved to this property in about 1968 and collected the pipes during gardening between then and about 1980. When examined, the group was made up of 42 fragments, comprising 22 bowl fragments (most of which were substantially complete), 19 stems and a mouthpiece. In broad terms almost all of the pipe fragments date from between about 1640 and 1680 with only a few later fragments being present. Three of the bowls have fired to a pale buff colour and another has fired clay adhering all over its surface (Fig 9), which almost certainly indicates that it once formed part of a muffle kiln. A muffle kiln was used by pipemakers to fire their wares and it was constructed of white clay reinforced with previously fired waste pipes. This fragment dates from c1640-60 and is important since it indicates that pipes were probably being made on or near this site at this time.

There are 12 heel bowls represented, 11 of which date from within the c1640-1680 range (e.g., Figs 1-7). One of these has fired to a buff colour and has a crude heart-shaped maker's stamp on its heel (Fig 5). The mark has a serrated edge but no clear design, apart from a dot, is visible within the frame itself. One bowl dating from c1640-60 has lost its heel but the other nine surviving examples are all unmarked. The rims are generally three-quarters or fully milled but none of the bowls are burnished. They exhibit a wide variety of different forms and may well all have been produced in different moulds. Some of the bowls are particularly forward leaning (e.g., Figs 1-2), while others have very low set milling, which is characteristic of this area (e.g., Figs 5-6). The one slightly later heel bowl dates from c1670-1700 and has a circular maker's mark on the back of the bowl facing the smoker. This reads TG with two stars above and one below (Fig 8). The style of this mark is typical of south Shropshire or North Herefordshire and so it must have been produced in this region but the maker is as yet unidentified.

The range of heel bowl forms and the presence of two different marks could indicate that these pipes come from a number of different sources, rather than this being a discreet kiln group, as might have been suggested by the spur bowl with clay adhering. Having said that, one of the marked heel pipes is later than most of the others and the plain bowls are all of a very similar style and finish, which is certainly local in character and typical of the south Shropshire / north Herefordshire area. It certainly remains a possibility that several of the unmarked heel bowls represent production waste from on or very near this site. Clee Hill lies midway between Cleobury Mortimer and Ludlow in south Shropshire, both of which supported a number of pipemakers during

this period (Higgins 1997 and 1999; Berlyn 2008). Pipe Aston, which lies just to the south of Ludlow, was also an important production centre for most of the seventeenth century. This region seems to have been characterised by very extensive pipemaking activity from the 1640s onwards with a lot of small workshops being set up in rural areas. White firing clay suitable for pipemaking as well as coal for firing the pipes occurs in the Clee Hill area and so it is likely that most of these heel bowls were made very locally and at least some of them could have been made on or near the site, as evidenced by the waste spur bowl.

The spur bowls are also likely to have been locally produced, since this form was almost entirely absent from elsewhere in Shropshire until the late seventeenth century. At this site, however, they are nearly as numerous as the heel forms. There are ten spur bowls amongst the group, seven of which date from c1640-70 (Figs 9-12), including two that have fired to a buff colour. These seven include the one mentioned above with fired clay adhering (Fig 9), which almost certainly represents kiln waste. This bowl has a particularly small spur and was most likely made in the same mould as one of the other examples in the group. As with the heel bowls, the spur pipes are characterised by generally having fully or three-quarters milled rims and they are not burnished. None of them is marked. There is also one slightly later bowl of c1660-1700 (Fig 13) and another two fragments of late eighteenth or nineteenth century date (e.g., Fig 14).

All of the seventeenth-century fragments from this site are made of quite a fine fabric, without any obvious inclusions. This contrasts with the quite coarse inclusions that are typical of the Coalmeasures clays that were used further north in Shropshire by the Broseley area makers. Pipe clay occurs in the Clee Hill area and references to it from as early as 1668 suggest that it was a valuable local resource (Berlyn 2008, 23). This group is important in showing the range of bowl forms that was being produced locally during the seventeenth century, including evidence for pipe production on or very near the site around 1640-60. The local makers at this time were producing predominantly unmarked pipes in both heel and spur forms. These pipes were made of fairly fine local clay and neatly finished, often with fully or three-quarters milled rims, and usually with stem bores of between 7/64" and 8/64". The pipes were not burnished but their distinctive forms clearly belong to the local tradition and this group helps characterise the forms that were being made in the Clee Hill area itself.

