

**Clay Tobacco Pipes
from
27 George Street,
Hemel Hempstead**



**D. A. Higgins
1985**

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GENERAL EDITORS

**A.R. Hands, B.Sc., M.A., D.Phil.
D.R. Walker, M.A.**

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CLAY TOBACCO PIPES FROM 27 GEORGE STREET, HEMEL HEMPSTEAD

D.A. Higgins

Over the last ten years my grandparents, Mr. and Mrs. A.G.S. Higgins, have kindly allowed large areas of the walled garden behind their house in George Street to be excavated. This garden of approximately 420 sq. yds. (320m²) is bounded on the north by St. Mary's Road and lies on a slope overlooking the Old Town of Hemel Hempstead (Figure One). A large quantity of pipes, pottery and other domestic waste has been recovered from it although only the pipes are considered in detail here. All the finds are currently in the author's possession.

The site lies well behind the narrow east/west plots of the Old Town in an area developed during the 1860's and 70's. George Street was laid out as a new road, number 27 being built in 1862. The area between it and St. Mary's Road (then Bell Road) remained as The Bell Meadow until it was divided into plots in 1873. It was sold by Thomas Taylor of Marsh Farm, Great Gaddesden to John Edward Jones who had bought the house at 27 George Street in 1868. With the exception of a short period from 1919-34 this walled garden along St. Mary's Road has therefore belonged to the George Street buildings, although there have been some width changes in the plot. The house seems to have been used for various purposes during the nineteenth century including a day school for young gentlemen (Yaxley 1973 p120) and later as a Church of England home for girls.

Most of the excavated material predates this nineteenth century activity and belongs to a period when this was probably open farmland behind the High Street frontage. The fact that it was a farmer selling the Bell Meadow in 1873 suggests that its function was primarily agricultural until that date. Over all the area four basic layers are found, although their thickness varies due to a slight terracing of the hillside, which occasionally results in the absence of layers 2 or 3. The top-soil (context 1) is generally about 20-30 cm deep and contains a mixture of material. It is a dark, crumbly, soil contrasting with the rather paler and more clayey context 2. This ranges from a few centimetres to about 15 cm in thickness and is often flecked with coal fragments. It contains Victorian glass and china, including china dolls, slate pencils and other toys which probably relate to the period when the house was a school or home, and probably built up as the result of garden activity.

Below this is a light brown clay (context 3) usually c. 8-15 cm thick which clearly forms the basic component of the first garden soil (context 2). It is virtually stone free and often contains fragments of pipe or pottery which have been dropped and subsequently crushed, but are otherwise undisturbed. A stone free soil would build up with worm action and its undisturbed nature suggests that this area really was pasture or meadow as the nineteenth century name implies. The finds in this layer range from c. 1660 to the early nineteenth century - other mid nineteenth century finds may have been disturbed by the post 1873 gardening. Beneath context 3 is a layer of clay packed with flints and containing some brick and tile. This is generally c. 8-18cm thick and becomes chalk subsoil. In this layer the finds are well mixed and often rather abraded - they rarely fit together and

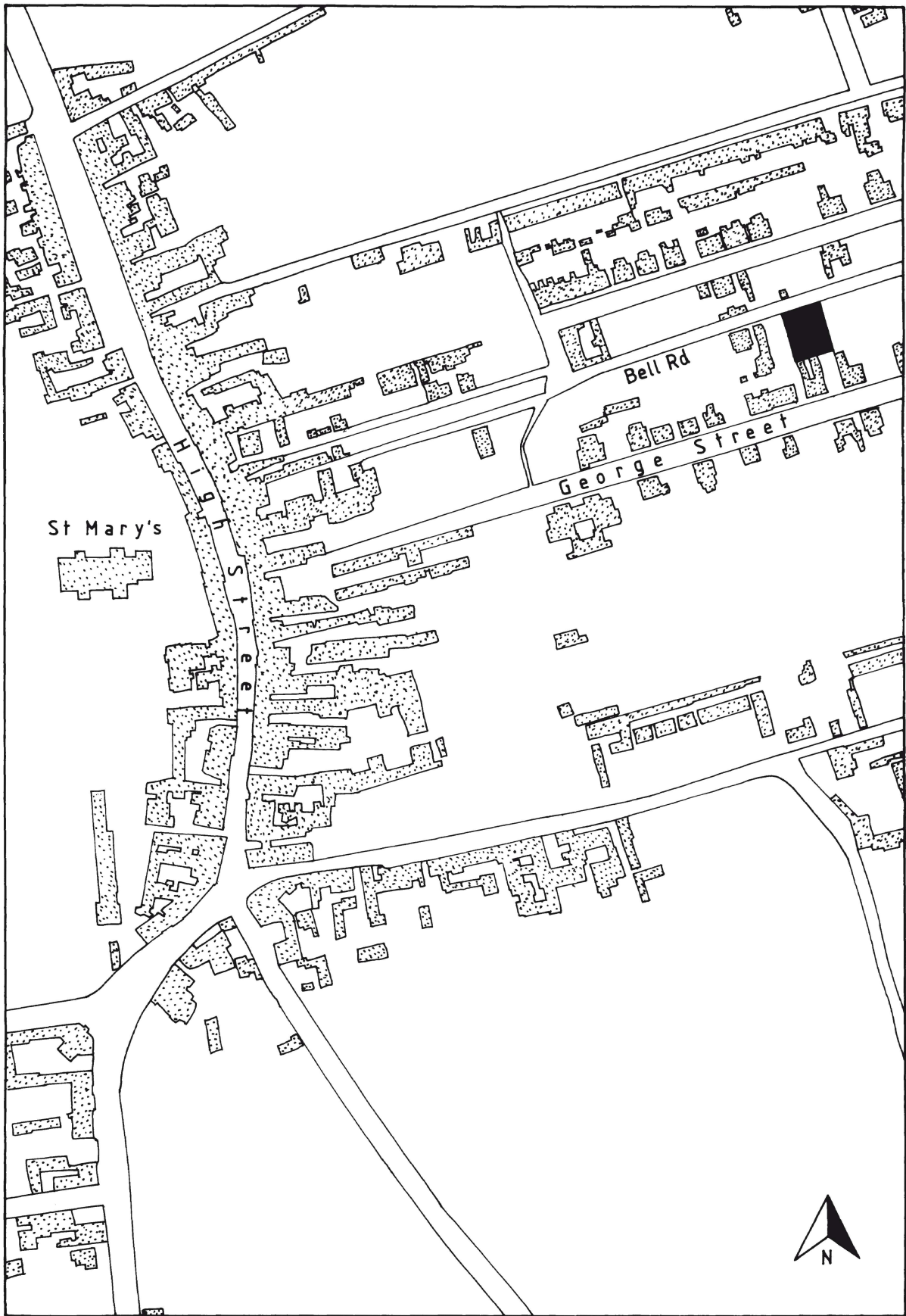


Fig. 1: Hemel Hempstead 1877. Site location.

