



NEWSLETTER

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SOCIETY FOR CLAY PIPE RESEARCH

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Cover illustration: taken from the Akron letterhead (page 49).

Editorial

by Susie White

I want to start this editorial with a thank you to everyone who has sent papers in for the newsletter - you've certainly made me earn my keep with this issue! I've received so many contributions that getting as many of them as possible to fit into one issue has been a bit like a game of tetris - but I've done my best. However, if you've sent a note for the Newsletter and it hasn't appeared yet, please accept my apologies, and don't worry, it will be included in a future issue.

The second thing I must do is to correct a small error that appeared in Arne Akerhagen's paper on clay pipes from Stockholm that was published in the last issue of the Newsletter (No. 84). The caption for figure 20 on page 43 should have read "Made by Daniel Almqvist" and not Daniel Karlsson.

Lots of news for this issue, starting with the new SCPR monograph (*Clay Pipe Research*, Volume 3). I have been making good progress with this publication but have had to enlist the help of David Higgins to get through the final editing and proof reading stage. If all goes to plan the final text will be with the printers by Easter. As soon as we have been given the "OK" to the page proofs by the contributors, we will get this volume printed and distributed to you.

The other good news is that we already have enough material in hand to work towards bringing out Volume 4 in 2015 - so thank you to everyone who has contributed, and in particular for your patience. As with the newsletter, work on the monograph is something that has to be fitted into that precious commodity called "spare time" which is why it takes a while, but it is getting done eventually.

The Society continues to make an impression on the worldwide web, with over 160 members on our Facebook site. It is a very active group with lots of pipe pictures and queries being posted on a daily basis. We now have a "find us on Facebook" button on our website too, which will hopefully generate even more interest.

Finally, but by no means least, news about this year's conference. We'll be meeting in Warwick the weekend of Saturday 20th and Sunday 21st September at the Warwick Arms Hotel. We'll be having our conference meal at the hotel on the Saturday evening after the conference. On the Sunday we have arranged for a guided walking tour of Warwick with a Blue Badge Guide. Cost for the conference is £15 per person (which includes lunch and tea/coffee in the morning and afternoon. The 3-course conference dinner is £25 per head and the walking tour is £4 per person, both the meal and the tour need to be booked in advance but can be paid for on the Saturday. A booking form is included with this issue of the newsletter and can also be found on our website. If I can persuade any of you to give a short presentation I would love to hear from you.

Discussion

The excavations have only produced a small number of pipe fragments and most of the pieces are plain stems that can only be broadly dated. Taken together, however, there appears to be a small amount of residual material dating from before the construction house in 1812/13 but with the majority of the pipes most likely to date from its subsequent occupation and use. The pipe styles that can be identified include well made long-stemmed ('churchwarden') pipes and straws, both of which would have slightly more expensive types of clay pipe in their day. This suggests that good quality clays were being used in the household during the nineteenth century. There is one marked stem fragment that probably dates from the 1820s or 1830s. This piece could have been used during the time when Turner was living at this property, perhaps by Turner himself.

References

Atkinson D. & Oswald A., 1969, 'London Clay Tobacco Pipes', *Journal of the British Archaeological Association*, Third Series, **XXXII**, 171-227.

Hammond, P. J., 1999, Draft list of London pipemakers, unpublished manuscript copy in the author's possession.



Pipes in a Franco-Spanish Journal for Latin America: *Curiosities* (1842-1886)

by Daniel Schávelzon

In 1882 a French journal began to be published in Barcelona that would be read all over Latin America. *El Correo de Ultramar* (The Overseas Post) was published twice a month between 1842 and 1886 as extensively illustrated 4-page pamphlets or periodicals to be collected and bound every six months, forming two thick volumes per year. Although the journal was no different in presentation to many others, because it was created in Paris, published in Spain and written, not translated, in Spanish; it was a favourite in Latin America for nearly two generations. It quickly flooded the markets in various countries because it was cheap, serious, supposedly apolitical, had excellent illustrations and intelligent content. It was aimed at a new rising middle class who sought to imitate European fashions in terms of clothes, crockery, food, culture, theatre, books, and certainly in forms of smoking. Above all, it appealed to the sense of progress and industrial modernisation in all its forms, without leaving romanticism aside, as it had a special supplement for women: *The Overseas Mail fashion, periodical of elegant fashion news for ladies and young ladies* and from 1869 the simpler *Elegant Parisienne Fashion*.

