

NEWSLETTER

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SOCIETY FOR CLAY PIPE RESEARCH

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Cover image: Masonic pipe c1810-1860 from Endon, Staffordshire. Drawn by David Higgins (see page 16).

Editorial

by Susie White

We are very pleased to be able to bring you yet another bumper edition of the SCPR newsletter. As well as a good mix of papers on pipes and pipemakers from all over the UK, including London, Somerset, Cornwall and Staffordshire, there is also a fascinating paper linking St Ives (was Huntingdonshire, now Cambridgeshire), with Parramatta, a suburb of Sydney, in Australia! We also have a really useful paper looking at the various pipemaking movies that have been produced, starting with one made in 1912 and running through to Pollock's *Pipe Dream*, which was made in 1987. We are grateful to all those who have contributed articles. If you feel inspired by their papers and would like to contribute to a future edition of the newsletter yourself, then please do email us on SCPR@talktalk.net - we'd love to hear from you.

Our Facebook group continues to go from strength to strength. Membership of the group currently stands at 1,629! Two of these individuals have now decided to join the Society as full members so that they can enjoy our newsletters and we are pleased to welcome Julia Crawford from London and Miguel Martins de Sousa, who is our first member from Portugal.

A date for your diary - Saturday 7th September - that is the date for this year's conference, which takes us to Sheffield. We hope that as many of you as possible will join us to hear about pipes and pipemakers from Sheffield, Yorkshire and beyond. We will be based at *The Art House* in the centre of Sheffield and will be arranging a day of interesting lectures and will hopefully have some local pipes for you to look at too. There will be a conference meal at a local restaurant so we can continue the pipe talk well into the evening. On the Sunday (8th) we have arranged for a local guide to give us a walking tour of Sheffield's historic centre. All the details can be found on the booking form, which is included with the mailing of this issue of the newsletter, and on our website (<http://scpr.co/Conferences.html>).

If you would like to give a paper at the conference please do send us an email on SCPR@talktalk.net as soon as you can. It doesn't need to be anything too lengthy. Alternatively, if you have a nice group of pipes that you are working on, or that you have in your collection that you'd like to tell us about, or simply display, or if you want help with identification, then please do bring them along - they don't have to be from Yorkshire - if it's a pipe, or pipe related, we are interested!

Remember that we are happy to publish your pipe notes, news and queries so do keep in touch. In the meantime, we wish you a pipe filled summer and look forward to welcoming you at the conference in Sheffield.

The Mysterious Thomas Trundle of Parramatta, Pipemaker and Grocer

by Denis Gojak

Introduction

The local pipemaking industry in Sydney, Australia, died out around 1850 when successive gold-rushes increased the cost of local labour and encouraged a flood of cheap pipe imports. While pipemaking businesses continued to open sporadically in the later nineteenth century in both Sydney and Melbourne, these were small affairs often supplementing other sources of income. Generally, we know very little about any of these until Frederick Shaw moved his business from Melbourne to Sydney in 1906 to take advantage of new national tariffs (Gojak 2018).

When the 1906 Royal Commission on Tariffs interviewed Shaw about whether clay pipemaking should be protected, he was asked whether he was the only remaining pipemaker in Australia. He said there was only one other, a very old man in Parramatta in western Sydney. He did not name him but implied that despite his age the old man was still turning out a solid's day's production of pipes (Royal Commission 1905-7: qs 87602, 87635).

So, who was this man? He does not show up in any other records mentioning pipemakers and all reference to trade directories, business records, local histories and even local historians turn up nothing. An old man working in his back shed could plausibly have flown under early twentieth-century radar but, as Australia had so few pipemakers to begin with, not knowing the identity of even one of them becomes a needling source of frustration.

Although there is no clinching proof, and the evidence remains circumstantial, the old man in Parramatta can confidently be named - Thomas Trundle, a Huntingdonshire pipemaker. Tracking him down only became possible once it was clear he also worked under another name as well – Thomas Turner. This emerged in his obituary, published in a local Parramatta newspaper, which reads:

An old identity of Parramatta passed away last Sunday night, when Mr. Thomas Harrison Trundle - better known as Turner - died at his home in Phillip street. He conducted a small grocery store for some years, and was a well known figure as one of the most regular attendants at the Macquarie street Methodist Church. He is survived by a widow, and was laid to rest in Rookwood Cemetery on Tuesday afternoon, Rev. H.E. Andrews officiating at the graveside. Deceased was in his 88th year. He was many years ago in

the British Army, and a fine, upstanding, straight type of the "Red Coat" of the historical days of Clive, Napier, Colin Campbell, Wolsley, Havelock and Gough - and the rest of the classical late past - he must have been, judging by his ram-rod mien in the days of his sere and yellow leaf.

(Cumberland Argus and Fruitgrowers Advocate, 29 July 1922: 6)

There is no mention of pipemaking but we can follow Trundley from his beginnings in the trade to his final years in Parramatta with some confidence.

Thomas Trundley in England

Thomas Harrison Trundley was born in St Ives, Huntingdonshire (now Cambridgeshire), in 1833 or 1834. In the 1841 Census he is recorded as the seven-year-old son of John, an agricultural labourer, and Hannah, the third of four boys (1841 Census - District 9). Ten years later in the 1851 Census he was a 16-year-old pipemaker's journeyman, still living with his mother and two of his brothers in St Ives, a market town and a minor centre for pipe manufacturing (1851 Census - Folio 521 p. 40). Cessford (2001) identifies one pipemaker, William Harvey, operating in the town, employing his two sons and others, presumably including Trundley. There would have been little chance of advancement in such a set-up, which could have been the impetus for Trundley's relocation to the much larger community of pipemakers in and around Stepney and Mile End in London as the clay pipe industry boomed towards its nineteenth-century peak.

In 1854 Thomas married Rebecca Hensher of Croydon at St George in the East Anglican church in the London Borough of Tower Hamlets. The Henshers were a multi-generational London pipemaking family. Four children were born to the couple - Thomas Harrison born 1855 and died a year later, Julia Rebecca who died in 1860 aged three, George Josiah born c1859 and Sarah Rebecca born 1865 who also died at about one year. Thomas's professional life remained focused on London after his marriage. The 1864 electoral roll lists him in Milkwell Yard, Camberwell and at the time of Sarah's baptism the family lived at 8 Hertford Place, Haggerston, in London (Findmypast.com - Thomas Harrison Trundley). By the 1871 Census he was no longer living with Rebecca but with Mary as his wife, also listed as a pipemaker (1871 Census - Holborn, Folio 31, p. 56), while the 1881 Census places him in Hackney at 65 Westmoreland Place with Henrietta, a tailoress noted as his wife (1881 Census - Folio 124, p. 37). Thomas's son Josiah was recorded as a pipemaker on his marriage certificate in 1883. Thomas was not a witness, leaving it moot whether he was still in London at this time (Findmypast.com - Josiah George Trundley).

The confident reference in the obituary towards military service is therefore somewhat confusing. There does not seem to be sufficient time at a suitable age for Trundley to have been 'many years ago in the British Army'. Unfortunately, his name cannot be

traced either as Trundley (no matches) or Turner (far too many) in available service records. Neither is there a record of when Thomas sailed to Australia.

Trundley in Melbourne

In mid-1887 a small advertisement appeared seeking an ‘Apprentice for clay tobacco pipe making, about 16. Apply, 403 Smith Street, Fitzroy’ in a Melbourne, Victoria, newspaper (*The Age*, 20 July 1887: 8). A day later, from the same address Thomas Trundley asked for any information on his eldest brother, Moses, who had come out to work in Tasmania in 1873 (*Hobart Mercury*, 21 July 1887: 1). Moses had also been known by the very different name of Thomas Worteman. This name does not appear in any records apart from Trundley’s advertisements. Neither is there any record of Moses other than his arrival in Australia. Through the later nineteenth century 403 Smith Street had numerous occupants, but never more than one named person at a time, so it is reasonable to attribute the apprentice advertisement to Trundley. In August a more general call went out for a clay pipemaker (*The Age* 25, Aug 1887: 8). Taken together these notices suggest that Trundley had very recently arrived in Australia and was seeking to re-establish contact after having lost touch with his brother, and at the same time to set up in business.

While pipe manufacturing may still have been taking place in a modest way in both Sydney and Melbourne at this time, information on pipe-makers is very sparse. Cheap British and European clays still flooded into Australia, while briars and other wooden pipes became more popular along with cigars and cigarettes. As a tariff-protected colony Victoria imposed a duty of 25%, working out to about 1 shilling per gross on the value of imported pipes, mainly as a revenue-raising measure but with the added effect of creating a price buffer benefiting any local manufacturers. Across the border in New South Wales, a free-trade colony no tariffs applied.

Shortly after the advertisements appeared, the Melbourne tobacconist and general merchant Henry Bradley of H. A. Bradley and Son entered into agreements with two pipemakers, Thomas and James Turner, which are recorded among Bradley’s personal papers in the State Library of Victoria. The agreements read in full:

This Agreement Witnesseth: that James Turner Clay Pipe Manufacturer 403 Smith St Fitzroy and Henry Algernon Bradley of Smith St Collingwood have agreed together at Collingwood this nineteenth day of September 1887, and do hereby mutually agree and promise to each other, as follows: The said James Turner in consideration of the promise hereinafter made by the said H. A. Bradley, doth promise, covenant and agree with the said H. A. Bradley that he will not make, or caused to be made, any description of clay pipes, in Victoria, and will not instruct anyone in the manufacture of the above goods to the detriment of the said H. A. Bradley for the term of three years from this date.

And the said H. A. Bradley in consideration of the promises hereinbefore made by James Turner doth on his part, covenant and agree with the said James Turner to purchase his plant, tools, clay, &c employed in the manufacture of clay pipes, for the sum of one hundred and ten pounds sterling.

And for the true and faithful performance of each and all the promises and agreements above made & described, the said parties bind themselves, each to the other, in the sum of fifty pounds, as liquidated damages, to be paid by the failing party.

Signed in the presence of

Signed

A. C. Blackburn

J. Turner

J. C. Rousell

H. A. Bradley

(revenue stamp with date overwritten and initialled - H.A.B. 19/9/87 J.T.)

Memorandum of an Agreement made this nineteenth day September 1887 between Thomas Turner and Henry Algernon Bradley.

The said Thomas Turner agrees to serve H. A. Bradley as Clay Pipe Manufacturer in the City of Collingwood for three years from this date. Salary paid per gross pipes. And the said Thomas Turner agrees to devote all his attention and skill to that business and superintendent the same under the directions of the said H. A. Bradley, as they may from time to time be given him; and at all times to furnish the said H. A. Bradley with any desired information concerning the business.

Signed in the presence of

Signed

A. C. Blackburn

Thos Turner

J. C. Rousell

H. A. Bradley

(SLVIC - MS13511: pp. 38-39)

The agreements made Bradley the owner of James Turner's equipment and further prevented him from working with any competition. At the same time Bradley engaged Thomas Turner as his pipemaker, presumably using James Turner's equipment. Although it cannot be demonstrated that Thomas Trundley was the Thomas Turner who signed the agreement, Trundley's presence as a pipemaker at the same address two months earlier and his subsequent use of the name are strong circumstantial evidence. Trundley would have been 52 when this agreement came into effect. There is less to say about James Turner who seems to have been an established pipemaker when

Bradley bought him out. There is no other record of James's presence in Melbourne before this.

Bradley was expanding his business in the booming economy of the late 1880s, and as a general importer and merchant and a specialist tobacconist a sideline in locally-made clay pipes may have looked viable. He even constructed a new two storey industrial building at 3 Bedford Street, Collingwood, which was to be his pipe manufactory (Gojak 2018).

What Trundley/Turner did for Bradley is uncertain. After contracting him Bradley advertised for pipemakers in April 1888 (*The Age*, 20 April 1888: 7). When Frederick Shaw landed in Melbourne in June 1890 he was recruited within two days of arrival (Royal Commission 1905-7: q. 87610), presumably by Bradley. He said he had five pipemakers under his supervision but it is unclear if Trundley was one of them. Despite being contractually bound to Bradley, Trundley next appears in Sydney in 1889, where he married Isabella Robinson in inner suburban Redfern (BDM NSW - 1889/3051). A year later a Thomas Turner, possibly Trundley, was a grocer at 24 Botany Street, Redfern (*Sands Directory*, 1890: 931). The Redfern business does not last, and the Trundley name does not appear again in either Sydney or Melbourne directories for the rest of the century. There were enough T. Turners to make identification very uncertain, so we cannot say confidently what his movements were in this period.

In 1903 Trundley bought a block of land with a small shop and dwelling at 42 Phillip Street, Parramatta, up the river from Sydney (Parramatta Council - Rate Books 1902, Anderson Ward no. 130). The property, originally St Johns Parish No 731 in Book 741, Old System title, and currently described as Lot 1 DP 128474, part of Section 25 of the Town of Parramatta, measured 24 x 118 feet (c7.3 x 36 m), containing one main building variously described in rate books as an 'iron' or 'wood' house. It had most recently been occupied by a confectioner for several years. Our best record of the site comes from the 1895 Detail Series of Parramatta, which predates Trundley's ownership (NSW Dept Lands 1895). This shows the main building with a side passage and a large rear yard containing three outbuildings, one being the privy / water closet (Fig. 1). According to the Parramatta Council rate books for the period Trundley owned no other land, so it is likely that any pipe-making took place on the lot.

The 1903 electoral roll places Isabella Turner and a John Turner, but not Thomas, in Phillip Street, Parramatta. A Thomas Turner, pipemaker, was enrolled at 35 Brown Street, Newtown, which was a privately developed terrace allotment within the Linthorpe Estate (Fig. 2). It was subdivided in 1905, so the terrace shown in Figure 2 would have been demolished and all use of the land ended at that time.



Figure 1: The 1895 Parramatta Detail Survey Series – Sheet 19 overlain onto current aerial photo coverage. No. 42 Phillip Street, Parramatta, is outlined (source of 1895 base map – NSW Department of Lands; overlay by University of Sydney).

While Thomas Trundley is initially recorded in the rate books as both owner and occupant of No. 42, the occupant is shown as ‘T. Turner’ for the first time in 1906 and the rent was also paid in by him (Parramatta Rate Books 1906 - Anderson Ward no. 122). From then the trade directories record Thomas Turner, grocer, as occupant until 1911 when the Trundley name reappears again, firstly in the *Sands Directory* from that year onward and secondly as a witness in a coronial hearing. As his obituary noted he was active in the Methodist congregation, while his appearance at the inquest was in relation to an elderly blind man whom he had befriended (*Evening News*, 19 July 1911: p. 10). Little else is known about him or Isabella, and there is no mention of children being born from the relationship. It is not clear if Trundley maintained contact with family in England.