Acknowledgements

The author is grateful to Mr and Mrs H. Parker of Clee Hill for loaning the pipes for study and to Graham Berlyn for arranging for them to be sent to the author.

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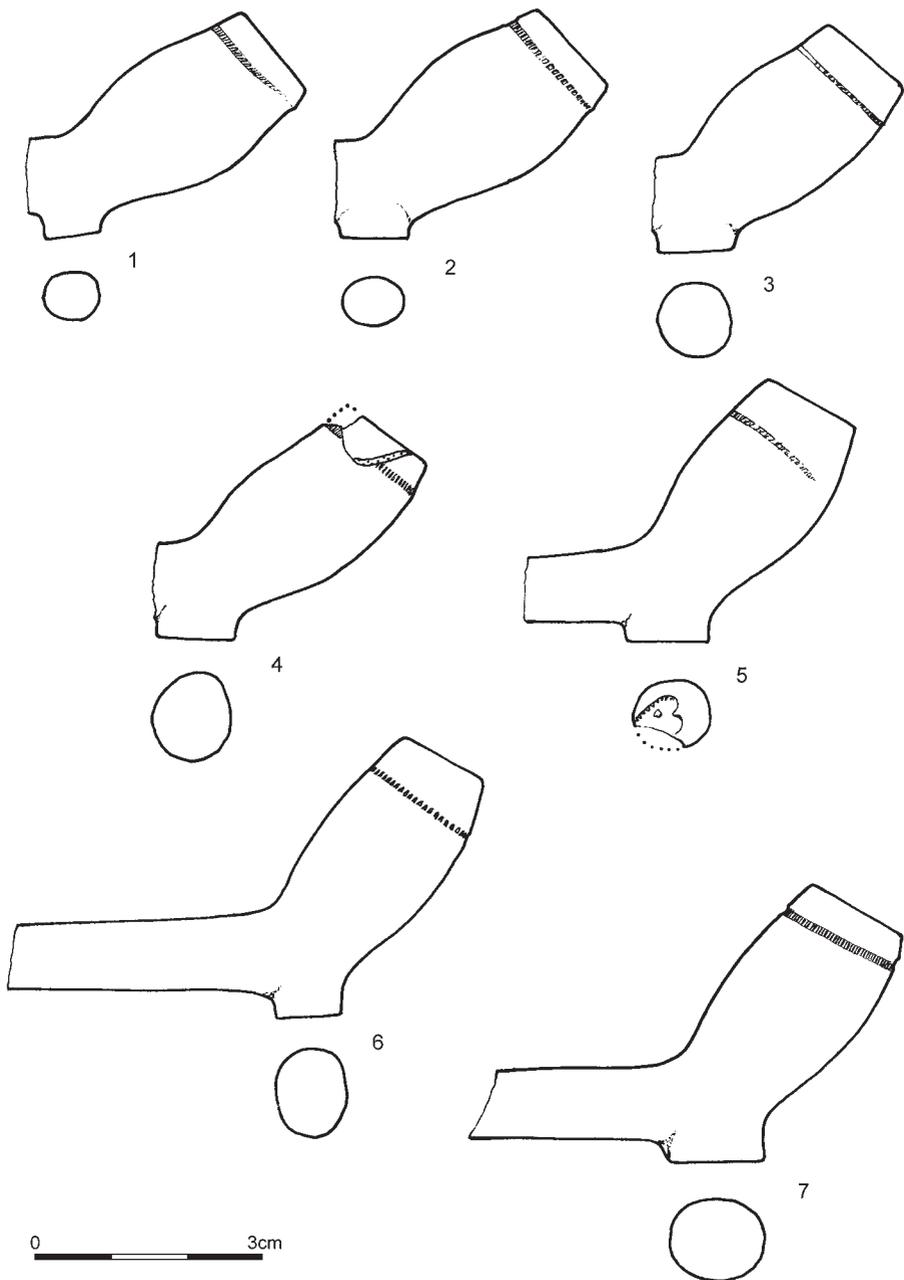