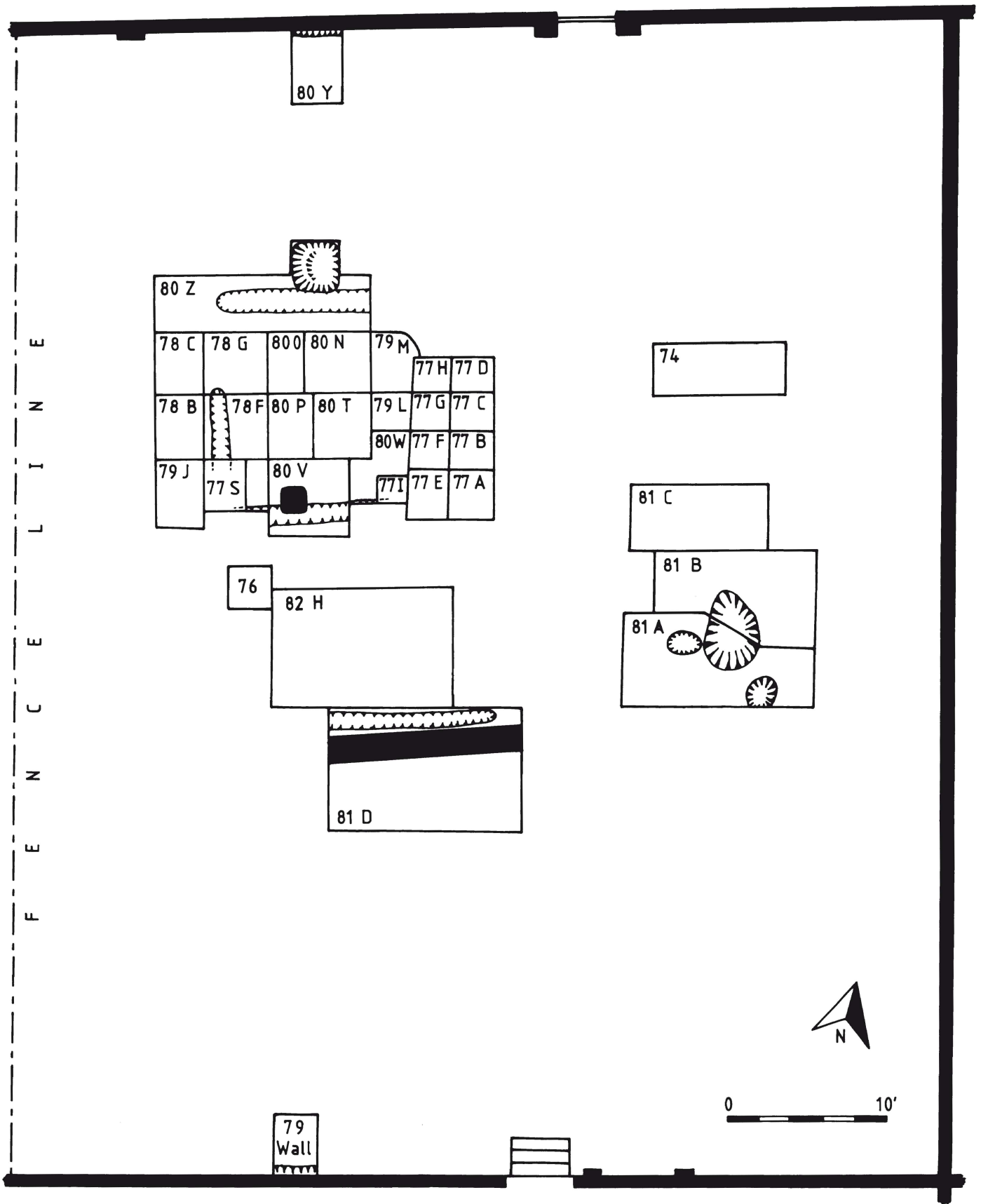


Fig. 2: 27 George Street, location of trenches.

it is suggested that up to c. 1660 this area was ploughed. This layer also contains a few residual pieces of Roman and medieval pottery and some struck flint but the majority of the finds date from c. 1635-1660.

During or before the first half of the seventeenth century a small oval pit c. 57x46cm and 25cm deep was cut into the natural (Figure Two, western pit in 81a). This contained slag and an iron object, but no other datable finds. It is the only feature dating before the nineteenth century to have been found. Nineteenth century features consist of a series of shallow trenches, only a few centimetres deep, cutting layer 3 which are probably the result of gardening activity. Some deeper pits were found, one of which (in 80 Z) was packed with late nineteenth or early twentieth century pottery and glass, and may relate to the closing of the Church of England home and transfer of the property c. 1902. Also of nineteenth century date were the foundations of an east/west dividing wall (81 D) and a small mortared brick base in 80 V.

Most of the finds are therefore unrelated to any specific structures, but represent a steady build-up of domestic rubbish from the town. The dating for the layers comes primarily from the pipes, although supplemented by quite a number of coins (appendix I). The number of coins is surprisingly high for the area excavated, as is the number of pipes. It may be that the field was a favourite place to sit and look over the town resulting in a loss of coins and breakage of pipes - although of course deposition of night soil is equally likely. The most significant coin is the 1658 token from context 4 showing that this layer was not sealed by then, although it must have been soon after.

The majority of pipes come from contexts 3 and 4, and are especially useful for a study of Hemel pipes. They represent a steady build-up of material during the seventeenth and eighteenth centuries which because of the large number gives a good idea of the types circulating in the town. Over 120 more or less complete bowls from the seventeenth to early eighteenth centuries have been recovered and can be compared without the problems of including damaged or fragmentary examples. Usually when a large group of bowls are compared there will be some types which will be represented by several examples. These are important because they are the types which were being regularly supplied to the house or area from which the pipes came. Often concentrations of types reveal the 'home town' of a pipemaker, or indeed reveal a hitherto unsuspected workshop.

Usually marked pipes are used for this type of study since the marks can be easily recognised and compared over a wide area, and at once form obvious groups locating the source. At Hemel however most of the pipes are unmarked and give few clues as to the number of makers or location of their workshops. One of the aims of this study has been to show that despite this it is still possible to find out a considerable amount about the types used.

The first 76 illustrations (Figs. 3-7) show the plain heel and spur pipes from the excavations. Although many of them are very similar they are all, as far as it is possible to tell, from different moulds. They have been sorted out through exhaustive comparison searching for small mould imparted flaws which can be used to show whether two pipes come from the same mould or not (Higgins 1982 p. 199). The large number of types found shows how complex the seventeenth century industry was. In areas like this where makers marks are rare at a period when documentary search is most