Thomas’s son Josiah, noted as a pipemaker in 1883, seems to have travelled to Australia eventually, his presence is affirmed by a deed poll notice in 1914 advising that he is changing his name from Josiah George Trundley to Josiah George Turner. The address he gives is 203 Bourke Street, Sydney (*SMH*, 28 March 1914: 15). What this actually means is uncertain as it broadly coincides with Thomas’s return to using Trundley as his surname. Josiah has no reliable presence in directories before or after

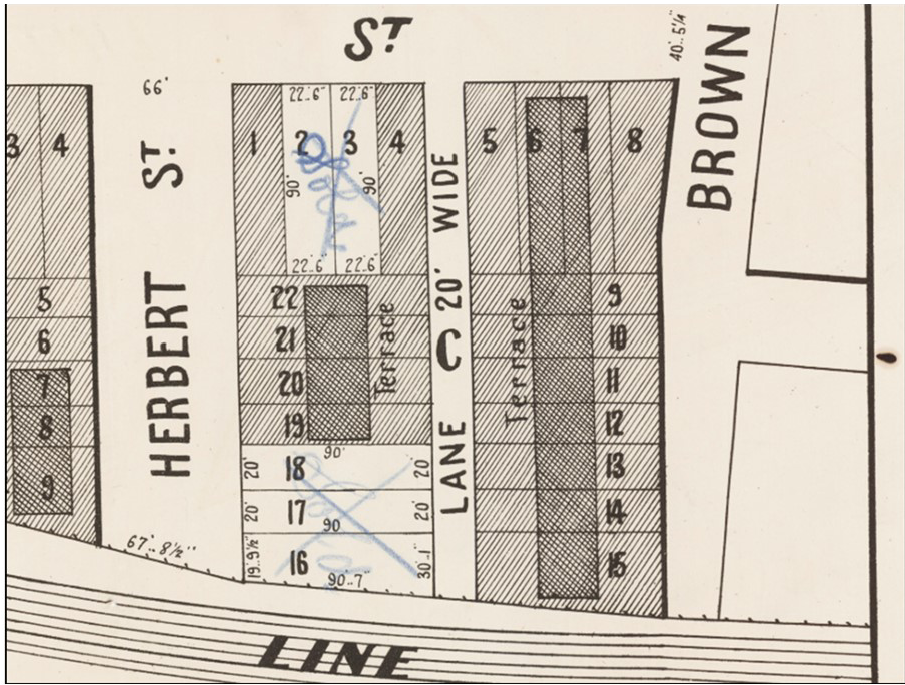


Figure 2: Subdivision plan for the Linthorpe estate in 1905, showing existing buildings (cross-hatched), the likely residence of Thomas Turner, pipemaker recorded in the 1903 electoral roll. (source - State Library of NSW - Mitchell Library subdivision plans Z/SP/N6/142).

the name change and remains a larger mystery than his father. Adding confusion, Josiah had also previously changed his name by deed poll in Britain in 1894 (*London Standard*, 27 April 1894: 8).

Thomas died on 25 July 1922 and was buried in the Methodist section of Rookwood Cemetery (Zone F, Methodist New section 03A, Grave 143). Trundley appeared as occupant of No. 42 in the 1922 *Wise's Directory* but the entry was blank in 1923, suggesting that Isabella had moved out following Thomas's death. She died on 9 August 1933 in Newington State Hospital. Her will, made in 1922 gave all of her estate to the Methodist Church (State Archives Series 13660 Item 4/191119). The Public Trustee, acting as her executor, ordered the sale of the property in January 1936 in default of overdue rates worth £40 owed to Parramatta Council by the registered owners 'Thomas Harrison Trundley of Parramatta and the estate of Mrs Isabella Trundley'. The auction took place on 13 March (*SMH*, 10 Jan 1936: 16; *Cumberland Argus and Fruit Grower's Advocate*, 5 March 1936: 7).

A new electrical substation, Parramatta and Granville Electric Supply Company No. 6, was erected on the lot, probably immediately following the sale of the land in 1936. From its solid construction any direct evidence of pipemaking on the site is likely to have been destroyed at this time.

Was Trundley the Parramatta pipe-maker?

Identifying Thomas Trundley as the ‘very old man’ making pipes in Parramatta in 1906 is clearly a tentative judgement. But while there is no single clinching piece of evidence that confirms Trundley was the Parramatta pipemaker, a detailed examination of his life as far as is allowed by extant records creates a strong circumstantial case. From his early career as a journeyman pipemaker in St Ives in Huntingdonshire in 1851, then in London from c1854 to at least 1881, in Fitzroy in 1887 and in Sydney in 1889, where he may have remained until he purchased No. 42 in 1902 and began a grocery, it is possible to follow him in both his Trundley and Turner incarnations. Taken together these lead to the conclusion that he was Parramatta’s pipemaker.

If Trundley was the Parramatta pipemaker he moved there in c1902, and probably also worked at it before then in Redfern, Newtown, and elsewhere in inner Sydney. In 1906 Trundley would have been 72 or 73 when Shaw spoke to the Tariff Commission. The volume of product suggests at least two full-time pipemakers at work and much more than a grocer could do in his spare time. How much longer he could have worked is unknown, but possibly Shaw’s commercial success from 1906 to the start of the Great War was helped by his local competition retiring. Unfortunately, the prospect of archaeological clarification is negligible; as with Shaw no examples of Trundley’s output has been identified and it is unknown even whether he marked his pipes. Neither, given subsequent development of the site, is there any prospect of evidence of pipemaking surviving at No. 42 Phillip Street, Parramatta.

Trundley himself remains poorly understood. We know nothing about the claimed military career that he told others about. Given his movements are reasonably documented from 1851, when he was about 16, to at least 1881, there is little opportunity for him to have served. Neither is there a clear motivation for his adoption of the name Turner, which he used for nearly three decades, and eventual reversion to Trundley, nor why his son chose to do the same. Is the use of a different name by his eldest brother Moses as well in some way related? And did he default on the contract he had with Bradley in Melbourne to come to Sydney?

Finding out more about Trundley to conclusively prove his identification as the Parramatta pipemaker will be challenging. His story contributes something to the poorly understood attempt by H. A. Bradley to set up clay pipemaking in Victoria in the 1880s, although his relationship with Shaw is not at all clear. More importantly, we may get lucky and find clinching evidence from an unrecognised archive, but until

then he merits being given a qualified attribution as the second-last Australian pipe-maker.

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A 'Deplorabull Condishon' - A Petition to the Aldermen of the City of London

from Peter Taylor

Taken from an undated petition to the aldermen of the city of London, but probably 1690s, is this an example of the pipemakers' company trying to keep grocers out of their trade? Transcription courtesy of Prof. Laura Gowing, Kings College, London.

That your petishonour is the widow of Robert Spark cityson and grosor of London and being left in a meen condishon haveing her selfe and child to mentain is very willing to work for bread for her selfe and poor fatherles Child but is denyed, the Liberty by the masters of the company of tobackapipmakers of which traid she is one. now she being a poor widow of this honourabull cety of London humbly begs your honours will bepleased to commisirat the deplorabull condishon of your poor petishonour and give her an order weareby she may have Leave to work for a poor Livelyhod or else thay must pirish for thay turnd her out of her work by reson thay threetin to arest who so ever shall set her a work tharefore she humbly begs your pety to her destrised condishon and your poor petishonour as in duty bound shall dayly pray.

[No signature or mark]

The same text is given below, but using the modern spelling and punctuation of the seventeenth-century text:-

That your petitioner is the widow of Robert Spark citizen and grocer of London and being left in a mean condition having herself and child to maintain is very willing to work for bread for herself and poor fatherless child but is denied the

liberty by the master of the company of tobacco pipemakers of which trade she is one. Now she being a poor widow in this honourable city of London humbly begs your honours will be pleased to commiserate the deplorable condition of your poor petitioner and give her an order whereby she may have leave to work for a poor livelihood, or else they must perish, for they turned her out of her work by reason they threaten to arrest whosoever shall set her to work, therefore she humbly begs your pity to her distressed condition and your poor petitioner as a duty bound shall daily pray.



Clay Tobacco Pipes from Endon, Staffordshire

by David Higgins

Introduction

Endon lies about six miles NE of Stoke-on-Trent in Staffordshire. Over the years, various residents of properties in Park Lane have collected pieces of pipe from their gardens and these were brought together by Bob Clarke, who passed on the more interesting pieces to the author for recording in 2017. In total, 22 pieces of pipe were sent for examination, comprising 14 bowl, six stem and two mouthpiece fragments. One of the finders had previously lived in Rocester, about 16 miles ESE of Stoke, and about 18 miles SE of Endon. As a result, there is the possibility that some pieces had been collected from there but become mixed with the Endon material when they moved. There is also one mended Southorn stem that seems likely to have come from a broken twentieth century pipe that has never been buried. The majority of the finds, however, were collected from gardens around the few houses scattered along Park Lane in Endon.

The fragments themselves had been numbered before they were sent, and these reference numbers are used in this note, the numbers being given in brackets at the end of catalogue entry for each fragment below. The stamped marks have been added to the national catalogue that the author is compiling, in which case the cast number from the stamp catalogue is also given with the description. The 14 illustrated pipe fragments are described in roughly chronological order first, followed by those that have not been illustrated.

Illustrated Pieces

Figure 1: The earliest bowl fragment dates from c1640-60 and is of a good form, neatly made and finished. The rim is chipped but would almost certainly have been fully milled originally. The fabric is fine clay with a naturally glossy surface; stem bore 8/64". (Fragment 6)

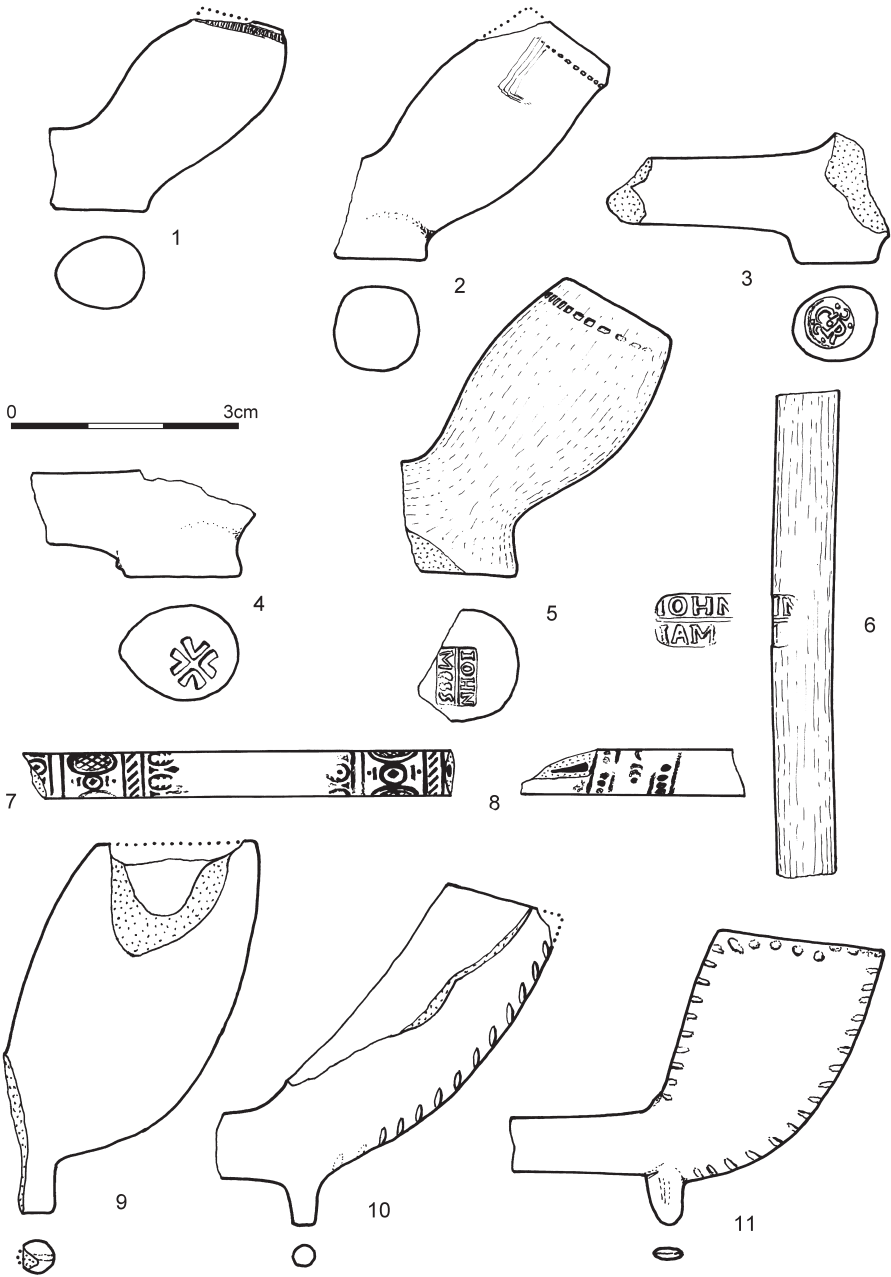
Figure 2: A local style of heel bowl dating from c1660-80 and characterised by quite a tall, narrow, bowl form. About half the rim survives, all of which is milled; stem bore 8/64". (Fragment 4)

Figure 3: A very battered and abraded heel fragment of c1660-80, with a heel stamp reading CR and a stem bore just over 8/64". This comes from the Newcastle-under-Lyme workshop of either Charles Riggs Sr (married 1647/8, buried 1675/6), or his son, Charles Riggs Jr (baptised 1653, buried 1681). It is likely that Charles Sr's widow Frances carried on his business until she died in 1684, since her inventory includes pipe making tools valued at 10 shillings. Pipes marked CR are well known from the area (*cf* Barker 1985) with this particular die type tending to occur on bowl forms of c1660-80. (Fragment 17; Cast 745.10)

Figure 4: A large and slightly flared heel dating from c1670-90, stamped with a symbol mark. The style of the heel is reminiscent of Broseley types of the period, but symbol marks are relatively rare there, being more common on copies of Broseley style pipes made in surrounding areas, including Staffordshire. Furthermore, the fabric is relatively fine and free of obvious inclusions, unlike the Coal Measures clay usually used at Broseley during this period. The fragment is not burnished and has a stem bore of just under 8/64". (Fragment 12; Cast 745.9)

Figure 5: An almost complete Broseley style bowl of c1680-1730 with an average burnish, a three-quarters milled rim and a stem bore of 8/64". The heel stamp is smudged in the second line, but probably read IOHN / MATS originally. John Mats was probably baptised in Benthall (the parish adjoining Broseley) in 1663 but worked most of life at Stonydelph, near Tamworth, where he was buried in 1705. His widow, Jane, continued pipemaking after his death and was buried at Stonydelph in 1749. The fine clay body (i.e., not Coal Measures) supports the suggestion that this is a Staffordshire rather than a Shropshire product. The pipes made by John and Jane Mats were traded quite widely in the Midlands, where quite a number of their products have been found. (Fragment 3; Cast 745.11)

Figure 6: A relatively thick stem made of a coarse Coal Measures clay with an average burnish and a stem bore of 6/64". Across the stem is a relief 'IOHN / IAMES' stamp for the Broseley area maker of that name. The style of the mark dates from around 1710-60 but there were several individuals of this name in the area at the time, making it impossible to narrow down the production date for this piece (although the relatively thick nature of the stem might suggest that it dates from the early part of the eighteenth century). Only one reference to an individual of this name has so far been found where they are specifically named as a pipemaker; the John James of Benthall who married Anne Massey of Broseley at Much Wenlock on 1 July 1754. (Fragment 14; Cast 745.7)



Figures 1 to 11: Clay tobacco pipes from Endon, Staffordshire. Drawings by the author.