The journal focused on news, an important issue in a society of great social mobility, avoiding traditional issues such as religion and war and great political diatribes, although there were a few of the latter. More important were inventions, archaeological finds, a journey to "exotic" lands, international fairs and exhibitions, everything unexpected or new or striking, whether an earthquake or an island in the middle of the ocean. There was news of ruins from around the world, from Easter Island to Tiahuanaco in Bolivia.

It was not the first journal of its kind but it was the best-selling journal in Latin America. Like other journals, it was a typical creation of its time, when there was a proliferation of Modernist serialised publications, with the aim of constructing the new shared, international space of the bourgeoisie. It was the place from which news was spread on culture, art, fashions, and ways of living and thinking to belong to a social group. Spain in this respect played a fundamental role for Latin America in the second half of the nineteenth century, as the continent left behind the civil wars following Independence and started to construct firm nation states.

This odd journal, produced almost totally in Paris, was then remade in Barcelona, which had great contact with Latin America and where subscription sales were handled. The printing press Montaner y Simón was one of the largest in the Spanish-speaking world. The news and the writers were mostly a mix of France and Spain, and the only language used was Spanish. The journal was founded by Xavier Lassalle, a businessman with trade interests in Latin America (Sablonniere). The editorial team was made up solely of French writers, including various reputable figures like Granier de Cassagnac, who was replaced in 1843 by J. B. Rosemond de Beauvallon, former editor-in-chief of *Revista Colonial* and *Eco de Ambos Mundos*. Well-known Spanish writers joined the journal in 1851, including Eugenio de Ochoa. Many more Spanish literati and artists followed, including Mariano Urrabieta, Emilio Castelar, Manuel Fernández y González, Manuel Ossorio y Bernard and Ángela Grassi, although the custom of signing articles with initials makes it hard to identify the authors.

The illustration system was excellent and much time was taken over this, although in some cases the average paper quality and its acidity have not favoured preservation over the years, so the quality of the prints does not stand out. The journal went through the whole process of graphic transformation, from simple woodcuts to zincography, lithography and photography. It was slow to take up technological changes, preferring prints to photography, but it was finally understood that this was not a matter of taste but a new social need to capture reality, although by then the journal was coming to an end. Modern life demanded the instantaneous, realism, truth, instead of the constructed stasis of the print, even if the prints were taken from photographs, something the printers were able to do. It is true that publishing photographs was not a simple step but this was finally achieved and the print became obsolete from 1898, but by then the journal had ceased to exist.

The opportunity to review the whole collection of the journal brought to light a few illustrations on the art of smoking, not a great deal, but we were able to observe two “Bulgarian pipes” shown as exotic (Figs. 1 and 2), some French and British pipes in the context of a tavern or a military meeting associating pipes with this origin (Figs. 3-6) and a large print imagining smoking in Spain, where everyone, even the children, smoked (Fig. 7). A short text that is no more than a curiosity as it describes the production of clay pipes in France, although published in Spanish with a bad translation, using the word “tierra” (earth) for what is clearly pipe clay. It may be that the word was misunderstood when it was translated and the numerous meanings of the word “earth” when translating into Spanish caused the editor to get it wrong.



Figure 1: (above) Bulgarian pipes (1859).

Figure 2: (below) Bulgarian dress (1859).



Figure 3: English sailors in a tavern (1865).



Figure 5: (above) Tavern game (1871).

Figure 6: (right) French officers at work (1881).

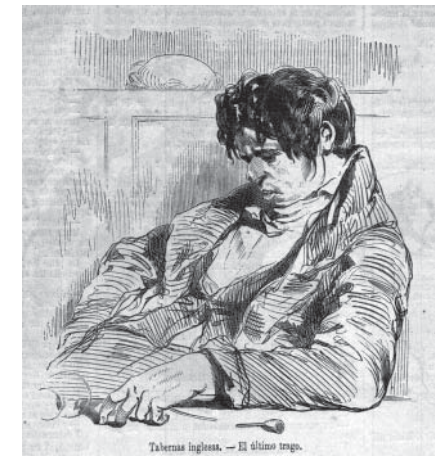


Figure 4: (above) English taverns: the last drink (1871).





Figure 7: Dreams of tobacco in Spain (1880).

□ **the manufacture of earth pipes (1869)**

Print showing what is probably a French factory (Fig. 8). The poor quality of the reproduction is due to the original.