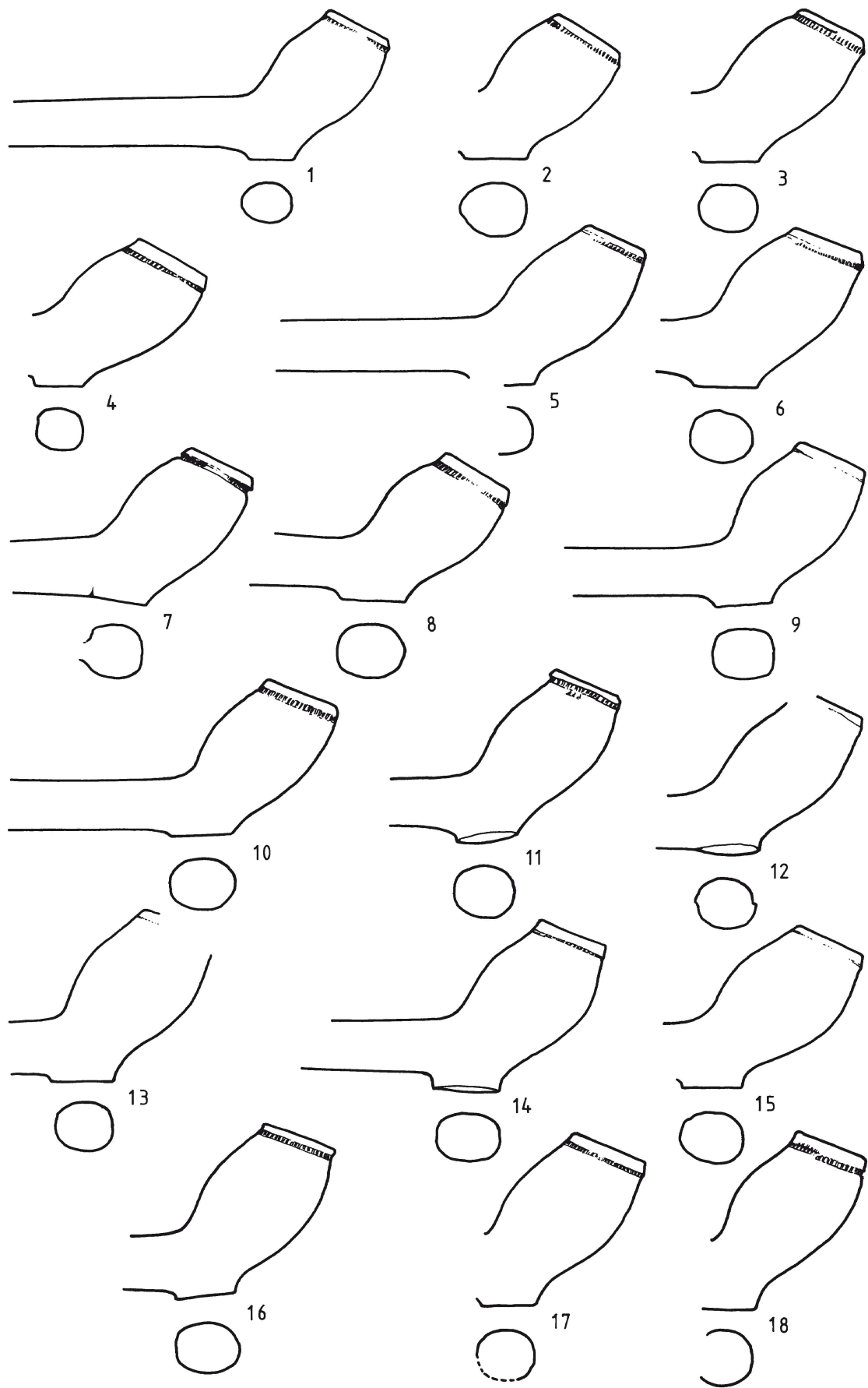


Fig. 3: Pipes from 27 George Street, Hemel Hempstead. Nos. 1-18. 1:1.

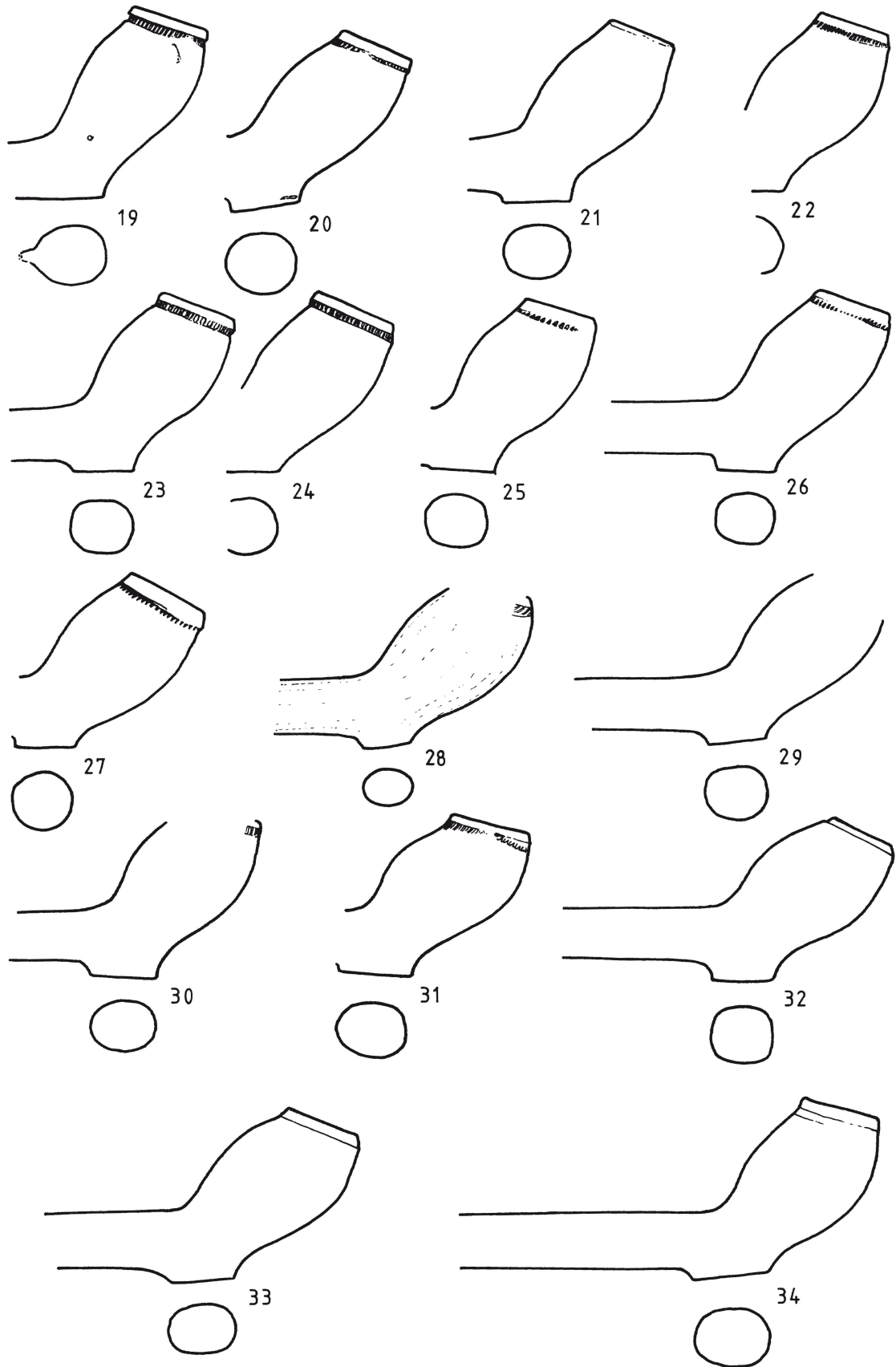


Fig. 4: Pipes from 27 George Street, Hemel Hempstead. Nos. 19-34. 1:1.

difficult this is one of the few ways that a good picture of the industry can be built up.

This large number of different types fits into the pattern being revealed by the study of other seventeenth century groups. It shows that many more moulds were in use than has been previously recognised. While pipemakers inventories show relatively small numbers of moulds this only records the number at one time, and work on the Thomas Heys pipes from Buckley for example has shown that he used more than twenty different moulds in all. When the designs used are so similar it shows that they must have had a fairly short life and been replaced in the same style before it had passed. The great similarity between many of the moulds shows they were aware of the specific shape changes which enable us to date pipes so clearly. Because they were aware of the exact shape of a pipe and could reproduce it we can follow the spread of new fashions and see the subtle regional differences which developed as one maker copied another. Within any pipemaking centre it is often possible to single out the innovative makers who used slightly changed or distinctive designs, and so influenced the development in that area. Amongst the Hemel pipes it is possible to identify these changes even if the makers left no marks to single them out.

The plain pipes have been divided into heel and spur types and are arranged in a roughly chronological order. Since Hemel lies only 15 miles north-west of London it is hardly surprising that the bowls generally follow London styles. Type numbers used in the discussion are therefore those set out by Atkinson and Oswald (1969) in their London paper. The heel pipes are discussed first.