Figure 7: A thin stem with stem bore of just over $4/64''$ stamped with two identical Midlands style incuse stem borders of $c1760-1800$. This distinctive design was used at various centres in South Yorkshire, Nottinghamshire, Derbyshire and Staffordshire. The most local examples were made at Newcastle-under-Lyme, which can be identified as a production centre since a stem was found during the Hanley Eastern By-Pass construction works with this type of border in association with a place name stamp reading 'Newcastle' (Potteries Museum: K8.734.1989 HEB 8 (2)). (Fragment 16; Cast 745.13)

Figure 8: A thin stem with bore of $5/64''$. This is stamped with an incuse Midlands style stem border, rather cruder in execution than Fig 7, but of the same general type. (Fragment 15; Cast 745.12)

Figure 9: An unusual bowl form making it hard to date, but perhaps $c1770-1820$, although the base of the heel does not appear to have been trimmed (which was usually the case prior to about 1800). It has been well-smoked with discolouration over some of the rim chipping. The stem bore is $6/64''$. (Fragment 2)

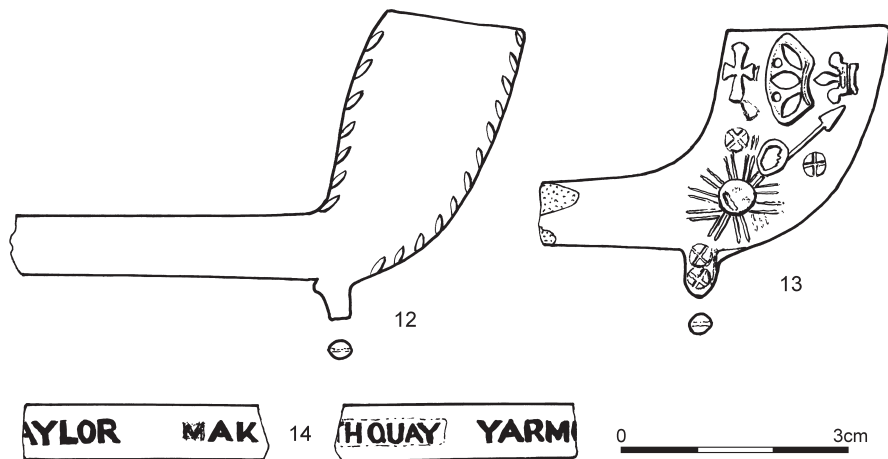
Figure 10: A rather large and forward leaning bowl form of somewhere between 1800 and 1880 with simple leaf decorated seams and a stem bore of just over $5/64''$. (Fragment 8)

Figure 11: Quite a crudely executed mould with surface flaws on both sides of the bowl and very stylised, almost horizontal leaf decorated seams. There is also a rather irregular line of dots on either side of the rim. The stem bore is just over $5/64''$. Probably $c1810-1850$. (Fragment 5)

Figure 12: Quite a tall bowl of $c1800-80$ with simple leaves decorating the seams. The stem bore is $5/64''$. (Fragment 1)

Figure 13: A very odd bowl form with a simple rather lifeless shape to it. The decoration is boldly but quite simply executed and appears to consist of various symbols, some of which are often found on Masonic pipes (e.g., the sunburst), while others are not (e.g., the fleur-de-lys). There are two rather crudely formed symbol marks on each side of the spur and the whole decorative scheme is mirrored (with minor variations) on the other side of the bowl. Neither the bowl form nor the decoration are easy to parallel and this is probably an individual design made somewhere locally, $c1810-60$. Stem bore $5/64''$. (Fragment 9)

Figure 14: A stem fragment with the incuse moulded lettering '...AYLOR MAK... / ...H QUAY YARM...' on the sides, and a stem bore of just under $5/64''$. This can be attributed to Richard William Taylor of North Quay in Great Yarmouth, Norfolk.



Figures 12 to 14: Clay tobacco pipes from Endon, Staffordshire. Drawings by the author.

Taylor came from a family of pipemakers who worked in the town and his father and grandfather, both called James, were pipemakers there before him. Richard was born in the first quarter of 1855 and learnt the trade in the family workshop. On 2 December 1878 he was described as a pipe maker in Row 47 (his father's address) when he married 18-year-old Harriet Kerrison at Great Yarmouth. They were at Row 34 in the 1881 census but, by 1891, had moved to 60 North Quay, the address given on the pipe. The 1901 census describes Richard as a tobacconist-shopkeeper and pipe manufacturer at 60 North Quay, and in 1911 he described himself as a tobacconist with his wife assisting in the business at the same address, which had eight principal rooms. Atkin (1995, 149) lists him as a pipemaker at North Quay until at least 1916, but it is not known when the pipemaking business closed. Harriet was buried on 11 April 1934, aged 74, and Richard himself on 13 March 1939, aged 84. Richard never had any children but he appears to have been a successful businessman who may well have made a point of placing his name and address on his pipes as a way of promoting his pipemaking and tobacconist's business. From the brief biography given above, he was probably at North Quay from sometime during the 1880s until at least 1916. In round terms, the pipe fragment can, therefore, be dated to c1885-1915. (Fragment 21; Cast 745.14/15)

Not Illustrated

The larger part of Type 5 Broseley style bowl of c1680-1730 (Higgins 1987) but with the heel mainly broken away so that any mark is missing. The fine fabric and lack

of burnish suggest that this is a local copy rather than an actual Shropshire import. (Fragment 11)

The larger part of Type 4b Broseley style bowl of c1690-1720 (Higgins 1987) but with the spur broken away so that any mark is missing. Nicely made of a fine fabric with a good quality burnish and almost certainly an import from the Broseley area of Shropshire. (Fragment 7)

The very base of a spurless bowl of c1850-1910 with leaf decorated seams. (Fragment 23)

A stem just opening into a bowl with traces of moulded decoration comprising parallel ribs, most of which run down to the underside of where the bowl would have been. These almost certainly represent the ribs of a sock on a foot kicking a football, which would have decorated the base of the pipe. On the stem there are traces of a two-line incuse stamped mark (sans-serif), the first line starts with an incomplete letter with a vertical 'leg', while the second starts with an 'M'. This is probably the very end of a stamp that would have read 'TURPIN & SONS / MACCLESFIELD'. The likely date for this mark can be worked out by adding dates for the various family members (obtained from online genealogical sources: Ancestry and Find My Past) to the outline family history provided by Spence (1941/2). Spence says that Benjamin Turpin (c1813-1889) married one of George Hall's daughters (a pipemaker of Stockport) and founded the Crompton Road works at Macclesfield in 1840. He ran the business for nearly 50 years, but committed suicide in 1889, aged 76 (*Manchester Times and Gazette*, 23 February 1889). His son George Hall Turpin (c1844-1911) had joined him in the business and carried it on until his own death in 1911. When they were old enough, George's sons Benjamin and James also joined the family business, with James designing and making the moulds. After George's death, James left the business but Benjamin carried it on until 1927 when production ceased. After that date he carried on selling old stock. On 7 April 1904 George Hall Turpin, Benjamin John Turpin and James Beech Turpin, trading as Turpin & Sons, registered a pipe modelled at Chamberlain (Rd No 430100; Hammond 1988, 72). Benjamin (1874-1948) and James (1871-1961) are unlikely to have been formally recognised as part of the family business until c1895, when Benjamin would have been 21. By 1911, when their father died, James was a licenced victualler. The Turpin and sons stem stamps are, therefore, likely to date from just a brief period of the family's business, around 1895-1910. (Fragment 18; Cast 745.18)

A stem fragment from a short-stemmed or 'cutty' pipe with the incuse stamp 'W. SOUTHORN & Co / BROSELEY 24' along the top. This piece is made up of two joining fragments that have been glued with fresh breaks at both ends, suggesting that they come from a complete cutty pipe that has been recently broken and has probably

never been buried. This style of mark was used by the well-known firm of William Southorn & Co of Broseley in Shropshire from c1850 onwards and was used until the works closed in about 1960. (Fragment 13; Cast 745.8)

A complete spurless bowl with a wood bark effect moulded on the surface and an irregular patch under the bowl, where the mould was altered to remove a spur. There is an incuse moulded pattern number reading '42' on the left hand side of the stem, showing that this came from a large manufacturer with a pattern book. This pipe can be identified as a product from Pollock's of Manchester, pattern 42 (with the spur still in place) being described as a 'rustic common cutty' in their catalogue of c1910. The firm continued production in Manchester until c1990 but this example is likely to date from around the middle of the twentieth century. The bowl has been discoloured from burning in a fire. (Fragment 10)

Two nipple type mouthpieces of c1850 or later in date, both probably from short-stemmed or 'cutty' types of pipe. One example has a very thick, flattened stem running up to the tip (Fragment 19) and the other a cylindrical stem all the way to the tip (Fragment 20).

Discussion

Although most of the pipes are unstratified gardening finds, they collectively provide a sample of the styles that were being produced and/or used in Staffordshire from the mid-seventeenth century onwards. Pipemaking had become established in the Newcastle area during the seventeenth century (Barker 1985) and so many of the pipes in use at that date are likely to have been produced locally, as evidenced by the plain form in a Staffordshire style (Fig. 2) or the marked piece produced by Charles Riggs of Newcastle-under-Lyme (Fig. 3). Despite this local production, the influence of the important Broseley / Much Wenlock area industry of Shropshire, some 40 miles to the south west, is still evident. Broseley styles not only influenced the form of pipes that were probably made in Staffordshire (Fig. 4) but direct copies of the distinctive bowl forms and styles of mark from Shropshire were also made. The John Mats pipe (Fig. 5), for example, was made in south east Staffordshire, some 40 miles east of Broseley itself. From there it has travelled at least 30 miles NNW (if it was found in Rocester) or more than 40 miles NW (if it was found at Endon). This shows how pervasive the Broseley area styles were across the Midlands, either from directly traded pieces or from copies made elsewhere and then traded themselves.

During the eighteenth century a change can be of emphasis can be seen with the appearance of incuse stem borders (Figs 7 and 8). This style of decoration was not used in Shropshire but was widely adopted across the central and east midlands. Most examples of this style are not marked, but the Newcastle-under-Lyme example mentioned above shows that they were produced in Staffordshire too. A similar picture emerges from the nineteenth century fragments, with the most common decoration

being simple leaf decoration on the seams (Figs. 10-12). Although common nationally, leaf seams are notably very rare amongst the Broseley area pipes, strongly suggesting that these are local Staffordshire products. Their quality is not very high, particularly for that shown in Figure 11, where the 'leaves' are barely more than simple horizontal dashes and the dotted decoration around the rim is poorly and unevenly executed. These would have been everyday pipes produced and consumed locally.

Rather more unusual is the pipe bowl decorated with an odd assortment of symbols (Fig. 13). While some of these may well have Masonic significance, the others are less easy to identify or interpret. There was a huge growth of interest in Masonic and other similar societies during the late eighteenth and early nineteenth centuries and Masonic symbols are often found on pipes of this period. The decoration on these pipes, however, often falls into common arrangements that was copied and repeated by several makers in any given area. This example does not have any known parallels. The bowl form is rather simple and lacking in style while the decoration is quite crudely and boldly executed. This is likely to be a locally produced piece, referencing these broader trends but rather naïvely designed in an area more used to making pots than pipes.

The final phase of pipe use is represented by examples dating from the mid-nineteenth century or later. By this date much of the rail network had been established and it was possible for pipes to be traded over much greater distances than previously, and from a greater number of sources. The Richard Taylor stem fragment from Great Yarmouth, some 180 miles to the ESE is an example of this (Fig 14), with more local examples coming from up to 30-40 miles away (Turpin & Sons of Macclesfield, Pollock's of Manchester and William Southorn & Co of Broseley).

While the fragments collected during gardening may be of individual interest, it is only by considering them as a larger group that the broader trends can be seen. This small assemblage underlines the importance of keeping a record of where individual fragments are found. It also shows how even a small number of pieces can be used to explore changing fashions over time and to reveal how pipes were produced and traded across different parts of the country. Endon is not a busy urban area where archaeological excavations are likely to take place and so stray finds like these play a vital role in filling in the broader picture for the region as a whole.

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Penwith Pipemakers: An Update

by Reg Jackson

In 2014 the writer published a summary of his research on the production of clay pipes in the area known as Penwith in the far west of Cornwall (2014). The Honychurch family are the earliest known pipemakers in Penwith and were working in or near the adjoining parishes of Gulval and Ludgvan, just to the north-east of the coastal town and port of Penzance. The pipemaker Gregory Honychurch was first recorded in Ludgvan parish in a lease of 1723. His will, dated 1731, mentioned his 'stock in trade' and his ownership of small estates in the parishes of Ludgvan and Gulval. His son, also a Gregory, carried on the pipemaking business in Ludgvan until about 1738, although by 1741 he seems to have been working in Penzance.

SCPR member Peter Taylor has very kindly brought to the author's attention a list of pipemakers who owed money in respect of an excise duty on tobacco pipes introduced in May 1696 (The National Archives; E 351/1460). One of these pipemakers was Gregory Honychurch of Gulval who owed thirty-two shillings and six pence. When the account was eventually declared in 1712 this debt would have been regarded as unrecoverable but, by definition, must have been incurred before 1 August 1698 when the duty was removed.

This information allows us to place the production of clay pipes in the west of Cornwall firmly in the late seventeenth century, at least a quarter of a century earlier than the writer's previous research had indicated.

There are a number of references to a Gregory Honychurch in the Gulval parish registers and, although his occupation was not given, he was presumably the pipemaker. He married Joan Woolcock on 6 November 1696 and their eight children were baptised between 1698 and 1714. Three of these children were named Gregory, although two

died in infancy; the Gregory Honychurch who survived to inherit his father's business was baptised in February 1708. These parish register entries again place Gregory Honychurch in Gulval at the end of the seventeenth century.