□ **the manufacture of earth pipes**

Earth pipes are made with diverse types of earth known as refractory earth: grey earth from Audenne, Belgium, white earth from England and yellow earth from Germany. These earths come in loafs of ten to fifty kilograms. After moistening them in cubes for a month, foreign bodies are removed, they are kneaded, and formed into loafs once more, leaving them to stand until they are ready to be worked, i.e., neither very dry nor very moist. They are then taken to the casting workshop, which represents our central area. The women work them into shape first. After taking a piece of the loaf before them, they roll it with their hands, moulding it as best as they can, and then place these rudimentary pipes in a flat box that holds one foot, and they are passed on to the worker who must mould them. He takes one of the pipes and inserts in the tube [stem] an iron punch to make a hole through it, levels the height of the cup by cutting it, puts the pipe in the mould and the mould in the press. Only then does he open the small kiln [bowl] with the punch seen in the illustration immediately above the mould. When the tip of this instrument is at the back of the kiln with the end of the iron rod that has remained in the tube, it is proof that the tube is open. Once removed from the mould, the pipes are marked with the name of the manufacturer, are polished, and placed in boxes and left to dry, awaiting the final operation that they must withstand, the cooking.

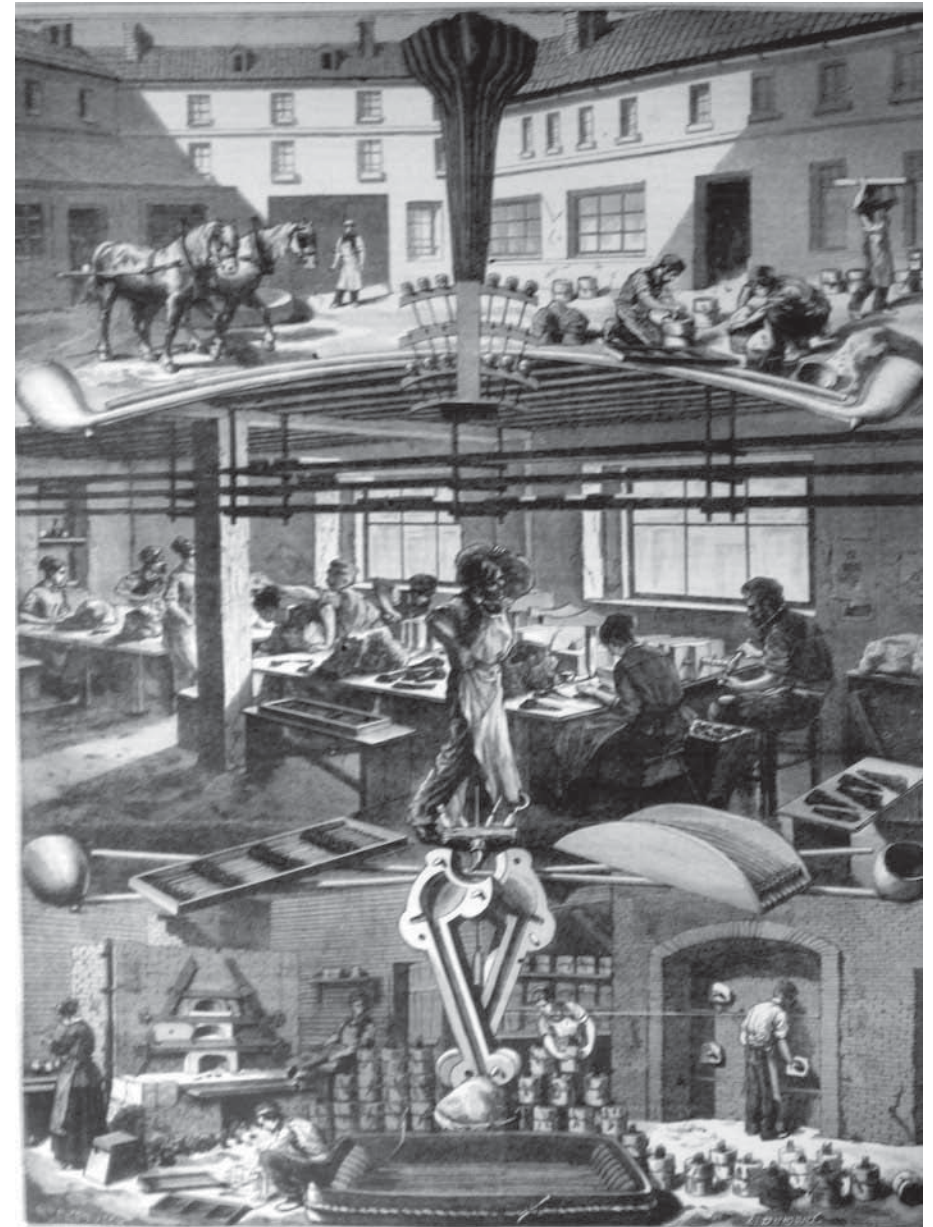


Figure 8: The Factory.