It is perhaps surprising that only two bowls (1, 2) from the period c. 1610-35 have been found. Although early seventeenth century pipes are never very common there is a marked contrast between these two and the number of examples from the middle third of the century. For about 20 years after c. 1635 there are a large number of very similar moulds in use (3-27), which are basically variants of the London type 10 bowl. Despite the large number of bowls of this period only one type (6) had any other examples possibly from the same mould. All the bowls have a good barrel shape to them, a fairly small top and a good sized heel. The notable exceptions are 43 with its small base and 10 with its wide top. The heels are often finished at odd angles (e.g. 11, 12, 14, 16). Most of the bowls are milled quite carefully so that the band goes all the way round.

From the middle of the century some of the bowls became a little taller and thinner (e.g. 18) with a rather upright posture. One type (19) was almost certainly a local product since three examples have been found. It is easily identified by two little flaws on the right hand side - a little dot above the centre of the heel, and a short bar near the rim. Two examples of 20 have also been found, this one having a line near the base of the heel on the right hand side. From c. 1640-60 a distinctive type of pipe was produced with a forward leaning, well curved bowl, somewhat similar to west country types (28-35). It seems to have been a popular design in Hemel with 16 examples in all. One example (28) has an unusually small heel, and is burnished - one of only three pipes so treated. Many of the bowls have a groove round the top caused by the botter rather than actual milling.

Of those that are milled one example (very similar to 31) is particularly interesting. It can be shown from erratic spacing of the

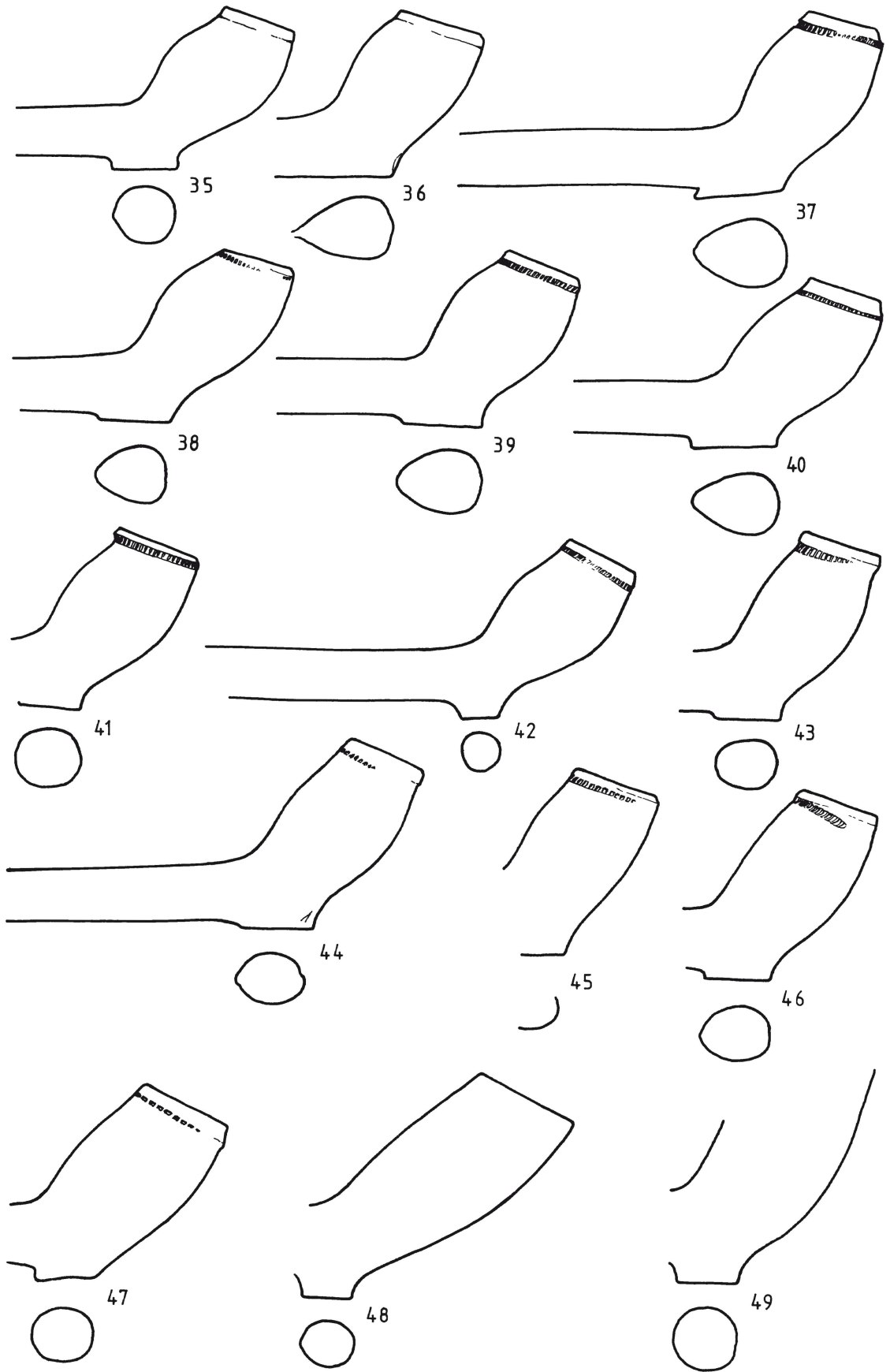


Fig. 5: Pipes from 27 George Street, Hemel Hempstead. Nos. 35-49. 1:1.