Further references to pipemaking in Gulval occur in the Overseers of the Poor records for Bovey Tracey parish in Devon. In 1769 William Triggs, a pipemaker, was described as '*now in Bovey Tracey, he was born in Falmouth, Cornwall, and was apprenticed in Gulval and has since served seven years on board one of His Majesty's Ships of War*' (Devon Heritage Centre; DRO 2160A/PO704). Triggs, still referred to as a pipemaker, was in Bovey Tracey again in 1772 with his wife Sarah and children William, aged three years, and John, aged three months, when arrangements were made to re-settle them to Gulval parish (Devon Heritage Centre; DRO 2160A/PO826).

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Pipes for Public Houses in Kingston-upon-Thames Museum

by Stephen Nelson

On the theme of pipes made specifically for known public houses, as opposed to generic types such as 'rose and crown' designs etc., there are three such pipes in Kingston upon Thames Museum from local excavations. Two pipes in particular are stamped on the bowl facing the smoker within a circular border; one is marked CROW with three compass motifs (Fig. 1), the other is marked MITCHELSON/CRICKETERS with what may be three bails (Fig. 2). Both bowls are plain London Type 28 forms with a leaf decoration on the front seam and the moulded initials JV on the sides of the spur for the maker James Vining, who operated from various premises in Park Road, Kingston, for most of the second half of the nineteenth century from c1845. Although one of the pipes is badly burnt, they appear to be from the same mould; there are a few minor imperfections that seem to match. The third pipe is a complete small cutty pipe, with 'J VINING / KINGSTON' on the stem and with crossed cricket bats, a ball and wicket on the bowl (Fig. 3). Although not marked with a proprietor's name it was presumably intended for the Cricketers pub rather than a stock product.

A William Crow is recorded as proprietor of the Three Compasses, Eden Street, Kingston, in 1851/2; he died in 1879. His son, another William Crow, ran the pub

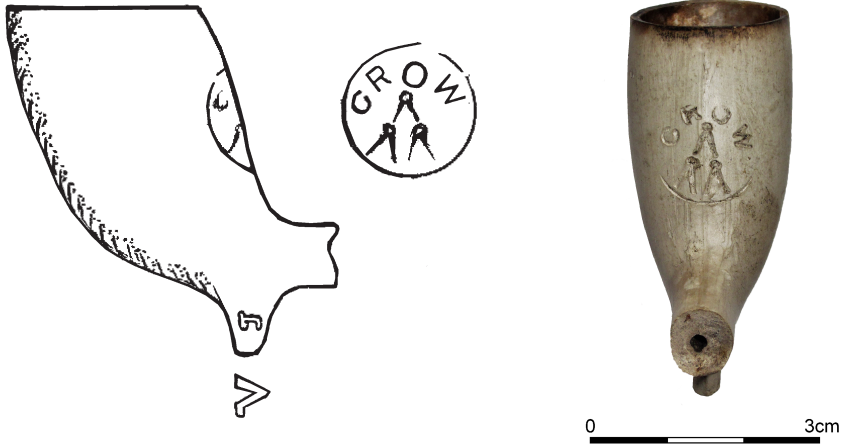


Figure 1: Pipe produced by J Vining of Kingston with a CROW and three compasses mark.

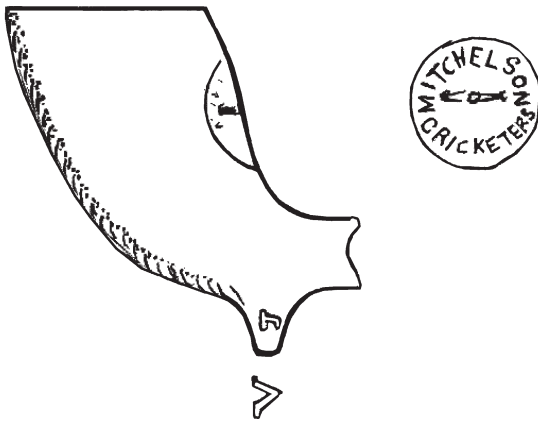


Figure 2: Pipe produced by J Vining of Kingston with a MITCHELSON / CRICKETERS mark.

until his own death in 1907. However, it is assumed the first pipe bowl dates from the time of William senior (Fig 1). The Three Compasses was demolished in 1976.

The second bowl (Fig. 2) refers to the Cricketers pub at 20 Fairfield South, which was run by James and Jane Mitchelson between at least 1851 and 1861. The Cricketers only closed in 2018.

It would appear that James Vining, a prolific maker in the town, had circular stamps made to personalise some pipes for local pubs. It is surprising that the two marked pipes are the only examples known in the large collection of excavated and curated pipes from Kingston - there must be others.



Figure 3: Complete cutty pipe produced by J Vining of Kingston depicting crossed cricket bats, a ball and wicket.



‘Quite Interesting’ - An Initial Survey of Clay Pipemaking on Film

by Denis Gojak

In researching the work of Frederick Shaw, Australia’s last pipemaker (Gojak 2018) I came across a mention of him producing clay pipes used as props for the silent movie convict drama *‘For The Term of His Natural Life’* (Dawn 1927). The churchwarden pipes that appear in various scenes in the restored print are currently the only potential examples known of Shaw’s work preserved in any form. Hoping to find more examples I started looking at early Australian film-making which brought up the following reference to a night at the pictures in Kiama, on the New South Wales south coast.

Kiama’s Own Pictures.

THE crowded house at the Oddfellows’ Hall on Saturday night last was conclusive evidence that Kiama’s Own Pictures are maintaining their popularity. A fine lengthy programme was submitted, and each picture was well received. The principal film was the drama ‘The Heartless Woman,’ and other dramas of exceptional merit were ‘The Greed for Gold,’ ‘Rags and Riches,’ and ‘Won by a Child.’ A splendid industrial picture illustrative of the making of clay pipes was also screened, and three laughable comics, the whole comprising over 8000 feet of film. Appropriate music was supplied throughout by Mr. Roy Colley. ...
(*Kiama Independent and Shoalhaven Advertiser*, 18 June 1913: 2).

Intrigued, I tried to find out what I could about that clay pipe film, which inevitably opened a whole area of potential research. Although there seemed to be an abundance

of filmed records of clay pipe manufacture, later editing and re-titling created unnecessary confusion and hindered the appreciation of the value of this resource. As a result, I thought it would be useful to others to systematically set out what I have been able to establish regarding clay pipe documentaries. The threshold I set myself was that they had to be traditional operating factories, which restricted them to being made before the closure of Pollocks in Manchester in 1990. I have identified nine films, of which only seven survive. They are discussed below in chronological order and summarised in Table 1.

Date	Title	Maker / Producer	Details	Notes
1912	'Making Clay Pipes'	Prieur and Co., London	355 feet (< 4 min)	No surviving prints known. One print in Australian release 1912-14. Registered - 5 Oct 1912.
1914	'The Clay Pipe Industry' BFI Ident. - 144926	Prieur and Co., London	345 feet (< 4 min)	No surviving prints known. One print in Australian release 1914-15. Uncertain if this shares content with 'Making Clay Pipes' (1912). Registered – 1914.
1936	'The Pipes of Man' British Pathe Ident. - 1130.20	British Pathe, London	B+W Sound 1 min 29 sec	< https://www.britishpathe.com/video/the-pipes-of-man > Setting - probably Brewster's Pipe Manufactory, Harris Lane, Sunderland, unnamed in footage. Also appears under alternate title 'Pipemaking in Sunderland'. Registered - 16 March 1936.
1938	Untitled amateur footage (The Clay Pipe Makers of Broseley, Shropshire) BFI Ident. - N622657	H. J. Gornall, Shrewsbury	16mm B+W Silent 9 min 0 sec	< http://www.macearchive.org/films/clay-pipemakers-broseley > < http://collections-search.bfi.org.uk/web/Details/ChoiceFilmWorks/154556132 > < https://www.youtube.com/watch?v=r8TEN65Nnus > Setting - Southorn's Factory, Broseley, unnamed in footage. YouTube version includes modern historical overviews with Rex Key and Ivor Southorn. Original footage runs from 3:50 to 12:20 with modern descriptive voice-over and additional content added.

Date	Title	Maker / Producer	Details	Notes
1951	'Clay Pipe Making' NWFA Ident. - 5101	Sam Hanna / British Pathe	16mm B+W Silent 14 min 39 sec	< http://www.nwfa.mmu.ac.uk/sam_hanna_collection.html > < https://vimeo.com/album/3066221/video/107802524 > Setting - John Pollock factory, Manchester. Likely to also be the Hanna film 'Churchwarden pipes'.
1952	'Clay Pipe Making' British Pathe Ident. - 1291.27	British Pathe	B+W Sound 1 min 37 sec	< https://www.britishpathe.com/search/query/clay+pipe > Setting - Southorn's Factory, Broseley. Date of issue – 26 May 1952.
1955	'Clay pipes' British Pathe Ident. – 27.22	British Pathe	Colour Sound 1 min 51 sec	< https://www.britishpathe.com/search/query/clay+pipe > Setting – Critchfield backyard, Greenford, Middlesex. Date of issue – 4 April 1955.
1958	'The Manufacture of Clay Tobacco Pipes in Shropshire'	Birmingham Commercial Films / Associated TeleVision	16 mm B+W Silent 1 min 11 sec	< http://www.macearchive.org/films/midland-montage-23101958-clay-tobacco-pipes > Setting - Southorn's Factory, King Street Broseley, unnamed in footage.
1987	'My Pipe Dream' NWFA Ident. - 4671 BFI Ident. - 627686	Richard Curry / Richard Curry Film Productions	16 mm Col. Sound 16 min 44 sec	< https://www.youtube.com/watch?v=FsyEcW-v1s&t=24s > Setting - John Pollock & Son Factory, Manchester. Voice-over commentary provided by Gordon Pollock and Ray Johnson, with additional uncredited vocals from workers Dennis Kendall, Mavis Kendall and Norma Beckett.

Table 1: Films featuring factory production of clay pipes.

‘Making Clay Pipes’ (1912)

The movie shown at Kiama and elsewhere seems to be consistently referred to as ‘*Making Clay Pipes*’. One question not entirely resolved even now is whether it was about tobacco pipes rather than being a drainage pipe movie. In the absence of a plot synopsis I assume the former is more likely to have been a crowd pleaser.

‘*Making Clay Pipes*’ first appeared in Melbourne, Victoria in November 1912 at the Britannia, St Kilda, where it was described as ‘an educational study’ (*Herald*, 11 Nov 1912: 6). It reached Kiama seven months later, then after another six months it screened in the northern NSW town of Tamworth. Making the best of its timing Ison’s Theatre Royal promoted ‘*Making Clay Pipes*’ as part of the ‘special sacred program for Christmas Eve’ (*Tamworth Daily Observer*, 24 Dec 1913: 3). Shortly afterwards it was shown at the nearby town of Tenterfield in a much more secular February showing (*Tenterfield Courier and District Advocate*, 23 Feb 1914: 2). The Tenterfield date is the last I could find.

At the same time as ‘*Making Clay Pipes*’ was at the Britannia, another film, ‘*How Pipes are Made*’ was being shown at the Melbourne Majestic (*Herald*, 11 Nov 1912: 6), and also in Adelaide (*Register*, 20 Nov 1912: 11). It later travelled to the Victorian town of Bendigo before making its way to Tasmania. ‘*How Pipes are Made*’ dealt with briar pipe manufacture (*Launceston Examiner*, 8 Jan 1913: 3). This movie also appeared in rural NSW towns in 1913 (*Murrumburrah Signal and County of Harden Advocate*, 1 May 1913: 2).

From the limited dates and the clear order of appearances, it seems that ‘*How Pipes are Made*’ existed as two prints, while ‘*Making Clay Pipes*’ was a single circulating print. Both began their commercial run in Melbourne or Adelaide before travelling to rural areas and other large cities. Unlike ‘*How Pipes are Made*’, which reappears in much the same program of films in different towns, ‘*Making Clay Pipes*’ was part of an ever-changing mix of romantic and action films, comedy shorts and news-reels, suggesting different distribution models, consistent with the itinerant picture-show industry in rural Australia described in Joan Long’s *The pictures that moved* (1982) and in fictionalised form in the movie ‘*The Picture Show Man*’ (Power 1977).

The British film industry magazine *The Bioscope* advertised ‘*Making Clay Pipes*’ as at least distributed and perhaps made by the early British film production firm of R. Prieur and Co. of 40 Gerrard Street, London, who specialised in educational films and as well as innovative humorous stop-motion shorts (BFI - R. Prieur filmography). Its official British release date was 5 October 1912, which means Australia saw it within a month, something that it seldom achieves in cinemas even now. Its length was 355 feet, which probably represents less than 4 minutes of footage, a typical news-reel item duration. *The Bioscope* advert (Fig. 1) gave it the tag ‘Yes! Quite interesting and handled just as it should be’ (*The Bioscope*, R. Prieur and Co., 19 Sept 1912: 838).

LUX BRILLIANT COMICS.

Stick it, Jerry!

Jerry is very tenacious and sticks to everything that comes his way. A — scream from start to finish. —

Released Saturday, Oct. 5th. Length 450 ft.



Boxing under Difficulties.

The startling adventures of two gentlemen who are simply itching — for a "scrap." —

Released Wednesday, Oct. 9th. Length 280 ft.

LUX HIGHLY INTERESTING INDUSTRIAL SUBJECT.

MAKING CLAY PIPES.

Yes! Quite interesting and handled — just as it should be. —

Released Saturday, Oct. 5th. Length 355 ft.

SOLE AGENTS—

R. PRIEUR & CO., LIMITED,
FILM HOUSE, GERRARD STREET, LONDON, W.

'Phone—GERRARD 3115.

'Grams—"ENERPHONE, LONDON."

ALL LUX FILMS ON EASTMAN STOCK.

Thanks to Google's Digitization Programme, please contact us at support@britainnewspaperarchive.co.uk if you wish to claim rights to this film.

Figure 1: Advertisement for R. Prieur and Co's Lux film showings, including 'Making Clay Pipes' from The Bioscope, 19 September 1912: p. 838 (copyright holder unknown).

‘The Clay Pipe Industry’ (1914)

Two years after ‘*Making Clay Pipes*’ travelled through rural New South Wales another movie appeared with the title, still unfortunately ambiguous of ‘*The Clay Pipe Industry*’. It was also produced by R. Prieur and Co. and registered in 1914, with a length of 345 feet. Within the year the movie reached Sydney, where it began showing in late October. As with ‘*Making Clay Pipes*’ there appears to have been a single print in the country. This seems to have gone directly from Sydney to Queensland, and then progressively did the rounds of the major rural towns, as summarised in Table 2.