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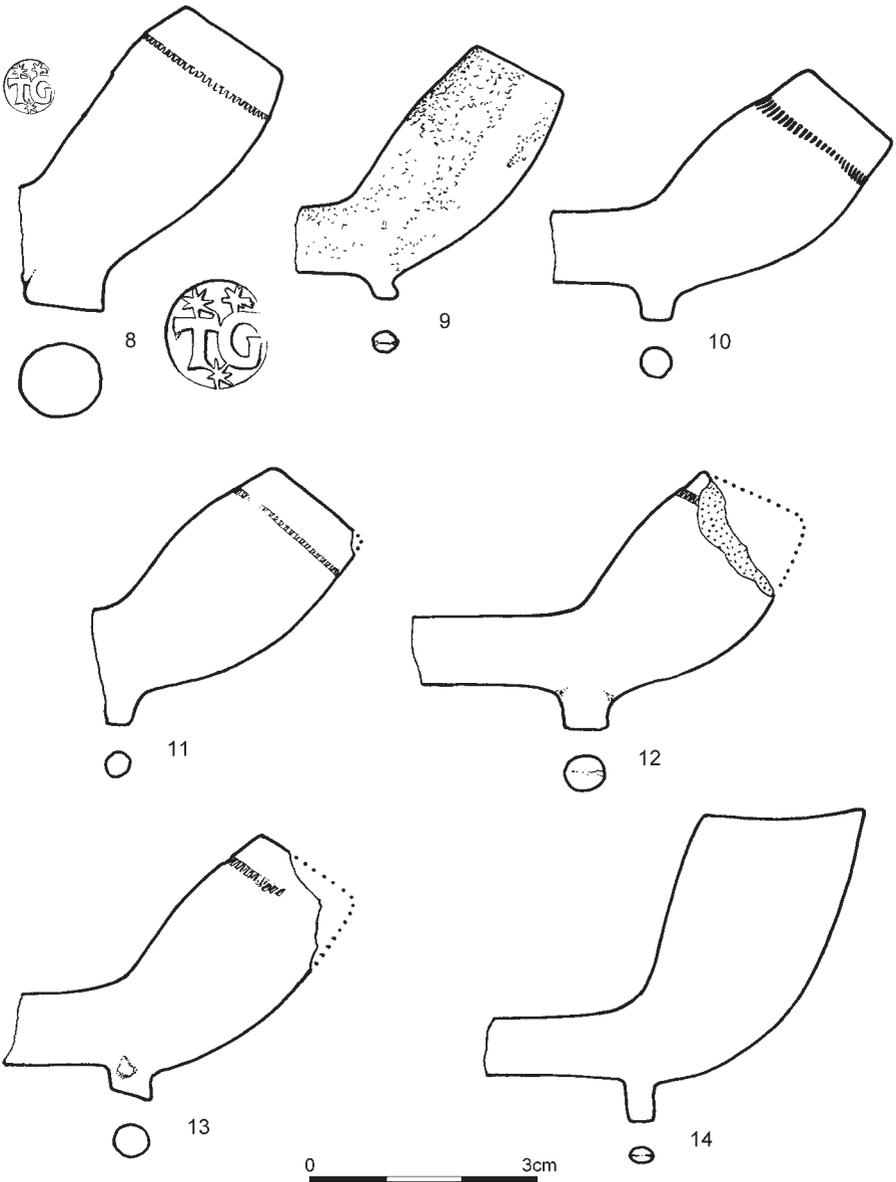
List of Illustrations

The pipes are illustrated at 1:1 with the die detail for the TG mark being shown at 2:1. The cast and die numbers refer to the as yet unpublished national clay tobacco pipe stamp catalogue that is being compiled by the author.