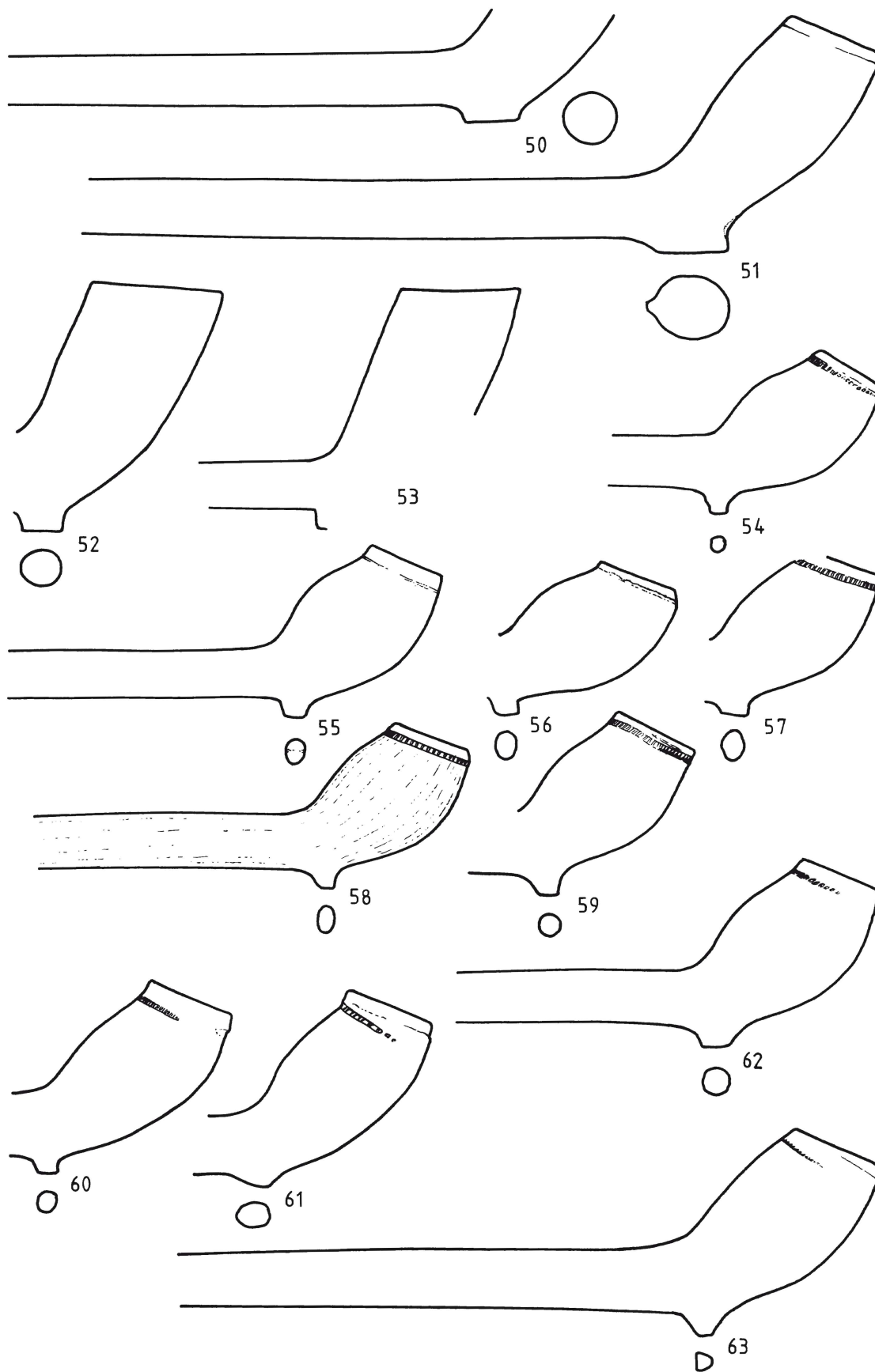


Fig. 6: Pipes from 27 George Street, Hemel Hempstead. Nos. 50-63. 1:1.

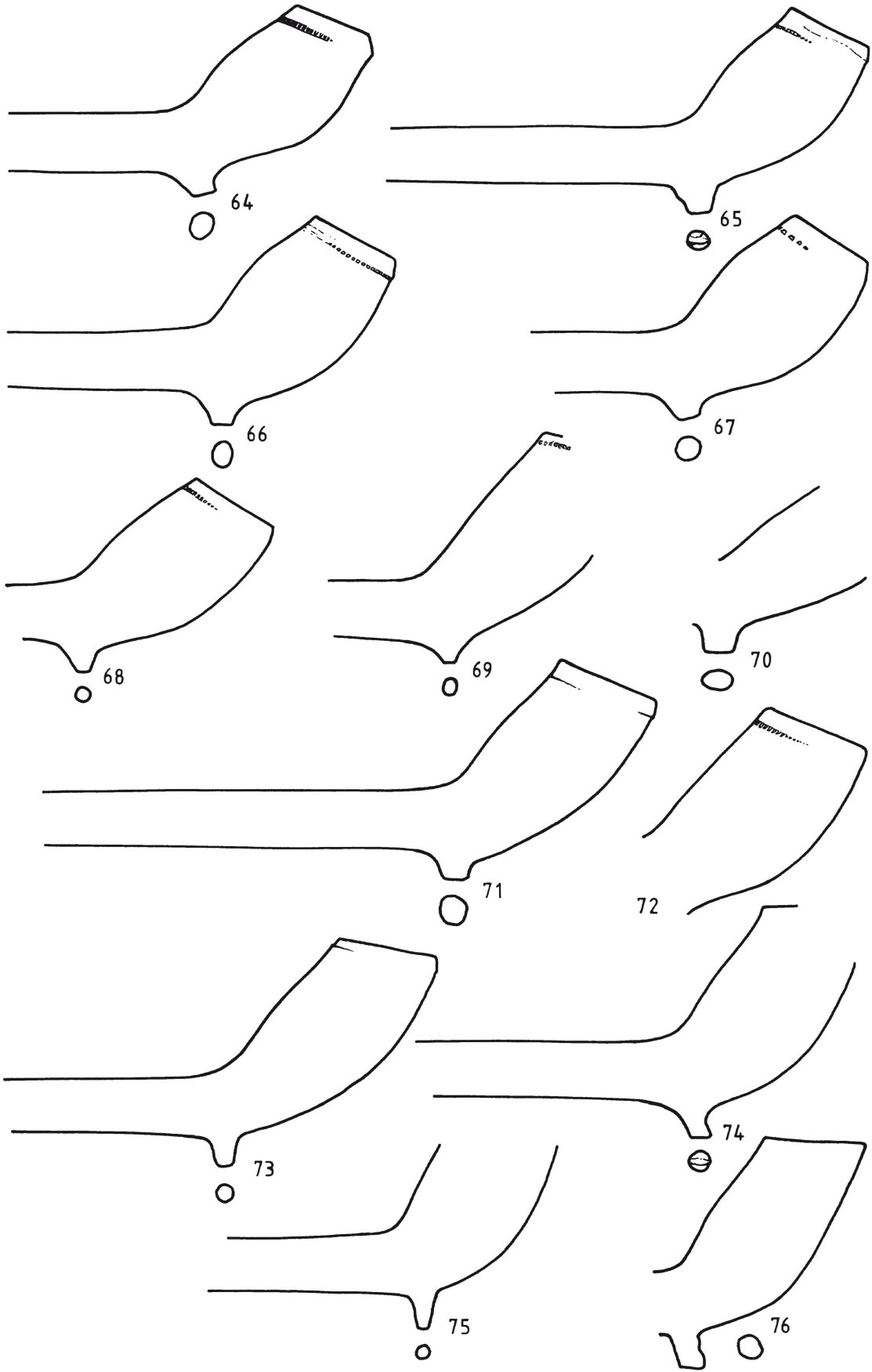


Fig. 7: Pipes from 27 George Street, Hemel Hempstead. Nos. 64-76. 1:1.

teeth that the same milling tool was used on this bowl as on 23. This shows that the same (probably local) workshop was producing both types of bowl. Five bowls (36-40) contemporary or slightly later than 28-35 have a similar basic form but with heart shaped bases. The fact that all five are from different moulds yet share the same distinctive shape shows that these styles were recognised and copied and not just the result of pipes from one 'odd' mould flooding the market.

Two slightly more unusual types (e.g. 42) have the good barrel shape of the type 10 variants but with a very small foot. They probably date to around 1650. Another group starting about 1650 combines elements of the type 10 and heart bowls. The late type 10 bowls (41, 43) become rather squat and lose the pronounced barrel shape, leading on to what is essentially a type 18 bowl (44-47). Number 44 has a distinctive V shape flaw on the right hand side of the heel. It must have been made locally, perhaps in Hemel itself since at least four and perhaps as many as eight bowls come from this mould. Number 47 is likewise a popular type with probably four examples from this mould. It has a rather thick dumpy shape probably in use up to c. 1685.

In common with areas influenced by London there is a sudden change in styles toward the end of the seventeenth century. A couple of the elegant but short lived 'transitional' types appear (48, 51) then the type 25 series takes over (49, 50, 52, 53). Number 51 is an unusual form which occasionally occurs around London c. 1680-1710, and seems to be a poor southern copy of the late seventeenth century Broseley type. Number 49 is a good example of a pipe which has clearly left the seventeenth century tradition, but not quite taken on the final type 25 form. The type 25 and variants dominate the early to mid eighteenth century industry, starting with upright cylindrical bodies (84-6), which gradually take on more elegant forms (87, 89). Most of the later eighteenth century types (90-95) are sadly incomplete but continued with similar forms until the rather shorter nineteenth century types (100, 108, 114).