Location	Advertising	Reference	Accolades
Sydney, NSW	<i>Daily Commercial News and Shipping List</i>	27 Oct 1914: 15	
Brisbane QLD	<i>Telegraph</i>	23 Nov 1914: 3	
Toowoomba QLD	<i>Darling Downs Gazette</i>	5 Dec 1914: 5	‘... of interest to many ...’
Cairns QLD	<i>Cairns Post</i>	9 Jan 1915: 1	
Maryborough QLD	<i>Maryborough Chronicle, Wide Bay and Burnett Advertiser</i>	28 Jan 1915: 7	‘... interesting ...’
Warwick, QLD	<i>Warwick Examiner and Times</i>	10 Feb 1915: 1	‘Educational’

Table 2: Known Australian screenings of ‘The Clay Pipe Industry’
(R. Prieur and Co. 1914).

In all of the known screenings it appeared with news-reels from the first months of the European theatre of the Great War. Patrons could see the ‘latest war pictures’ from a still very mobile Belgian front, then the ‘screamingly funny’ Keystone comedy ‘*Caught In a Flue*’. The film sat at the end of the program, allowing a respite from war and slapstick, an ‘industrial subject that will be of interest to many will be the “Clay Pipe Industry,” showing the making of the pipes from the raw clay to the finished article’ (*Darling Downs Gazette*, 5 Dec 1914: 5).

It is unclear whether ‘*Making Clay Pipes*’ and ‘*The Clay Pipe Industry*’ were the same film simply re-titled or re-cut as there are no known prints of either movie in international archives. The identity of the talent featured in either film is unknown, but there were numerous British clay pipe firms still operating in the years leading to the war, unaware of the impact that it would have on their industry and their own survival. Prieur was also the British agent for the Parisian Lux film company (Low 1950: 56), so it is also entirely possible that the two films showed French rather than

British manufactories, presumably something you could get away with much more easily before talkies.

‘The Pipes of Man’ (1936)

This short item, less than a minute and a half long, was filmed in Sunderland. The pipemaker is unnamed but is likely to have been filmed at W. Brewster’s Pipe Manufactory, Harris Lane, Sunderland, which is the only post-Great War pipemaker listed by Oswald (1975: 167-8). Brewster himself, who may be the elderly man in the footage, died in 1934 but the firm continued until 1953 (Sunderland Antiquarian Society - 10 Aug 2016).

The narration manages to pack in a hefty quota of industrial grade news-reel punning in its 89 seconds but does convey some information. Most notably the factory made 2,000 pipes per day. Plain pipes sold for a halfpenny, while coloured or ornamental ones for as much as 2d each.

‘The Clay Pipe Makers of Broseley’ (1938)

The Great War experience in the trenches accelerated the decline of the industry that had begun in the late nineteenth century. Older pipe smokers continued to die, while new smokers increasingly began with cigarettes and then switched, if at all, to briars. Many clay pipe factories failed during the war and skilled workers became harder to find, while European pipemakers continued to dump cheap product into traditional British export markets, so that many firms that had survived the war closed in the 1920s and 1930s. Southorn’s of Broseley had a national reputation for quality, which protected it to an extent from these trends and became the subject of several films.

Amateur film maker H. J. Gornall of Shrewsbury made a short film of Harry Southorn’s pipe factory at Broseley in 1938 that has survived. The film was donated to the Birmingham City Museum, with copies subsequently distributed to other libraries (Higgins 1987: 180). While the original footage was not titled, it seems to have picked up a descriptive title at this point. The version available on YouTube contains additional modern introductory material and a descriptive commentary over the silent footage. Good but brief interviews with pipemaker Rex Key and Harry Southorn’s son Ivor are included. The copy on the MACE website appears to be of the original edited footage and is silent.

The footage, which is quite dark, starts with a shot of some of Southorn’s more extraordinary decorative pipes, followed by establishing shots of Broseley and the factory using street signs. After a shot of piles of ball clay, the action moves upstairs where Clara Bagley begins to make two churchwardens, rolling the clay into dummies and working on each in succession, clearly showing production steps. This

is followed by Harry Southern loading the specialised churchwarden saggars then covered in powdered fired clay to prevent sticking and demonstrating how the careful way in which successive layers of pipes are arrayed. The pipes are then shown being tipped and boxed for shipment.

The additional modern footage before and after the Gornall film includes important interviews with Rex Key and Ivor Southorn, who worked in the manufactory with his father. He talks about the kiln and firing, which is not part of the original footage and demonstrates the way sound was used to determine if the pipes were sufficiently hard.

‘Clay Pipe Making’ (1951)

Burnley film-maker Sam Hanna (1903-1996) created a series of about 33 short documentary films generally known as the *‘Old English Crafts Series’* over four decades, which chronicled a range of traditional practitioners mainly in rural settings like *‘The Village Rope Maker’* and *‘The Clog-block Maker’* (BFI - Sam Hanna filmography). Hanna used the story of industrial transformation to draw attention to the loss of traditional crafts and the disempowerment of workers (Sam Hanna Co.; Beardsworth 2015). The films were originally distributed through Brun Educational Films of Burnley and are now curated as the Sam Hanna Collection within the Northwest Film Archive maintained by Manchester Metropolitan University.

His film focuses on the John Pollock Factory, Manchester, then one of the major surviving post-WWII manufacturers (Jung 2003). It follows the manufacturing process, beginning with clay being processed in an electronic pug-mill to boxing up for shipment, using long and clear shots of repetitive activities from different angles. All aspects of the work are covered apart from kiln stacking and firing and box making. The footage ends with a shot of the diverse product range and then four male workers standing outside having a smoke. One interesting scene is of wooden boxes with their markings ready for export to Brisbane, British Guiana, Cape Coast, Freetown and Onitsha (Nigeria).

Although it lacks sound and would be cryptic to a casual observer it captures most stages of the production process in sequence, and particularly shows the rhythm and mechanistic nature of repetitive steps in the pipemaking process.

The British Film Institute also lists a Sam Hanna film *‘The Churchwarden Pipe’*, which is probably a re-titling of this footage.

‘Clay Pipe Making’ (1952)

This is a short 97 second newsreel segment filmed at the Southorn factory at Broseley. It starts with Vera Hall rolling clay, then Clara Bagley moulding Crimean hussar bowl

pipes. Ida Humphreys does the final trimming and polishing. These three named staff are all that were left from a peak of 80. Harry Southorn is shown carrying a loaded saggar to the kiln and stacking it. The end shot is of Harry again, handling some of the twisted ornamental Southorn pipes.

Although very brief this film can be contrasted with Gornall's 1938 footage of the same factory and shows the effects of the Second World War and continued decline in the market for pipes.

'Clay Pipes' (1955)

Married couple Jean and Ralph Critchfield still make clay pipes in their garden shed in Greenford, Middlesex. Ralph, member of a prominent multi-generational London pipemaking family taught Jean pipemaking before they were married, and together they still churn out 120,000 pipes per year.

This very short news item treats Jean as a curiosity, and her contribution to the work as 'a hobby' but she helps make all the pipes except for churchwardens, because her hands are too small. They have 25 moulds for a range of pipes, and a churchwarden and smaller Inniskilling Regiment cutty are shown being made. They produce 'short stems for the Midlands and the North, long stems for banquets, and brightly coloured ones for children everywhere' for soap bubble pipes.

Behind the evident novelty and news-reel smarminess this is a very interesting reflection on an otherwise less well documented facet of the trade. Larger industrial pipemakers, such as Pollock and Southorn emerged in the early 19th century when they began to take over from the traditional family-based individual pipemaker to dominate the export trade and increasingly larger parts of the British domestic market. However, the Critchfields can be placed firmly in the small pipemaker tradition, swapping the industrial inner-city neighbourhoods for a suburban home but otherwise seeming to maintain the same dynamic of a family business limited to a single small workshop.

'The Manufacture of Clay Tobacco Pipes in Shropshire' (1958)

This is a short (71 seconds) clip, which is silent and uncaptioned. The location is unnamed, but the exterior shot can be readily confirmed as the King Street facade of the Southorn factory at Broseley.

The clip is identified as '*Midlands Montage: 23.10.1958*'. *Midlands Montage* was a regionally focussed news segment of ATV (Associated TeleVision), an independent television company that began broadcasting from London in September 1955, and then the Midlands in February 1956. Footage for *Midlands Montage* was provided

at this stage by Birmingham Commercial Films for ATV, before it established its own film unit (Wikipedia - Associated Television).

The notes accompanying the footage on the Media Archive of Central England (MACE) website indicate that it was a television news clip and was originally longer, although the missing portion was not the remainder of the industrial process but Ironbridge and local news content. Although some out-takes produced by the company survive, none appear to expand the Broseley footage.

The footage follows the pipemaking process from making rolls through to loading a sagger. Three female staff are present, as in 1952, but there are two male workers, one smoking an elaborately twisted pipe. The date of filming is after the death of Harry Southorn in 1957.

‘My Pipe Dream’ (1987)

Gordon Pollock (1914-2013) was the last of three generations of Pollocks who ran the John Pollock pipe factory, established in 1879 (Jung 2013). He was also the Honorary President of the Society for Clay Pipe Research until his death (Higgins 2013). In 1987 he was facing the reality that the factory he had run, which had weathered the decline in clay pipe use over a century and had managed to outlast all of its competition was facing closure. He was acutely aware of both his own position but also that the knowledge he had obtained from a life-time’s familial involvement may end with him. He himself was well past retirement age and two of his remaining staff were over 70 years old.

Documentary film-maker Richard Curry invited Gordon Pollock to be the subject of a short film documenting remaining workers Dennis Kendall, Mavis Kendall and Norma Beckett producing pipes and providing voice-over commentary. While the workers systematically turn out more and more pipes, Gordon Pollock voices the dilemma of continuing the family trade, which fell squarely on him as the last Pollock to manage the factory, and as the last pipemaker of a four-century tradition in Britain. The market for pipes had largely disappeared by 1987. The signs of modernisation are significant - the electric pug-mill and an electric kiln feature, while a photo of a traditional pipe kiln can be seen in passing. Most telling was that at the end of the process the pipes, in this case small-bowled Elizabethan replicas were being individually boxed as souvenirs. Mavis Kendall, responsible for finishing the pipes no longer saw them in everyday use. She said:

I treat each pipe as though it was the only one, and I often wonder who will eventually buy it and where it will end up. It gives a great thrill when I see the pipes on the television, and I say to Dennis “You made that one and I finished it. And Norma tipped it!” It does give you a thrill to think how far and how

many people are going to see those pipes we have actually all taken part in making. They turn up in plays, and films, and sometimes even on a comedy show.

At the time Pollock had no idea what would happen to the business, he hoped for some unlooked-for solution, the pipe dream of the title. It is to his enduring credit that even though no last-minute rescue came, his interactions with Curry and especially with clay pipe researcher Paul Jung revealed his awareness of the weight of that history, which he sought to systematise and pass on, recognising its value had increased even as his own livelihood diminished (Jung 2003, 2013).

Richard Curry was awarded Best Documentary for the film by the IAC - Film and Video Institute in 1989. The film is held in the North West Film Archives and a digitised version of it is made available through the British Film Institute. It is available in its original form on YouTube.

Conclusion

Clay pipe making is identified as being Critically Endangered by the Heritage Crafts Association (HCA - Red List 2019). When we consider that the entire surviving visual record of this industry in action consists of nine films, two of them lost and totalling less than an hour's footage, this assessment seems correct. When we pair that with an equally small and uneven documentary archive of business records, a dispersed body of pipemaking equipment, many surviving sites unrecognised or under threat, and opportunities for oral history with participants perhaps ended, it is hard to escape the conclusion that many chances were missed in previous decades to preserve our knowledge of pipemaking. It also highlights the value of every one of these surviving sets of footage.

Production processes are unevenly covered (Table 3). Much emphasis is on the moulding but only some of the films capture the preparation of clay and finishing steps. While the workers are shown, neither they or the management do more than their jobs or mug for the camera in most films. Richard Curry particularly deserves credit in this regard. Not only is his film the only one that shows all the key processes in pipemaking, he uniquely gives the workers and Gordon Pollock their voices, an otherwise rare insight.

The films individually chronicle manufacturing processes over the final 75 years of the industry. All of the films, apart from that showing the Critchfields in action, relate to the larger industrial scale firms, although even these are shrinking rapidly. Hand pipemaking was never challenged by mechanisation, but when viewed collectively the films do show small but important changes over that period. Concessions are made to electric kilns and modern equipment. The mix of gender roles and the

Title	Process clay	Make rolls	Insert wire	Place in mould	Press	Remove + stack	Trim	Dry, load in saggars	Fire	Tip	Box
The Pipes of Man' (1936)	-	x	x	x	x	-	x	x	-	-	-
'... Broseley, Shropshire' (1938)	-	x	x	x	x	x	x	x	-	x	x
'Clay pipe making' (1951)	x	x	x	x	x	x	x	x	-	x	x
'Clay pipe making' (1952)	-	x	x	x	x	x	x	x	-	-	-
'Clay pipes' (1955)	-	-	x	x	x	-	x	x	-	-	-
'... pipes in Shropshire' (1958)	-	x	x	x	x	x	x	x	-	-	-
'My pipe dream' (1987)	x	x	x	x	x	x	x	x	x	x	x

Table 3: Production steps for clay pipe manufacture depicted in the films.

disappearance of men from the workplace is notable, with the on-screen workforce increasingly being composed of women. Men were predominantly older and in managerial roles and female staff, paid less than their male equivalents may have been necessary to remain competitive as much as coping with the collapse of the traditional pipemaking craft. The aim of production changes dramatically as well - the earlier films show pipemaking as still supplying the daily wants of British smokers. Through time the market shifts overseas, and what was once a daily consumable becomes an individually wrapped novelty item. The final film, *'My Pipe Dream'* captures almost the very end of this process of decline.

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Two Groups of Pipes from Bishop's Hull, Taunton, Somerset

by David Higgins

Two groups of pipes have recently come to light from Bishop's Hull in Somerset, which is located on the western side of Taunton, about 1.5 miles from the town centre itself. These have all been collected from fields around the settlement and provide a useful sample of the marked pipes that were being used in and around Taunton during the later seventeenth and early eighteenth centuries. The first group was recorded by the Portable Antiquities Scheme (PAS) on their database in 2000 and comprises 21 bowls, which have been recorded as 20 individual records (available on the PAS

database at <https://finds.org.uk/>). Unfortunately, none of these pipes was photographed for the database but they have all been dated to the seventeenth or eighteenth centuries with the majority dating to between 1660 and 1730. Eighteen of the pipe bowls are recorded as having marks on them, of which sixteen are well enough described to be recognisable. These sixteen are included in the list below and can be recognised by the PAS record number, which starts with SOMDOR.