1. Heel bowl of c1640-1660 with a bottered and half milled rim. Stem bore 8/64".
2. Heel bowl of c1640-1660 with a bottered and half milled rim. Stem bore 8/64".
3. Heel bowl of c1640-1660 with an internally cut and bottered rim, which has been fully milled. The fine fabric is very hard fired (possibly overfired) and greyish in colour. Stem bore 8/64".
4. Heel bowl of c1640-1660 with a bottered and fully milled rim. Stem bore 8/64".
5. Heel bowl of c1650-1680 with a bottered and three-quarters milled rim. The heel is stamped with a heart-shaped mark, with just a single dot being legible within the frame (Cast 645.12). There is another very similar but unmarked bowl in the group. Stem bore 7/64".
6. Heel bowl of c1650-1680 with an internally cut and bottered rim, which has been three-quarters milled. Stem bore just over 8/64".
7. Heel bowl of c1650-1680 with a bottered and fully milled rim. Stem bore 8/64".
8. Heel bowl of c1670-1700 with a bottered and fully milled rim. There is a relief stamped TG mark on the bowl, facing the smoker. This bowl is of a south Shropshire / North Herefordshire style but the maker has not been identified (Cast 645.11; Higgins Die 2244). Stem bore 8/64".



Figures 1 to 7: Pipes from Cleve Hill, Shropshire (drawn by the author).



Figures 8 to 14: Pipes from Cleve Hill, Shropshire, with the stamp detail for Figure 8 shown at twice life size (drawn by the author).

9. Spur bowl of c1640-1660 with a bottered and milled rim. The extent of the milling cannot be determined because it is obscured by patches of fired white clay that are adhering to the bowl, which almost certainly results from the pipe having been built into a pipe kiln muffle. Kiln waste of this type is likely to represent production on or very near the site. Stem bore just under 8/64". There is another very similar bowl in the group that is probably from the same mould. The spur on the other example is more upright (not knocked forward during manufacture as in Fig 9). It has a bottered and fully milled rim and a stem bore of just under 8/64".

10. Spur bowl of c1640-1670 with a bottered and fully milled rim. Stem bore 7/64". The group includes another very similar bowl with an internally cut and bottered rim, three-quarters milled, and with a stem bore of 7/64".

11. Spur bowl of c1640-1670 with an internally trimmed and bottered rim. The rim is also milled, but the extent cannot be determined as the other half is missing. Stem bore 8/64". The group includes part of another very similar bowl fired to a buff colour with an internally cut and bottered rim, which has been milled.

12. Spur bowl of c1650-1670 with a bottered and milled rim. Quite a large spur, the base of which has been flattened rather than trimmed. Stem bore 7/64".

13. Spur bowl of c1660-1700 with an internally cut and bottered, that has also been milled. Hard fired buff coloured fabric and a distinctive mould flaw on the right hand side of the heel, which appears as a triangular 'lump'. Stem bore 7/64".

14. Spur bowl of c1760-1810 with a cut rim and flattened base to the spur (not trimmed). Stem bore just over 5/64".



Smoking Regulations

Graham Berlyn spotted the following reference to smoking regulations being posted in rhyme on the stable door of the *Maypole* pub on the outskirts of Hainault Forest (Larwood and Hotten 1985, 305): -

Whosoever smokes tobacco here,
Shall forfeit sixpence to spend in beer,
Your pipes lay by when you come in here,
Or fire to me may prove severe.

This reference is apparently taken from Dickens' *Barnaby Rudge*, published in 1874, and shows that people in the past were well aware of the hazard posed by smoking pipes in close proximity to flammable material, in this case hay and straw.

Reference

Larwood, Jacob, and Hotten, John Camden, 1985, *English Inn Signs*, Arco, 336pp.



HELP? Pickles Pipe Makers

We have had an enquiry in from Kathleen Lowe from Canada who is trying to trace her pipemaker ancestors from Yorkshire.

The family name she is looking for is PICKLES sometimes this appears in the Census returns as PICKES. The earliest reference she has is to a marriage in 1830 of David Pickles and a Mary Styran in Leeds.

In 1841 David Pickles was actually working in Willenhall, Wolverhampton, before moving on to work in Leeds and York. In 1841 he was recorded as a pipe manufacturer and he had two journeymen pipemakers living with him, suggesting he was already running his own business. He appears in an 1867 directory in York (again showing that he ran a business there) but he had died by 1871. In 1872 his son, John, is listed in a York directory and so had clearly taken over the family business.