The spur pipes, like the heel pipes, show no particularly early examples. The first types found (54-58) are based on London type 9 of c. 1640-60. Two examples each of 55, 58 and 59 were found. Number 58 is unusual in that it is a very well shaped bowl with good milling and a burnished surface. Both examples of this pipe were so treated and it was clearly a top quality pipe at Hemel. Numbers 55 and 56 are unmilled, although well finished, while all the others show fairly complete milling.

After c. 1660 the bowls become rather larger (60-68), gradually becoming rather thick and heavy. The amount of milling decreases now often covering only half of the top. There are duplicates of a lot of these spur bowls, particularly 66 of which there are four examples. After c. 1685 the bowls become rather straight sided (70, 71) before the rapid late seventeenth century shape changes. These are similar to the heel pipe sequence but exhibit a wider range of forms (71-76). At first the shapes are streamlined versions of the barrel form (71-3) perhaps influenced by contemporary west country styles.

Number 73 is a particularly fine example of the barrel type with a smooth flowing form, and since eight have been found, one which must have been common in Hemel. It contrasts with 75 which has awkward changes of angle and curve, and an unusually fine but 'abrupt' spur which 'doesn't belong' to the body. Milling is almost always absent in the late barrel

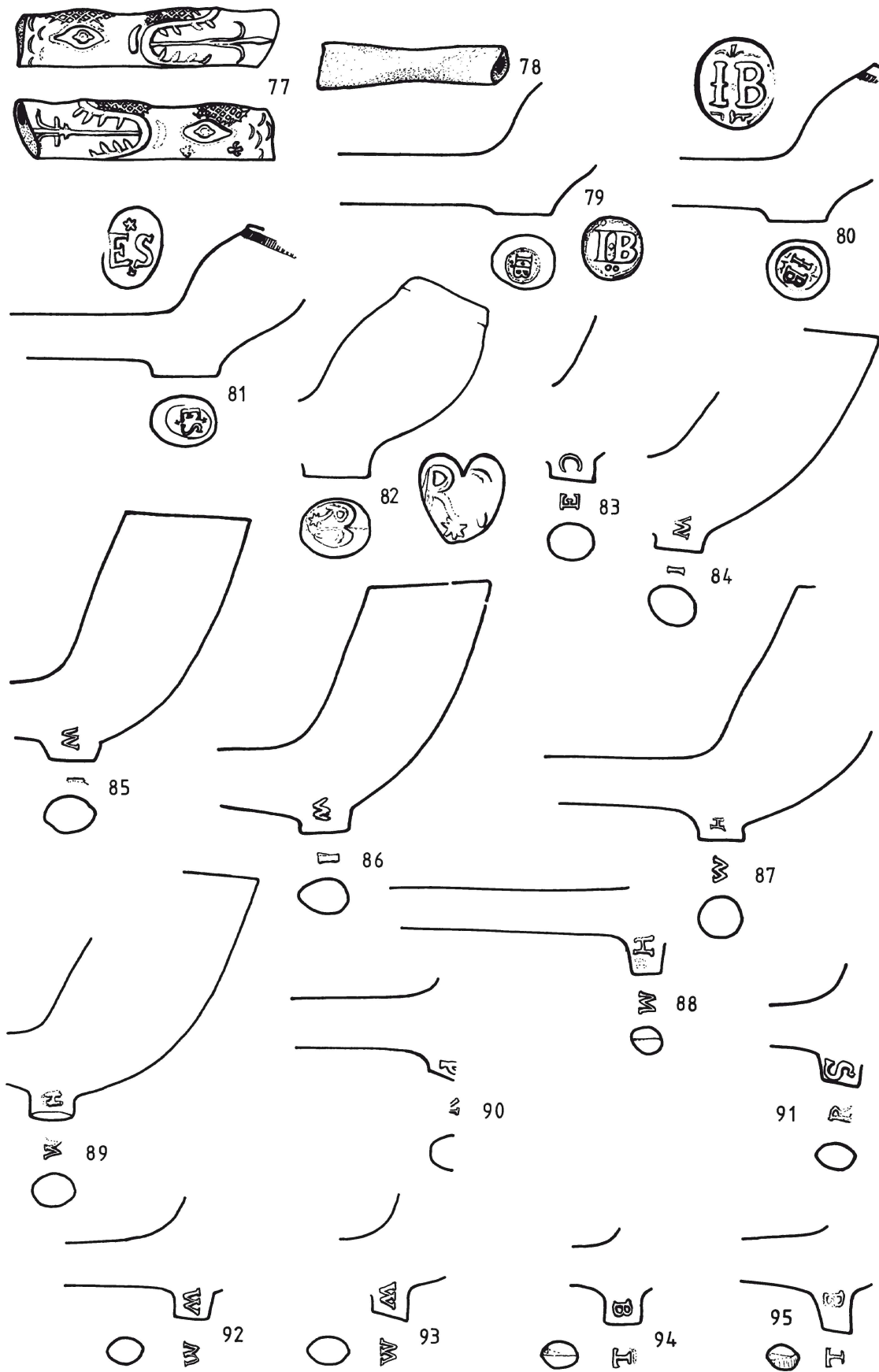


Fig. 8: Pipes from 27 George Street, Hemel Hempstead. Nos. 77-95. 1:1.