The second group also comprises 21 bowls that were found by Chris Lovell from Taunton. These were kindly loaned for recording in the National Clay Tobacco Pipe Stamp Catalogue, which is being compiled by the author. A copy of the stamp catalogue is available in the National Pipe Archive (<http://www.pipearchive.co.uk/>). Twenty of the bowls date from the seventeenth or early eighteenth century, the only exception being a nineteenth-century bowl, similar to a London Type 29 bowl (Atkinson & Oswald 1969) with leaf decorated seams and the relief moulded initials RR on the sides of the heel. This is almost certainly a product made by Richard Ring of Bristol.

The remaining pieces date from c1640 through to the mid-eighteenth century and 17 of them have makers' stamps on their heels. Most of these marks can be paralleled amongst other finds from Taunton and are typical of the pipes found there. The stamped marks from this collection, together with those on the PAS database, have been catalogued in alphabetical order by surname below. Either the PAS number or the unique stamp catalogue cast reference has been given in each entry, so as to identify which of the respective collections each particular example comes from.

IB (x1) - An example of this mark is recorded on the PAS database; SOMDOR1324. The mark is noted as being on a west country style bowl and dated to c1680-1700. It can possibly be attributed to James Babb, who is recorded in Taunton from 1707-22 (Lewcun 1988).

EC/IN.CH/ARD (x2) – Damaged bowl with a large, slightly oval, heel trimmed flush with the stem. The complete form would have been similar to that of the IB bowl illustrated by Pearson (1984, Fig. 95.5). This example was most likely produced by Edward Collins, who is recorded at Chard from 1663-1673 before working at Taunton from 1675 until his death in 1684 (Lewcun 1988). See also EC/TAVN/TON below. Stem bore 8/64". Cast 740.18. Another example of this mark is recorded on the PAS database; SOMDOR1328.

EC/TAVN/TON (x7) – The Chris Lovell collection includes six examples, five of which are complete enough to show that they had cut rims, all of which were fully milled where the complete rim survives (four examples). Quite a number of different mould types are clearly represented, at least four of which are on particularly large bowl forms (similar to Pearson 1987, Fig. 95.7). There is also at least one on a shorter and smaller style, somewhat similar to the Chard example illustrated by Pearson

(1984, Fig. 95.10). These six stamps have been attributed to the same Edward Collins who had worked in Chard, but who is recorded in Bishop's Hull, Taunton, from 1675 until his death in 1684 (Lewcun 1988), although the bowl forms are very large for this period. The examples have a range of stem bores; one is 7/64"; three are 8/64" and one is 9/64" (plus one unmeasurable). Casts 740.19-24. Another example of this mark is recorded on the PAS database; SOMDOR1319.

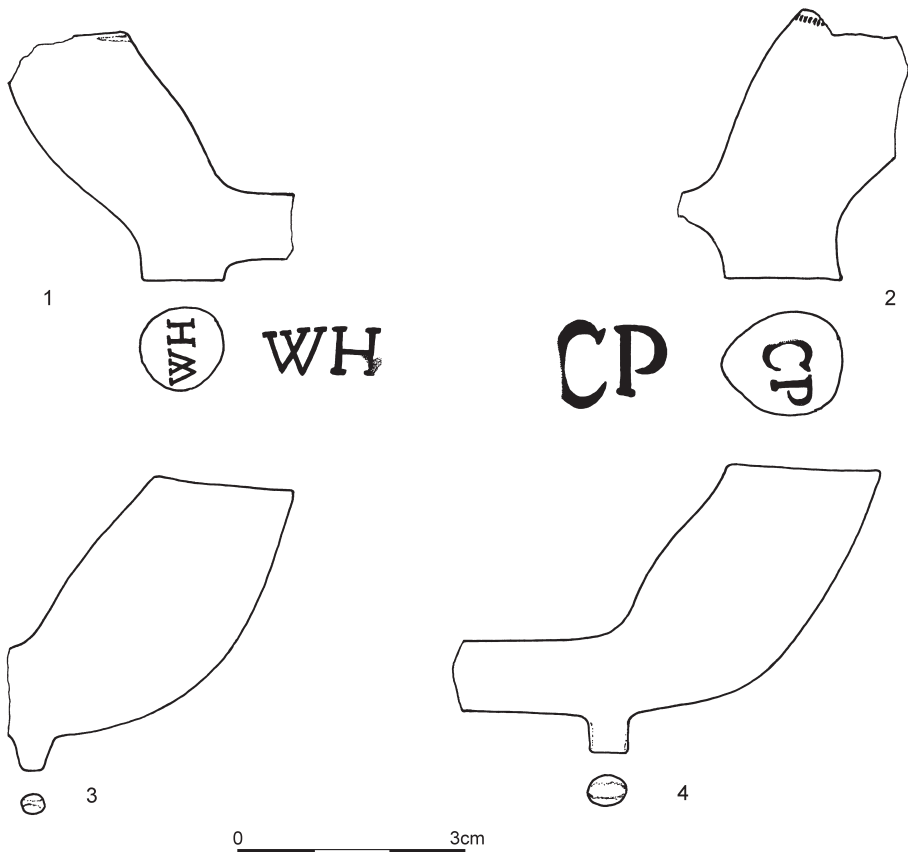
ID (x1) – An almost complete bowl, similar to but a little larger than one of two examples illustrated by Pearson (1984, Fig. 9.14). Like Pearson's example, this bowl is not milled and it has a similar relief ID stamp. This bowl probably dates from c1640-70 and, since a number of similar examples are recorded from Taunton (Pearson 1984, 145), they almost certainly represent an as yet unidentified local maker. Stem bore 8/64". Cast 740.25.

AH/TAUN/TON (x1) - An example of this mark is recorded on the PAS database; SOMDOR1322. Similar examples have previously been recorded from Taunton (Pearson 145 and Figs 95.15 & 15) and tentatively attributed to Aaron Hutchins, who married in 1721. Lewcun (1988) records two makers named Aaron Hutchings in Taunton between 1716 and 1746, but these dates seem a little late for the style of the pipes. The St Mary's registers, however, include at least two earlier references to an earlier individual of this name in the town: Aaron Hutchings who married Elenor Allin on 15 April 1695 and Aaron and Eleanor Hutchens who baptised a son, also Aaron, in April 1698. It seems likely that these references represent an earlier generation of the same family, with the Aaron baptised in 1698 being one of the later pipemakers who married in 1721. Since the trade often ran in families, it seems likely that the father Aaron, who married in 1695, was also a pipemaker and responsible for these marked pipes, which stylistically date from the late seventeenth or early eighteenth century.

IEF/FRY.H/VNT (x1) – A complete bowl with fully milled rim, the form similar to an example illustrated by Lewcun (1985, Fig. 18). This bowl dates from c1660-80 and can be attributed to the well-known Norton St Philip maker Jeffry Hunt, who was born in 1599 and died in 1690 (Lewcun 1988). Stem bore just under 8/64". Cast 740.26.

THO/MAS/HVNT (x1) – A complete bowl with fully milled rim, the form similar to the Jeffry Hunt pipe described above. This example also dates from c1660-80 and can be attributed to Jeffry's son Thomas (1639-92), who worked at Marlborough in Wiltshire (Lewcun 1985). Marlborough is about 75 miles NE of Taunton, showing how far the products from this well-known maker travelled. Stem bore 8/64". Cast 740.27.

WH (x2) – A damaged bowl of c1660-90 with part of a simple cut rim surviving and the incuse stamped initials WH on the heel (Fig. 1). The bowl does not appear to have been milled. Various WH marks, sometimes with three crosses above and



Figures 1 to 4: Clay pipes from Bishop's Hull, Taunton, Somerset. Drawn by the author.

below the initials, have previously been recorded from Taunton (Pearson 1984, Figs 96.20-21) and these are attributed to a William Hunt, who's full-name marks also occur at Taunton (Pearson 1984, Fig 96.22). Lewcun (1988) records a William Hunt at Taunton from 1661-1671 and suggests he could be the son of the Norton St Philip maker Jeffry, born in 1633. There was, however, clearly at least one another William Hunt in Taunton at this period, since a probate of 18 December 1667 survives for a wealthy Taunton grocer of this name, who had seven children (Prerogative Court of Canterbury Wills) – and grocers often dealt in and/or made pipes at this period. Stem bore just under 8/64". Cast 740.28. The PAS database records one of the WH initial marks with three small crosses above and below the initials; SOMDOR1326.

WIL/LIAM/HVNT (x1) - An example of this mark, dated to *c*1700, is recorded on the PAS database; SOMDOR1323. This can be attributed to William Hunt of Taunton (see also WH above).

EL (x1) – A pipe identified as having been made by Edward Lewis (I) of Bristol, *c*1631-52. SOMDOR1309.

CP (x1) – A damaged bowl with a large and slightly heart-shaped heel with the incuse initials CP stamped on the base. The mark does not appear to have any border, although the pipe fragment is fairly abraded (Fig. 2). This unbordered mark does not appear to have been recorded from the Taunton area before, but the bowl form is of a typical local style of *c*1670-1710. There is a similar mark, but with a dotted border in Taunton Museum (Oswald 1991) and a similar mark with dotted border has been recorded from Llanmaes in south Wales (Newman and Price, 1986/7, Fig 52). Various members of the Pound, Pratt and Pine families were working as pipemakers in Taunton at this period (Lewcun 1988), the Pratt family being by far the most numerous, and so these marks are likely to represent an as yet unrecorded Taunton area maker. Stem bore 9/64". Cast 740.29.

I/PRAT/TAVN/TON (x4) – Two examples of this mark were found, one on just a heel fragment, but the other on a complete bowl with a half milled rim, similar to one illustrated by Pearson (1984, Fig 96.31). These pipes can be attributed to John Pratt, who is recorded in Taunton from 1695 until his death in 1727 (Lewcun 1988). One stem bore 7/64", the other 8/64". Casts 740.30-31. A further two examples of this mark are recorded on the PA database; SOMDOR1315.

RP/TAVN/TON (x1) - An example of this mark is recorded on the PAS database; SOMDOR1327. Examples have previously been recorded from Taunton (Pearson 1984, Fig 96.34-35). The maker can be identified as Roger Pound, listed by Lewcun (1988) from 1685-1694. A Roger Pound was buried at Taunton St James on 2 March 1731. If this was the same person, it would give a likely working period of 1685-1731 for this maker.

RICH/ARD/SYM (x1) – One example of this mark is recorded on the PA database; SOMDOR1317. Lewcun (2007, 675) gives this as a Bridgwater maker, working *c*1650-1700.

RT (x2) – One heel fragment stamped with the unbordered incuse letters RT. The heel fragment has a relatively thin stem (suggesting a small bowl) and dates from *c*1660-80. Small bowls of this type stamped RT are shown by Jackson and Price and can be attributed to Robert Tippet (I) of Bristol, who became free by marriage in 1660 (Jackson and Price 1974, Figs 259-260). Stem bore 8/64". Cast 740.32. Another example of this mark is recorded on the PAS database, on a pipe dated *c*1660-1730; SOMDOR1330.

GW (x2) – A heel fragment of c1660-1690 with just part of the bowl surviving. The heel stamp comprises the large incuse letters GW with some poorly defined dots (? part of a border) above and below. The mark is distinctive in that the ‘G’ is of a very large and open form, making it look like a ‘6’ that has not been closed properly. Examples of this mark have been found amongst kiln waste from George Webb’s workshop in Chard, some 13 miles SE of Taunton, where this example would have been made. Stem bore 8/64”. Cast 740.33. A second GW mark that may be of this form is recorded on the PAS database; SOMDOR1312.

GEO/WEBB/IN/CHARD (x1) - An example of this mark is recorded on the PAS database; SOMDOR1320. It was made around 1680-1700 by George Webb of Chard. Waste from his kiln site is in Chard Museum, including a pipe clay stamp for producing this type of mark.

RW/IN TAN/TON (x2) – A small heel fragment with an incuse mark of c1670-1710. Several examples of this mark have previously been recorded from Taunton (Pearson 1984, 150 and Fig 97.45), but the maker has not yet been identified. No surviving stem bore. Cast 740.34. Another example of this mark is recorded on the PAS database; SOMDOR1316.

Wheel Mark (x1) – A wheel mark of c1680-1730 is recorded on the PAS database; SOMDOR1325.

In addition to the 17 stamped pipes in Chris Lovell’s collection, there is also one small unmarked heel bowl of a typical west-country shape (similar to the Hunt pipes) dating from c1660-80, and two spur bowls, both of which have cut rims without any milling. One of these (Fig. 3) dates from around 1690-1720 and has a stem bore of just over 6/64”, while the other dates from c1700-50 and has a stem bore of just over 5/64” (Fig. 4).

Taken together, these two collections provide a sample of 33 stamped pipe marks of seventeenth to early eighteenth century date from the Bishop’s Hull area. These add to the corpus of known marks from Taunton compiled by Pearson (1984) as well as adding previously unrecorded material, such as the CP mark. These pipes provide a valuable record of how goods were being traded within the region during the second half of the seventeenth century, with pipes having been brought from production centres in Bridgwater, Bristol, Chard, Marlborough and Norton St Philip. There are a number of pieces from Bristol, some 43 miles to the NE, with odd pieces coming from as far as 75 miles away, as represented by the Thomas Hunt pipe from Marlborough. These demonstrate that a well-established network of trade links were supplying goods to Taunton from throughout the region and, in particular, that the town was in receipt of material from the international trading port of Bristol.

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Confusion at the Hand of a Patent Clerk

by Peter Taylor

A list of the Masters, Wardens, Assistants and Members of the 'Society of Tobacco Pipe Makers of Westminster' which was incorporated in 1619, was published some 350 years later by David Atkinson and Adrian Oswald. They incorrectly refer to the names as 'appended to the Charter' yet this document is not extant (Atkinson and Oswald, 1969 pp.65-66). It seems likely, given this and other errors, that neither consulted the Patent Roll in the Public Record Office, the only contemporary source, and that the extraction of the names is perhaps the work of a third party, possibly J. F. V. Woodman, who wrote a history of 'The London Company of Tobacco Pipemakers' for their publication (Atkinson and Oswald 1969, 2-7).

This particular Patent Roll is preserved in excellent condition and the writing is neat and legible, however, the clerk uses the same letter form for the letters 'u' and 'n'. This makes it difficult to differentiate, for example, between the surnames Suell and Snell (although another source confirms that the pipemaker listed is Thomas Snell). This clerical ambiguity has also contributed to the erroneous recording of the name of Thomas Enas as Thomas Evans although the surname is clearly only four letters in

length and does not include a ‘v’, which is, unusually, rendered differently from a ‘u’ (Fig. 1). Even Thomas’ first name is inexplicably abbreviated in the published list.