For this operation they are placed with the tube upwards in cups [saggers] of cooked earth open at both ends, but with an internal edge on which the bowl of each pipe must rest. These cups, known as muffles, are surrounded with a tightly-drawn string, to prevent the intense heat from breaking them. Once this is done, the muffles are placed in the cooking chamber, the entrance to which is walled with bricks that sustain iron clamps. Some holes are left to see what is happening inside. The cooking takes eighteen to twenty hours to complete. The long tube pipes, instead of being placed on the cylindrical muffles, are laid on the cases known as *gazettes*. The black pipes are cooked twice, the second in hermetically sealed muffles filled with sawdust, which burns and colours them. The glazed pipes are placed on grilles and cooked in special muffles. The glaze that covers them is a powder. These are liquefied in small pots and the women apply them with brushes before they go in the kiln.

The earth pipes factories in France are in Saint-Omer, Lille, Cambrai, Arras, Givet and Sèvres, in the department of Drôme, for Marseille pipes. The pipes are sold in bulk: ordinary ones go for 2 francs to 2 francs 50 centimes, while the fancy ones sell for 6 to 60 francs.

Reference

Sablonniere, Catherine (n.d.), *El Correo de Ultramar (1842-1886) y la ciencia: entre labor educativa y propaganda política, manuscrito inédito*, University of Rennes-II, Rennes, France.



**A e o acco Pipe Stamp
Disco ere at Par Street Chester**

by Matthew Jones

Recent excavations undertaken in Chester have uncovered the remains of a clay tobacco pipe stem with a previously undocumented variant of maker’s mark. The discovery was made during reconstruction work which was being undertaken on a passageway through the eastern element of the Chester City Walls. The aforementioned passageway allowed access between Park Street and the Roman Gardens and excavation was undertaken at both ends of the walkway. The Roman Gardens site is well known as a centre for clay pipe manufacture.

The excavations, which were led by Matthew Jones on behalf of L-P Archaeology, uncovered predominantly Post-Medieval remains, including the walls and an arch

from brick built terraced housing built up against the City Wall and demolished in the late 1890’s. Despite the heavy disturbance of the site by modern services a sealed deposit was identified below the remains of the brick arch. This material was a black, burnt clinker layer and although full excavation of this area was beyond the scope the excavation a few artifacts were recovered from the deposit. These consisted of fragments of Roman and early Post-Medieval ceramics along with a single fragment of a decorated and stamped clay tobacco pipe stem. An image of this stamp was sent to Dr Peter Davey and Dr David Higgins at the University of Liverpool who confirmed that the stamp was an unseen variant of a type of maker’s mark identified in the 1980 study of Chester pipes (Rutter and Davey 1980, Figs 54.10 & 54.11).

The stamp is an oval shape containing a bird with spread wings standing on a platform made up of six circular pebbles. In Rutter and Davey’s study this bird is described as an eagle although it does seem equally plausible that it is a phoenix. Beneath this are the initials WW surrounded by a plain border (Fig. 1A). Above the stamp there is a tendril border with a zoomorphic head (possibly a lion) as its central motif (Rutter and Davey 1980, Border 56, dated c1720-60). The stem itself is quite thick and has a stem bore of 6/64”; it is not burnished.

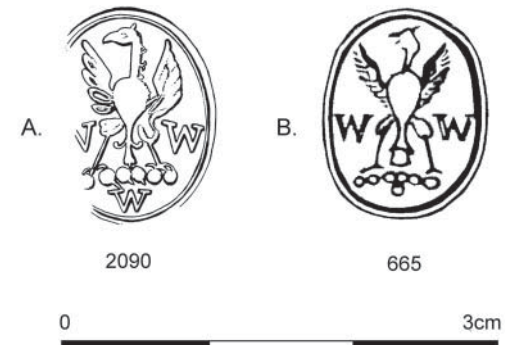


Figure 1: A) The new stamp from Park Street - Higgins Die 2090 - (Drawn by D. A. Higgins) B) A previously recorded WW mark from Chester, after Rutter and Davey 1980, Fig 54.11 - Higgins Die 665. (Both marks shown at twice life size).

The oval stamp design is very similar to one identified in Rutter and Davey’s study, although there are clear differences (Fig. 1B). On the new example there are three rather than two W’s and the example from the 1980 study has an extra circular feature beneath the aforementioned row of six pebbles. The 1980 study suggests a date of 1720-1760 for this mark and it would seem likely that the latest Chester example is roughly contemporary. The new mark has been added to the as yet unpublished national pipe stamp catalogue that is being compiled by Dr David Higgins as Die Number 2090 (Fig 1A).