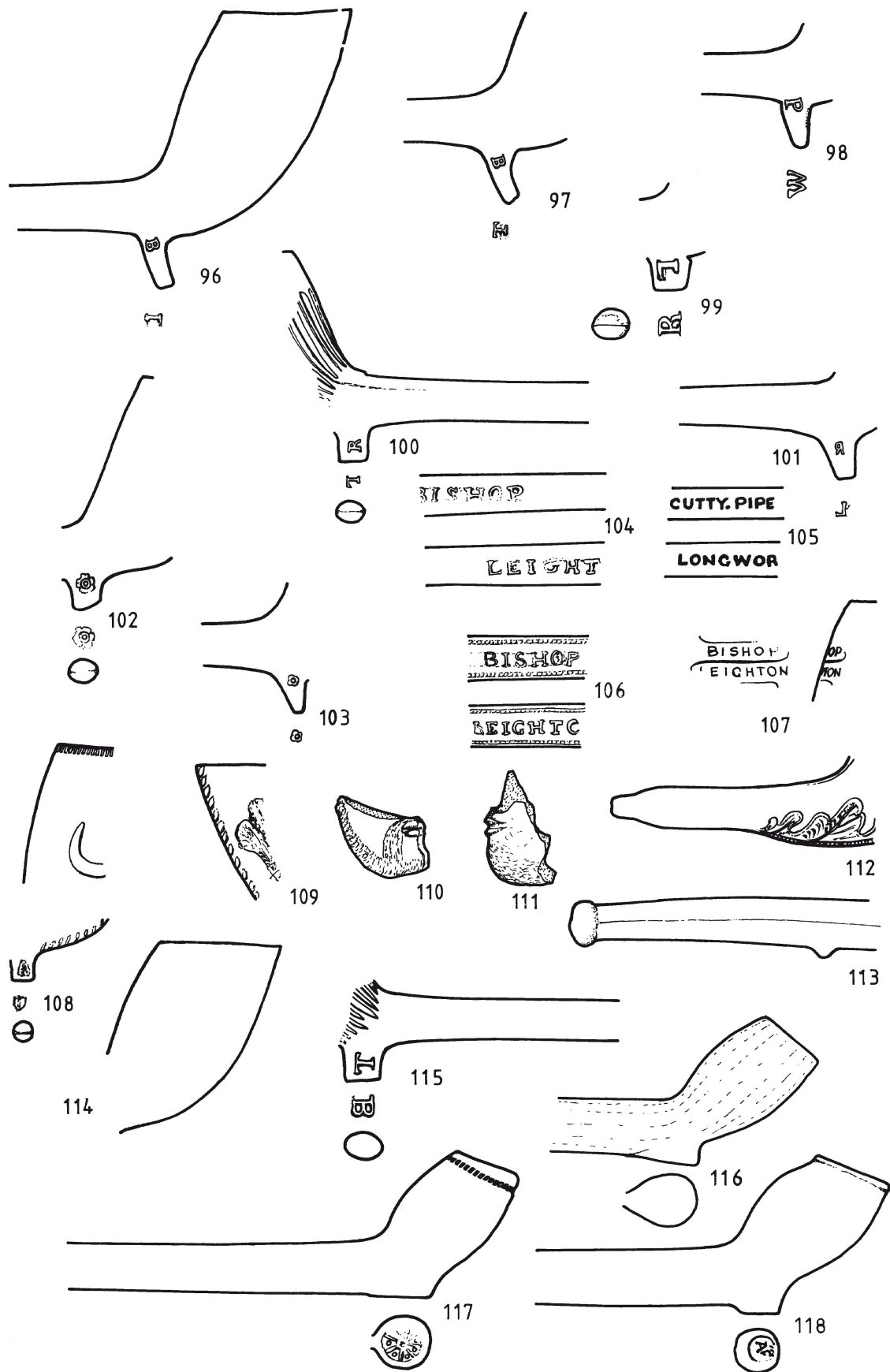


Fig. 9: Pipes from 27 George Street, Hemel Hempstead. Nos. 96-118. 1:1.

types and disappears altogether in the upright forms. Spur pipes disappear under the flood of type 15 pipes in the early eighteenth century, but reappear with some fine types in the later part of the century (96-8), continuing into the nineteenth century (101-103). These types are discussed below.

The marked and decorated pipes have been grouped together, and placed in a roughly chronological order (Figs. 8-9, nos. 77-115). Two pieces of seventeenth century decorated stems have been found, one (78) with pinching to form a barley-sugar design, the the other (77) with relief moulded decoration. This piece comes from a 'Jonah' pipe which would have shown the bearded head of a man on the bowl looking back along the stem. The design is well known and much discussed, usually being described as a Raleigh pipe after the story of Raleigh and the crocodile. This is now considered to be an incorrect attribution, the design probably representing Jonah and the whale. The most recent summary of the arguments is given by Duco 1981 p. 380-82. These pipes were always rare in Britain, and many of the examples found here came from Holland where they were more common. Dutch pipes in turn are rare in this part of England making this example (which is probably Dutch) doubly important. The Dutch pipes usually have superior moulding and the fleur-de-lys used twice on the right hand side is typical of their products. Stylistically it probably dates to c. 1630-50.

Only four stamped pipes have been found (79-82), a ratio of about one in twenty-two of the seventeenth century heels. Three of these are on good London style bowls of around the mid century, the fourth (82) being a little later, c. 1660-80. The three earlier bowls are very similar in shape and tend to be a little fuller than the unmarked pipes. It is interesting that two of the pipes are marked IB, although they are stylistically very different. One example of 80 has been found in London (Atkinson and Oswald 1969 p. 182), but the others seem to be unpublished. Until more are recorded it is impossible to suggest a source let alone maker. The fourth mark is very badly impressed but possibly reads RR. The bowl is likewise poorly finished and has a small hole in one side where the stopper has pushed through.

Most of the remaining marks date from the eighteenth century and occur on plain bowls beginning with the type 25 variants. Although the pipes start falling into groups once marks occur regularly the lack of documentary research hampers identification. Many of the initials are not matched by known makers, or when they are the source is too distant. Most marks travel no more than c. 15-20 miles, and where multiple examples occur the source is often much closer. Much documentary work remains to be done in this area, and a town like Hemel probably had makers of its own. Unfortunately it has only been possible to compare this material with the pipes in the St. Albans Town Museum, and any suggested makers are taken from the lists in Oswald 1975. Naturally this means additional work on local pipes and documents may fundamentally alter any suggestions made here.

A single EC mark of c. 1700-40 has been found (83), which is contemporary with a group of bowls marked IW (84-6). Eight examples of this latter mark have been found, one of them with an internal bowl cross formed by the stopper. They come from several different moulds although because of poor examples it isn't possible to say how many. They obviously formed a common product available in Hemel, and one of the John Wilshers of St. Albans (1711-26) or Jeremiah Wetherby of Aylesbury (1727) are possible makers. The only rather negative evidence in favour of Aylesbury is the

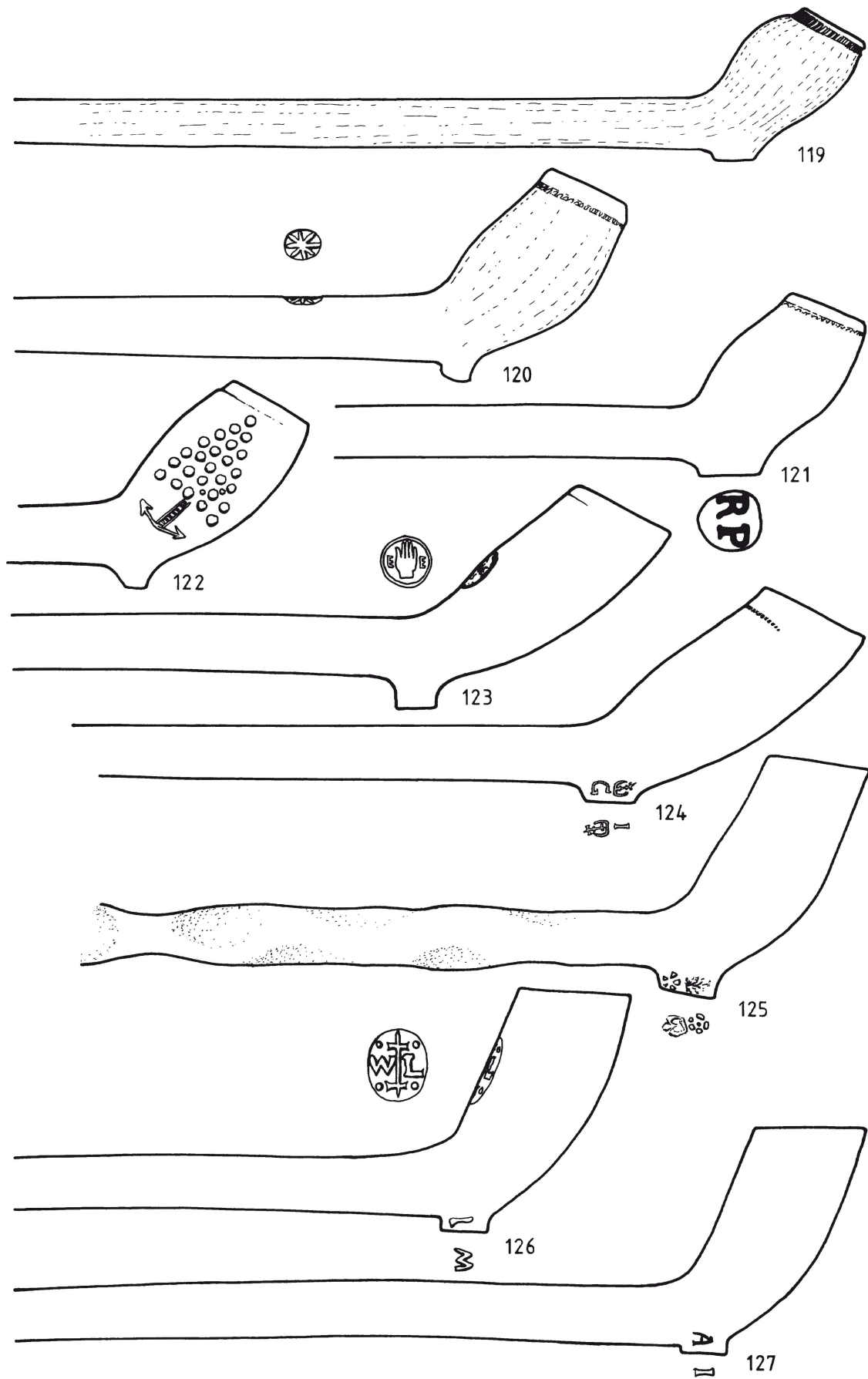


Fig. 10: Pipes from The City Museum, St. Albans. Nos. 119-127. 1:1.