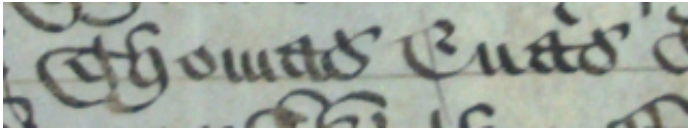


Figure 1: *Thomas Enas (1619) TNA: C66/2206 No. 6*

There exists in the records of the Star Chamber, from 1624, a list of some 41 people involved in the proceedings instigated by Philip Foote in an attempt to maintain his monopoly of the trade in pipeclay. This includes nine fellow members of the, by then, defunct Society along with a further 32 names who were not founding members. The documents describe those involved as, for the ‘most p(ar)te of them being Tobacco Pipe makers’. Among those accused by Foote of illicitly unloading pipeclay by London Bridge is Thomas Ennyes, almost certainly the same man as mentioned above (Fig. 2).

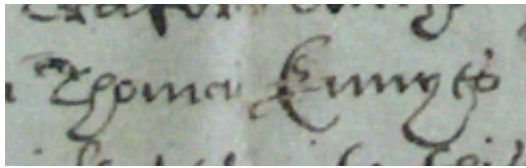


Figure 2: *Thomas Ennyes (1624) TNA: STAC 8/29/9*

At a time when spelling was yet to be standardised, it is important to consider all surname variants when conducting documentary searches. It is perhaps coincidental, that a pipemaker’s inventory survives for John Ennows of Colchester, dated 1684. He is said by Eddy and Ryan to possibly be a descendant of Jacob Annewe who was identified as being of Dutch extraction. In 1597/98 Jacob was living in the same parish where John Ennows’ father, also named John, can be found in 1658 (Eddy and Ryan 1983, 106). This connection seems tenuous at best although it would not be a surprise if the Westminster company had members with connections further east. This may also be the case for one of the Society’s Assistants, Silvias Oliffe alias Lambert. Here the transcriber erroneously records the ‘ff’ as ‘ss’ producing ‘Onlesse or Oulesse’ whereas ‘Ouleffe’ is written. Although this individual has not been located geographically, a family with the same unusual combination of surname and alias

were resident in Harwich from the 1570's until at least the Civil Wars.

A full transcription of the relevant Patent Roll from 1619 will be available from the author, once checked.

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Figure 3: 1619 Patent Roll TNA: C66/2206.



The Pipemakers of Truro, Cornwall

by Reg Jackson

Introduction

The city of Truro was established in the medieval period at the lowest bridging point of the tidal Truro River, with access along the Truro and Fal Rivers to the sea, ten miles to the south. Originally centred on St Mary's parish, between the Norman castle to the north-west and the quays on the river to the south and east, it expanded into the adjoining parishes of Kenwyn to the west and St Clement to the east. As the population of the city grew in the eighteenth and nineteenth centuries, the parishes of St George and St John were formed out of part of Kenwyn parish in 1846 and 1865 respectively and St Paul out of parts of Kenwyn and St Clement parishes also in 1865.

The seventeenth- and eighteenth-century pipemakers are sometimes referred to as living in Kenwyn parish rather than in Truro itself, which then mainly comprised St Mary's parish. This suggests that pipemaking was being carried out on the northern and western edges of the city as well as in more central locations.

In the nineteenth century the pipemaking industry was still undertaken in Calenick Street, Walsingham Place and on Lemon Quay, all in, or formerly in, Kenwyn parish, but also in Goodwives Lane, Pydar Street, Union Street and Boscawen Row on the northern edge of St Mary's parish.

As there are only a few references to pipemaking in Truro during the seventeenth and eighteenth centuries they are dealt with together. However, there are many references to pipemaking in the nineteenth century and this has allowed the writer to identify a number of pipe factories which are described individually, together with details of the pipemakers who worked there. Finally, the author has listed all the known pipemakers who worked in the city, together with their working dates.

Seventeenth- and eighteenth-century pipemakers

There are few surviving documents from this period which refer to pipemakers. These are mainly limited to wills, inventories, leases and bonds for debts owed to the mayor of Truro. Only one inventory, that of Nicholas Hambly, refers to pipemaking equipment and pipe clay, while two, those of Hambly and George Wakeham, refer to a 'shop'.

The earliest documentary reference to pipemaking in Truro was in a lease of 1654 granted to Everard Thurlby, pipemaker (Douch 1970, 150). This was probably the same Edvardus Thurlby who had married a Frances Seniow in St Mary's parish in 1643, and whose death was recorded in 1665.

In September 1667 William Prinne, a pipemaker, and Mathew Rowe, a mercer, both of Truro, entered into a bond with Thomas Stephens, the mayor of Truro, to repay a debt of twelve pounds by the following September.

Douch (1970, 150) recorded a Nicholas Hambly of Truro, pipemaker, as being a bondsman to the will of one Henry Lanhadrerne in 1672, but the writer has been unable to find this document. However, a Nicholas Hambly was buried on 22 March 1690 in St Mary's parish and four days later an inventory of his estate, giving his occupation as a pipemaker, was prepared. His estate was valued at £9.1s.0d and included '*pipe moulds and clay*' worth 5s '*in the shop*', a '*dwelling house and garden*' worth £2.10s.0d and '*one horse and pack saddle*' at £1.10s.0d.

In May 1692 John Oates was noted as a pipemaker of Kenwyn parish when he was a bondsman to the will of Richard Olver of Feock. After his death an inventory of his estate was prepared in April 1725. His estate was valued at £11.15s.0d which mainly comprised '*a poor old house much out of repair*' worth £10.

George Wakeham, a pipemaker of Truro, was recorded in July 1705 as owing five pounds to the mayor and burgesses of Truro. This was probably the same George Wakeham who had leased a house, garden and orchard in Pydar Street in St Mary's

parish in 1685. In his will dated 16 May 1707 he was again referred to as a pipemaker and he made bequests to his children Walter, Ann and George, with his house, household goods and all his other personal effects being left to George. The inventory of his estate, made in the same year and valued at £73.13s.6d, referred to a 'shop' on the ground floor of his house. His son George apparently carried on the business, although there was only one reference to him as a pipemaker, in May 1754, when he was a bondsman to the will of William Harness, a gentleman.

In February 1695 Thomas Harris, a pipemaker of Kenwyn parish, received all the residual goods and chattels of Joan Dennis of Truro, a widow, under her will. He was buried in Kenwyn in December 1722 and an inventory of his estate, taken in April 1723, valued it at £8.19s.0d.

Benjamin Randall, a pipemaker of Truro, took Mary Rowe, aged 11 years, and a poor child of St Mary's parish, as an apprentice in February 1786 to learn '*the art and mystery of a housewife or some other business whereby she may get her livelihood*'. Nothing else is known of Benjamin Randall although the Randall family were pipemakers in Truro throughout the 19th century.

Nineteenth-century pipe factories

Calenick Street, Kenwyn (later St George's) parish

The first reference to a pipemaker in Calenick Street was in the 1851 census when Henry Baston (sometimes spelt Bastian) was recorded as living there with his wife, Jane, and his three children. The census stated that he had been born in Bristol and he may have been the Henry Baston, the son of Peter Baston, a pipemaker, living in Great Ann Street in Bristol, who was baptised on 7 August 1814 in St Philip and Jacob parish in the city. However subsequent census returns showed him as being born in Cornwall or Truro, rather than Bristol.

In 1841 Henry was lodging in East Bridge Street in St Mary's parish, but he was in Kenwyn parish between 1844 and 1848 when his children were baptised, so he may have established his pipe factory at about that time.

Slater's Directory of 1852/1853 listed him as a tobacco pipemaker in Calenick Street but by 1856 he appeared to have given up the trade as in March of that year the *West Briton* newspaper carried the advertisement: '*Pipe kiln to let. With immediate possession, the house and kiln in Calenick Street, Truro, lately occupied by Mr Henry Bastian, rent very low*'. However, it seems that Henry decided to carry on pipe production as the Post Office Directory of 1856 and the 1861 census both recorded him as a tobacco pipemaker in Calenick Street.

He was still noted as a pipemaker on the marriage of his son, William, a cordwainer, in June 1869 but in the 1871 census his occupation was given as a 'grocer'. He died in February 1879.

His son, Henry Oliver Baston, took over the pipe factory. In the 1861 census he was a pipemaker living with his father in Calenick Street but, following his marriage, he moved to nearby Goodwives Lane where he was living in 1871. After his father's death the 1881 census noted him as a pipemaker and widower and he had returned to Calenick Street where he was living with his widowed mother. He was still there in December 1888 when he married his second wife, Sophia Morris.

Sometime between 1888 and 1891 he had apparently given up the Calenick Street factory as the 1891 census showed that he was an 'employed' pipemaker living at 3 Tuckers Row. He was still described as a pipemaker in January 1889 on the marriage of his daughter, but in the 1901 and 1911 census returns his occupation was given as a general labourer or builder. He died in 1912 at the age of 65.

There is no reference to pipe production have taken place in Calenick Street after 1888.

7 Goodwives Lane (later called Moresk Road), St Mary's parish

Benjamin Randall was the first pipemaker recorded as working in Goodwives Lane in the 1841 census when, in addition to his wife and two children, his household included Mathias Reynolds, described as an 'apprentice'. Benjamin Randall had been born in about 1795 in Bridgwater, Somerset, and was first recorded in Truro in November 1825 when his daughter Eliza was christened in the Bethesda Chapel. He was mentioned in a lease of property in Pydar Street in November 1835 and in July 1838 took out a mortgage on land in the parish of St Clement.

In March 1848 the *West Briton* newspaper advertised:

To pipe manufacturers. To be disposed of ... a pipe manufactory, situate in Goodwives Lane ... which has been carried on with considerable success for upwards of twenty years. For further particulars apply to Messrs Allen and Randall, on the premises.

This suggests that the pipe manufactory had been established in about 1828 by Benjamin Randall, possibly with an associate called Allen, although no other information has been found on a pipemaker with that name.

There is some confusion over who was operating the pipe manufactory after 1848. An Elisha Randall was recorded as a pipemaker in Goodwives Lane in the 1851 census, although he must have been in Truro for only a short time as he had been living in Stonehouse, Devon, from about 1847 to 1850, where his children were born, and by 1852/1853 he had moved to Penzance in Cornwall where Slater's Directory recorded him as a tobacco pipemaker on The Quay. By 1861 he was a master pipemaker employing two men at 30 William Street in Plymouth, Devon.

In 1852/1853 Slater's Directory listed 'Randall and Truscot' as tobacco pipemakers in Goodwives Lane. The Truscot in this partnership was John Truscot, who had been an agricultural labourer and dairyman until at least 1849, but who was noted in the 1851 census as a pipemaker in Goodwives Lane. It seems likely that the other partner was Benjamin Randall who had originally owned the pipe factory in Goodwives Lane, as in June 1854 he placed the following advertisement in the *West Briton*:

Benjamin Randall, Truro, begs to inform his friends and the public in general, that he has again re-established his well known Pipe Factory business, in Goodwives Lane, where he has carried on the same with success for twenty-two years. Randall and Hendra, in partnership, beg the kind favors of innkeepers and shopkeepers throughout the county, where the best of goods will be supplied, and all orders punctually attended to. Benjamin Randall. Nicholas Hendra.

Randall had by then ended his partnership with Truscot and seems to have formed an association with a Nicholas Hendra. It is not clear who this Nicholas Hendra was, as there was only one person with this name in the 1851 census and he was a smith living in Redruth in Cornwall.

Randall does not seem to have made a success of his re-established pipe factory as by 1861 he had moved to Union Street and in 1856 William Cock was listed in the Post Office Directory as a tobacco pipemaker in Goodwives Lane and it appears that he had taken over Randall's factory. Although he had been born in Truro in 1818, William Cock spent some time in the Channel Island of Jersey where he married in 1843 and his son, William, was born in 1845. By 1850 he had returned to Truro and was working as a pipemaker and living in Richmond Hill.

William Cock worked as a pipemaker in Goodwives Lane until his death in November 1881. He was listed as a pipe manufacturer in Harrison's Directory of 1862 and as a tobacco pipemaker in Kelly's Directory of 1873 (at 7 Goodwives Lane) and Harrod's Directory of 1878. In the 1871 census return he was described as a pipe manufacturer employing four men and three women.

Following William's death, his son Alfred took over the business which he advertised in the Royal Cornwall Gazette in October 1882:

To publicans, shopkeepers and others. Alfred Cock, pipemaker, No. 7 Goodwives Lane, Truro (for upwards of 20 years with his late father, William Cock) begs to inform the above that he has succeeded to the business of his late father, and hopes by strict attention to the same, to merit a share of Public patronage.

Alfred seems to have been in dispute with his widowed mother, Jane, who set up her own pipe factory at 28 Goodwives Lane in 1882.

Lake's Directory of 1883 listed Alfred at 7 Goodwives Lane, although by then the lane had been re-named Moresk Road. However sometime between 1883 and 1891 the pipe factory had closed as by 1891 Alfred had moved to 8 Walsingham Place.

8 Walsingham Place, St John's (formerly Kenwyn) parish

Between 1883 and 1891 Alfred Cock moved from 7 Goodwives Lane to 8 Walsingham Place where it seems likely that he established a new pipe factory, as Lake's Directory of 1895 listed him as a pipemaker at that address. The pipe factory probably closed shortly after as Alfred was not recorded in the 1901 census and by the time of the 1911 census he had become an inmate of the Truro Union Workhouse, though still giving his occupation as a pipemaker.

28 Goodwives Lane (later called Moresk Road), St Mary's parish

Following the death of William Cock, his pipe factory at 7 Goodwives Lane was taken over by his son, Alfred, but William Cock's widow, Jane, set up in competition with her son by opening a new pipe factory at 28 Goodwives Lane.

In October 1882, at the same time that Alfred was advertising that he had taken over his father's pipe works, Jane Cock also placed the following advertisement in the Royal Cornwall Gazette:

Pipemaking. Jane Cock, widow of the late William Cock, who for over 30 years carried on the business of a pipemaker at Truro, begs to announce to her friends, customers, and the public generally, that she has opened business at No. 28 Goodwives Lane, Truro, where she carries on pipemaking in all the branches, and hopes for a continuance of the support accorded to her late husband.

In 1883 Kelly's Directory listed her as a pipemaker at 28 Moresk Road (formerly called Goodwives Lane). However, Lake's Directory of 1888 recorded a C. Lance as a pipemaker at 26 Moresk Road and he or she had presumably taken over from Jane Cock. The numbering of the properties changed in Moresk Road between 1883 and 1888, with No. 28 becoming No. 26. Nothing else is known of C. Lance and the name does not appear in either the 1881 or 1891 census returns for Truro.

Lemon Quay, Kenwyn parish

In August 1836 the Truro potters Edward Blacker and Henry Venn agreed to make available deeds to properties they leased in the area of the New Quay (also known as Back Quay and later as Lemon Quay) which included '*all that pipe shop situate at the back of the ... blacksmith's shop in the occupation of Edward Blacker as tenant from year to year ...*'. This was a part of the properties originally leased by Blacker and Venn in March 1821. Pigot's Directory of about 1822 listed Blacker and Company as potters and pipemakers, so it seems that the pipe factory had been established shortly after they leased the Lemon Quay premises.