Kathleen would very much like to know if any more can be added to this family history. She would love to hear from you by email to katzanddog@me.com.



Help? Thomas Carlyle Pipes

We have recently been approached by one of the curators at Carlyle House - home of the Victorian writer Thomas Carlyle - Carol Harper.

Thomas Carlyle (1795 – 1881) was a Scottish philosopher, satirical writer, essayist, historian and teacher. He was considered one of the most important social commentators of its time and presented many lectures during his lifetime.

Thomas and his wife Jane lived in Chelsea, London. Thomas was to become known as the “Sage of Chelsea”. The house is now owned by the National Trust.

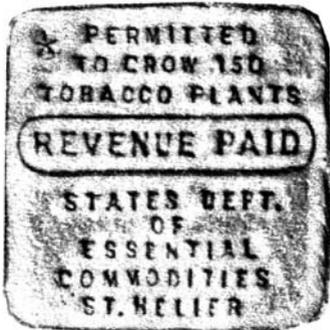
After Carlyle’s death his image was used on tobacco tins (see opposite), but the curators are interested to know if a pipe was ever made in his likeness.

Anyone with information can contact Carol through SCPR@talktalk.net.



Help? Tobacco Token from Jersey

John Rogers has sent in a rubbing from a square brass token that was issued during the German occupation of Jersey during the Second World War.



PERMITTED
TO GROW 150
TOBACCO PLANTS
REVENUE PAID
STATES DEPT.
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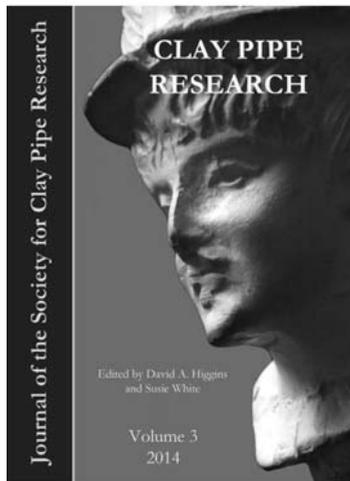
Similar tokens were also issued for permission to “grow and sell 1 cwt of unground wheat”.

If anyone can offer any more information about the tobacco token or indeed anything about tobacco growing on Jersey, John would love to hear from you through SCPR@talktalk.net.

Clay Pipe Research 3

We are pleased to announce that after many years Volume 3 of our monograph series now been released. It is fitting that the re-launch of Clay Pipe Research, in 2014, coincides with the 30th anniversary of the publication of the first SPCR newsletter. This new look A4 journal, of over 160 pages, has a full colour cover with contents in greyscale and black and white line art. Papers in this volume are as follows:

- *The Clay Tobacco Pipe Industry in the Parishes of St. Margaret and St. John the Evangelist, Westminster* by Kieron Heard
- *Clay Pipes from Akrotiri: A Socio-economic Contribution to the Ottoman Material Record on Cyprus* by Justin Leidwanger
- *Tobacco Pipes from Dockyard Creek, Birgu, Malta* by John Wood
- *The Armstrong Family of Clay Tobacco Pipemakers: A Short Illustrated History* by Phil Armstrong
- *Clay Tobacco Pipes from Excavations in Southampton's French Quarter* by David A Higgins



Cost to members, including postage, is:-

UK £15.00 Europe £18.00 Rest of the World £21.00

To order your copy simply write to Peter Hammond, 17 Lady Bay Road, West Bridgford, Nottingham, NG2 5BJ, UK, making sure you enclose your payment and your full postal address.

Cheque or postal order should be made payable to The Society for Clay Pipe Research.

Please note that the Society cannot accept credit card payments, but PayPal payments are possible (with a £1 administrative surcharge) – please contact Peter for further details (claypipepeter@aol.com).

Contributions to the Newsletter

Articles and other items for inclusion can be accepted either

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

Illustrations and tables

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

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

Enquiries

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

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

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

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

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

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

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

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

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

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