In 1830 Blacker and Company were still listed in Pigot's Directory as '*earthenware manufacturer (and pipes)*' at the Back Quay Pottery. Robson's Directory of about 1840, and subsequent directories and census returns, referred to Blacker and Company (later known as Blacker and Venn) simply as potters or earthenware manufacturers and there were no further references to the pipemaking side of their business. The pottery survived until at least 1874 when it was taken over by Edward Arundel Blacker and Edwin Charles Venn, the sons of the original owners.

It is not clear when Blacker and Company or Blacker and Venn stopped producing pipes, but by 1851 the pipe factory on Lemon Quay had been taken over by Elisha Randall who was recorded there in the census as a pipemaker employing eight people. Elisha was first recorded as a pipemaker in Kenwyn Street, Truro in 1841 and he seems to have been quite wealthy by that time as his household included two servants, so it is possible that he had taken over the Lemon Quay pipe factory by that date.

In June 1852 the *West Briton* newspaper advertised for auction property owned by the late Thomas Treloar which included '*Lot 4. For the remainder of a term of 99 years in all that pipe manufactory and yard, situate at Lemon Quay ... now in the occupation of Mr Elisha Randall, as tenant ...*'. The Post Office Directory of 1856 listed Elisha Randall as a tobacco pipemaker and beer retailer at Lemon Quay and Kenwyn Street, and it is known that Elisha was the landlord of the New Inn in Kenwyn Street for a short period.

The Lemon Quay pipe factory had closed by 1861 as the census showed that Elisha Randall had moved to Union Street in East Stonehouse, Devon, where he described himself as a 'retired tradesman'.

Douch (1970, 153) noted that the remains of a pipe kiln had been found on Lemon Quay, but no other details were given. The area has now been almost entirely redeveloped with modern shops and offices.

Union Street, St Mary's parish

There is a possibility that the pipe factory had been established by 1851 when Benjamin Randall was recorded as living in Union Street. Three years earlier he had advertised the disposal of his manufactory in Goodwives Lane so it seems probable that he had set up another in Union Street. He had returned to Goodwives Lane by at least 1854 when he advertised that he had re-established his business there.

What is more certain is that from 1861 to 1901 Mary Pascoe, a pipemaker and spinster, was recorded in the census returns as living in Union Street. She was probably operating a small pipe factory there as the 1901 census showed that she was '*working on her own account*' rather than being employed by another pipemaker. The 1891 census return gave her address as 9 Union Street, while in 1901 it was 34 Union Street.

Mary had been born in Truro in about 1831 and was the daughter of George Pascoe, a journeyman tanner. She had been deaf from birth and in 1851 was a ‘pauper, housekeeper’, and an inmate of St Clement’s Workhouse.

Mary died in 1903 and there is no record of a pipe factory operating in Union Street after that date.

Douch (1970, 153) mentioned the remains of a pipe kiln having been found in Union Street, but no details were given.

45 Pydar Street, St Mary’s parish

On 1 February 1812 the *Royal Cornwall Gazette* carried the following advertisement:

Pipe Manufactory. Samuel Randall, tobacco-pipemaker, no. 45 Pydar Street, Truro, begs leave to inform his friends and the inhabitants of the county of Cornwall in general, that he continues to sell pipes of the best quality, on the lowest terms, and conveys them to any part of the county free of all breakage. Considerable improvement hath of late been made in the business. S.R. flatters himself he shall be able to give perfect satisfaction to all those who shall favour him with their commands.

The advertisement made it clear that Randall’s pipe manufactory had been operating for some time. The earliest reference to Samuel Randall as a pipemaker was in 1803, but as he was the son of the pipemaker George Randall, who was recorded as occupying land in Pydar Street in 1802, it is possible that the Randall family’s Pydar Street pipe factory had been in production from at least the beginning of the 19th century.

However, as noted earlier, a Benjamin Randall was recorded as a pipemaker in Truro in 1786 and although the location of his manufactory is not known, he may well have been working in Pydar Street. Two groups of pipe kiln material were collected from a building site in Pydar Street in 1971 (Peacey 1996, 228). One group of waste appeared to date to the first quarter of the eighteenth century and one to the early 19th century. It is therefore tempting to suggest that the Randall family had been working in Pydar Street from early in the eighteenth century.

In 1814 Samuel Randall was one of the founding members of the Truro Shipping Company which was established to purchase equipment and vessels to increase the coasting trade from the city. Pigot’s Directories of 1830 and 1844 listed Samuel as a pipemaker in Pydar Street, but by the 1851 census he had retired from the business, being recorded as an ‘*annuitant, property in houses*’, but still living in Pydar Street with his son, John.

John Randall had been born in 1815 and took over the pipe factory from his father.

In the 1851 census he was noted as a pipemaker employing one man, seven women and one boy, while the 1861 census described him as a pipe manufacturer employing twelve hands. He was not recorded in the 1871 census and it is possible that the pipe factory in Pydar Street had stopped trading by that date.

John Randall was again mentioned as a pipemaker in 1873 when he was one of the new trustees appointed for the Bethesda Meeting House in Truro. He later fell on hard times, as from 1881 to 1901 he was an inmate of the Truro Union Workhouse. He was buried in June 1901 at the age of 87.

Boscawen Row, St Mary's parish

There was possibly a pipe factory in Boscawen Row where John Pooley Peters was recorded as working as a pipemaker in the 1861 and 1871 census returns. He had been born in Truro in 1830, the son of Henry Peters, a journeyman shoe maker. In 1851 he was a pipemaker in St Dominic Square and on his marriage in April 1854 he was living in Andrew's Place.

By the time of the 1881 census he had given up pipemaking and was working as a gardener and living in City Road.

A list of Truro pipemakers and their known working dates

Allen, ----	1848
Arthur, Jane	1841
Arthur, Mary	1861
Baston, Henry	1841-1869
Baston, Henry Oliver	1861-1898
Baston, Thomas	1844
Bell, John	1858
Blacker, Edward	1822-1836
Blatchley, Emma	1861
Blatchley, Mary	1861
Boundy, Isabela	1861
Bramble, Susannah	1861
Bray, Samuel	1856
Calloway, Mary A.	1851
Cock, Albert	1881
Cock, Alfred	1871-1895
Cock, Charles	1895
Cock, Edward	1871
Cock, Frederick	1851
Cock, Jane	1882-1883

Cock, William	1850-1881
Cook, Edwin	1861
Cookman, Elizabeth	1871-1891
Coombs, John	1851-1861
Coward, Elizabeth	1861
Dowrick, Jane	1841
Farr, Fanny	1841
Hambly, Nicholas	1672-1690
Hambly, Phillippa	1841
Harris, Thomas	1695-1723
Hendra, Nicholas	1854
Hodge, John	1841
Hugo, Elizabeth Ann	1851
Julian, William	1891
Lance, C.	1888
Lance, Elizabeth	1841
Lance, Maria	1851
Lawrence, George	1861
Oates, John	1692-1725
Pascoe, Charlotte	1851-1881

Pascoe, Mary	1861-1901
Penrose, John	1841 & 1861-1864
Peters, John Pooley	1851-1871
Prinne, William	1667
Prior, Elizabeth	1851
Randall, Benjamin I	1786
Randall, Benjamin II	1835-1861
Randall, Elisha I	1841-1856
Randall, Elisha II	1851
Randall, George I	1802-1803
Randall, George II	1841
Randall, John	1841-1873
Randall, Llewelin	1851
Randall, Philip Body	1841-1850 & 1856
Randall, Samuel	1803-1844
Reynolds, Mathias	1841-44
Rowe, Harriett	1841
Sands, William	1861
Simms, Elizabeth	1881
Spear, Elizabeth	1861

Spur, Elizabeth	1881
Staple, Mary	1841
Stephens, William	1841
Stevens, Mary	1841
Sweet, William	1891
Thurleby, Everard	1654
Trebell, Elizabeth	1861
Trebell, John	1851-1859
Trebell, Mary A.	1851
Trebilcock, William	1851
Truscot, John I	1851-53
Truscot, John II	1851
Truscot, Thomas	1851 & 1864
Vinnicombe, Sarah	1841
Wakeham, Eliza	1891
Wakeham, George I	1705-1707
Wakeham, George II	1707-1754
Waters, Ellen	1851
Wycomb, Ellen	1861

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An Unusual Prescription

by Peter Taylor

It is known that the medicinal use of tobacco in the sixteenth century took several forms. The juice could be used topically, or the smoke used in an enema. Its use, in 1618, as an unguent, is noted in Figure 1.

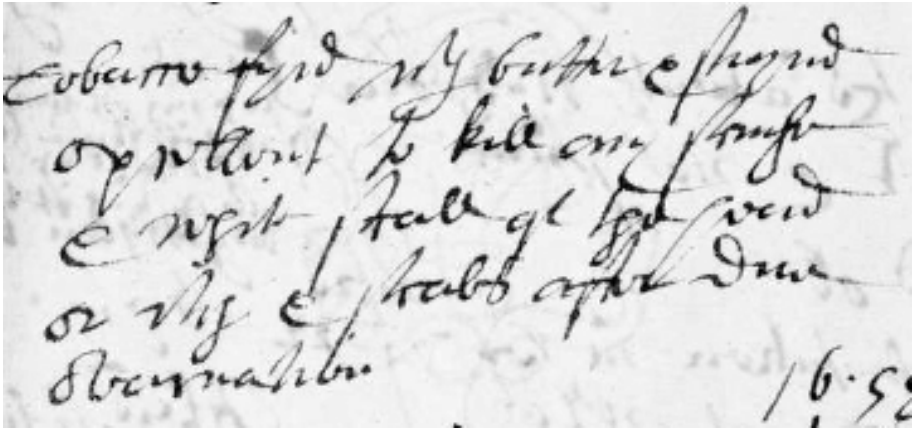


Figure 1: Tobacco fried with butter (MS Ashmole 230, f.103r).

Simon Forman and Richard Napier were astrologers who kept comprehensive notes. Foreman recorded over 10,000 consultations between 1596 and 1603 although his earlier and later records have not survived. Napier joined his practice as a student in 1597 and his records are complete up to his death in 1634. These 80,000 or so records contain the name and age of each patient, the questions asked, even the time the consultation began. Based on the patient's responses, an astrological chart was prepared showing the position of the five known planets plus the sun and the moon. Following this, a wide variety of treatments might be prescribed including purging and blood-letting as well as herbal or mineral remedies. Some involved animal or human ingredients and even 'blessings' and invocations more akin to witchcraft. The note here shows that the medicinal use of tobacco was still in use, despite its widespread consumption for pleasure, at this date. Napier's notes record both the complaint and the 'recipe' for how the treatment is to be made up.

Tobacco fyrd with butter & straynd excellent to kill any scurfe & white scall of the head or itch & scabs after due observation

It is not recorded whether the patient himself 'drank' tobacco – it could be the case that his own smoke aggravated a pre-existing condition. Indeed, the nicotine in tobacco has been linked to psoriasis and other skin conditions. It is also not recorded whether the treatment was successful but the modern use of shea or coconut butter to treat eczema suggests that the prescription may have offered some relief.

Reference

Lauren Kassell, Michael Hawkins, Robert Ralley, John Young, Joanne Edge, Janet Yvonne Martin-Portugues, and Natalie Kaoukji (eds.), 'NOTE6603', *The Casebooks*



An Eighteenth-Century Female Pipemaker from Wapping

by David Higgins

The *Chester Courant and Advertiser for North Wales* of 4 October 1905 published extracts from one of its earlier editions of 156 years previously (3 October 1749). One of these was a sad note entitled ‘Suicide Leads to Suicide’, which reads:

London, Sept. 26 – Wednesday morning last, about four o’clock, Sarah Barton, journeywoman to Mr. Tucker; pipemaker; in King-street, Wapping, drowned herself in a ditch in the said street, which is filled by the flowing of the tide. She some time ago attempted to cut her throat, and had since frequently declared she should destroy herself, and the only reason she gave for it was because her mother had done so. About two months ago her husband shot himself.

The only London pipemaker called Tucker in Oswald’s 1975 list is a Henry Tucker, who died and was buried at St George in the East (near Wapping), on 3 January 1741/2. The ‘Mr Tucker’ of King Street recorded in the 1749 note is, therefore, likely to be his son and adds another pipemaker to the London list. What is particularly interesting, however, is that Sarah Barton is described as a ‘journeywoman’, suggesting that she was a skilled worker who travelled round seeking employment – a rare instance of a female journeyman being documented.

As an aside, St George in the East is one of the six London churches designed by the famous architect Nicholas Hawksmoor and it was constructed between 1714 and 1729. In the 1850s, Archibald Campbell Tait, then Bishop of London, appointed a Low Church lecturer, which was contrary to the High Church attitude of the rector and curate at the time. As a protest, “there were catcalls and horn blowing, and some male members of the congregation went into the church smoking their pipes, keeping their hats on, and leading barking dogs”! (Wikipedia; accessed 28.2.19).

Reference

Oswald, A., 1975, *Clay Pipes for the Archaeologist*, British Archaeological Reports, British Series 14, Oxford, 147.

And finally...

The following poem, first published in 1895, was sent in by Roger Moore.

The Old Clay Pipe

(A. B. Van Fleet)

There's a lot of solid comfort
In an old clay pipe, I find,
If you're kind of out of humor
Or in trouble in your mind.
When you're feeling awful lonesome
And don't know just what to do,
There's a heap of satisfaction
If you smoke a pipe or two.

The ten thousand pleasant memories
That are buried in your soul
Are playing hide and seek with you
Around that smoking bowl.
These are mighty restful moments:
You're at peace with all the world,
And the panorama changes
As the thin blue smoke is curled.

Now you cross the bridge of sorrows,
Now you enter pleasant lands,
And before an open doorway,
You will linger to shake hands
With a lithe and girlish figure
That is coming through the door;
Ah! you recognize the features:
You have seen that face before.

You are at the dear old homestead
Where you spent those happy years;
You are romping with the children;
You are smiling through your tears;
You have fought and whipped the bully
You are eight and he is ten.
Oh! how rapidly we travel,
You are now a boy again.

You approach the open doorway,
And before the old armchair
You will stop and kiss the grandma,
You will smooth the thin white hair;
You will read the open Bible,
For the lamp is lit, you see.
It is now your hour for bed-time
And you kneel at mother's knee.

Still you linger at the hearthstone;
You are loath to leave the place.
When an apple cut's in progress:
You must wait and dance with Grace.
What's the matter with the music?
Only this: The pipe is broke,
And a thousand pleasant fancies
Vanish promptly with the smoke.

Contributions to the Newsletter

Articles and other items for inclusion can be accepted either

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

Illustrations and tables

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

Photographs - please include a scale with any objects photographed.

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

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

Enquiries

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

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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