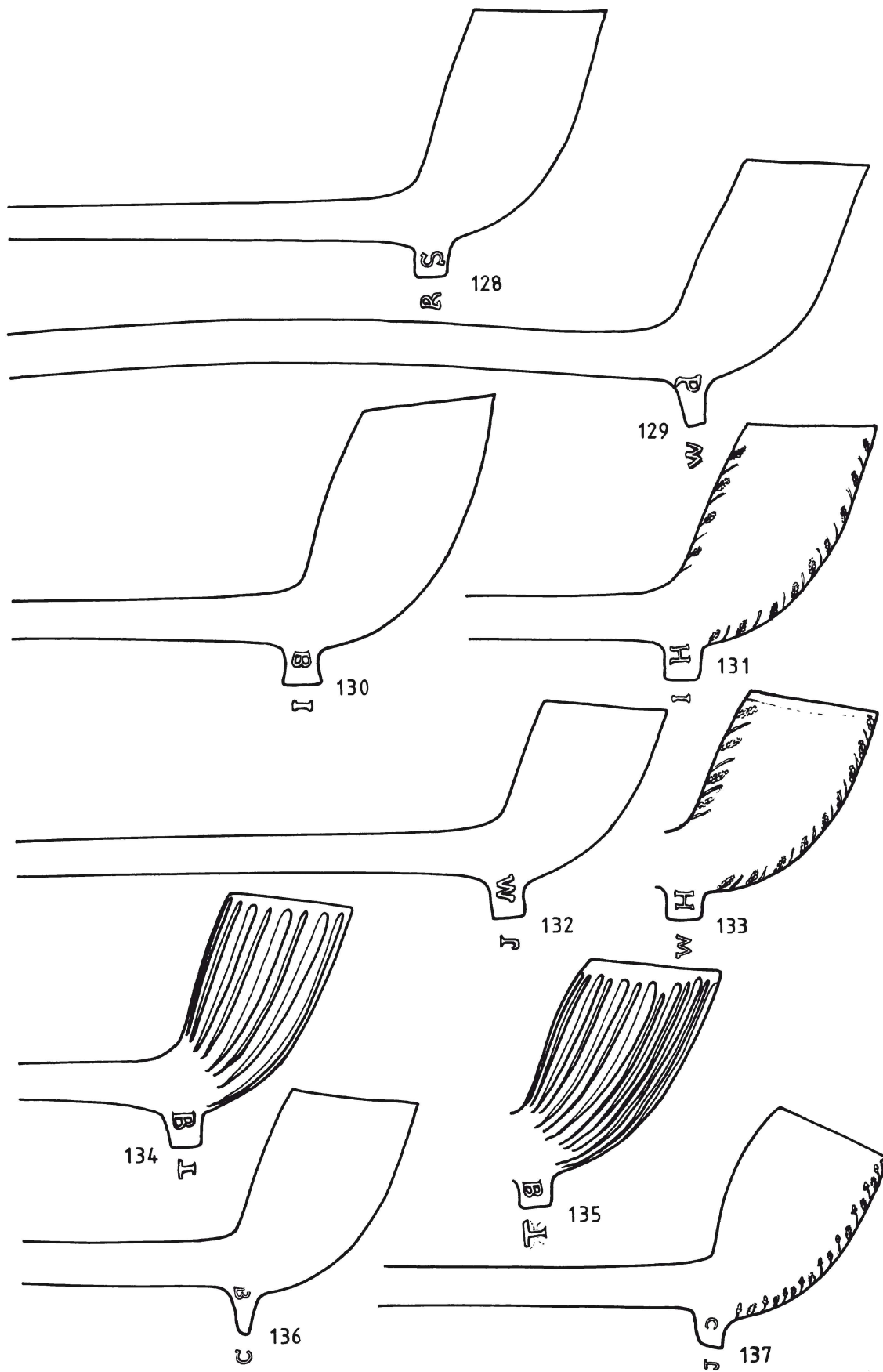


Fig. 11: Pipes from The City Museum, St. Albans. Nos. 128-137. 1:1.

fact that there are no IW pipes in the St. Albans collection. The distribution of this mark when known will soon resolve the problem.

The 'staple' supply for Hemel seems to have been taken over by the WH maker from c. 1750-80 (87, 89). Once again although there are obviously many different moulds it has been impossible to sort the eleven examples into groups. All these pipes seem to have fairly fine, full bodied bowls with trimmed heels. One slightly later WH mark of c. 1800 has been found (88) without this trimming, but the slight differences in style and date suggest that it represents another maker. Again there are no examples of the earlier WH marks in the St. Albans Museum, although a mid-nineteenth century bowl with leaf decoration could belong to a second, later maker (133).

Towards the end of the eighteenth century a number of other marks appear such as ?RP (90), ?RS (91) and WW (92/3). There are three examples of pipes marked RS in the St. Albans Museum (128). Contemporary with these are a number of fine spur pipes often with very thin bowls. One of these marked WP (98) also has a parallel in the museum collection (129). Another four examples, from three different moulds, are marked ?IB (e.g. 96). The christian name initial is always poorly cut and in view of the very similar style of the clear mark 97 could possibly be a T. Perhaps a little later, c. 1790-1810, but certainly within the range of a single maker are a series of heel pipes also marked TB (94, 95, 115). The first two are plain types and no longer have trimmed heels - a change typical of late eighteenth century pipes. The third example is trimmed and has fluted decoration - one of the common early motifs around London. There are four examples of TB fluted bowls, two each from two different moulds, at St. Albans (134, 135).

Amongst these late eighteenth century pipes there is a change in the treatment of the stopper used to form the bowl. Seventeenth century pipes generally have a long pointed stopper leaving no flat bottom inside the bowl. With the development of larger bowls with thinner walls during the eighteenth century it became expedient to have a flat base internally which already by c. 1710 occasionally has a relief cross on it. The sides of the bowl however remain smooth. In the late eighteenth century quite clear nicks or cuts appear, especially around the bottom of the bowl interior. This develops into various forms during the nineteenth century including everything from faint marks to substantial roughening, or, occasionally, long ribs running up the inside of the bowl.

In this group from Hemel internal bowl crosses are rare with just two examples - one each for the IW and WH types. Roughening in the form of cuts or nicks around the base of the bowl becomes common from c. 1775. On the spur pipes the WP and all three types of the ?IB bowls have it, although perhaps significantly the TB example doesn't. Both WW marks and the later WH type are also included, as is at least one of the TB heels. Later marks with signs of roughening include 99, 101, 103, & 111. While it is clearly a consistent feature of pipe production it is unclear what useful purpose, if any, it serves with regard to manufacturing or smoking.

The nineteenth century bowls are generally fairly fragmentary since they mainly come from the disturbed garden soils I and 2. One example of around 1800 (99) is marked RL and is contemporary with the TB types. It is included here since the same initials occur on 100 and probably 101. These however are mid-nineteenth century pieces in a very different style

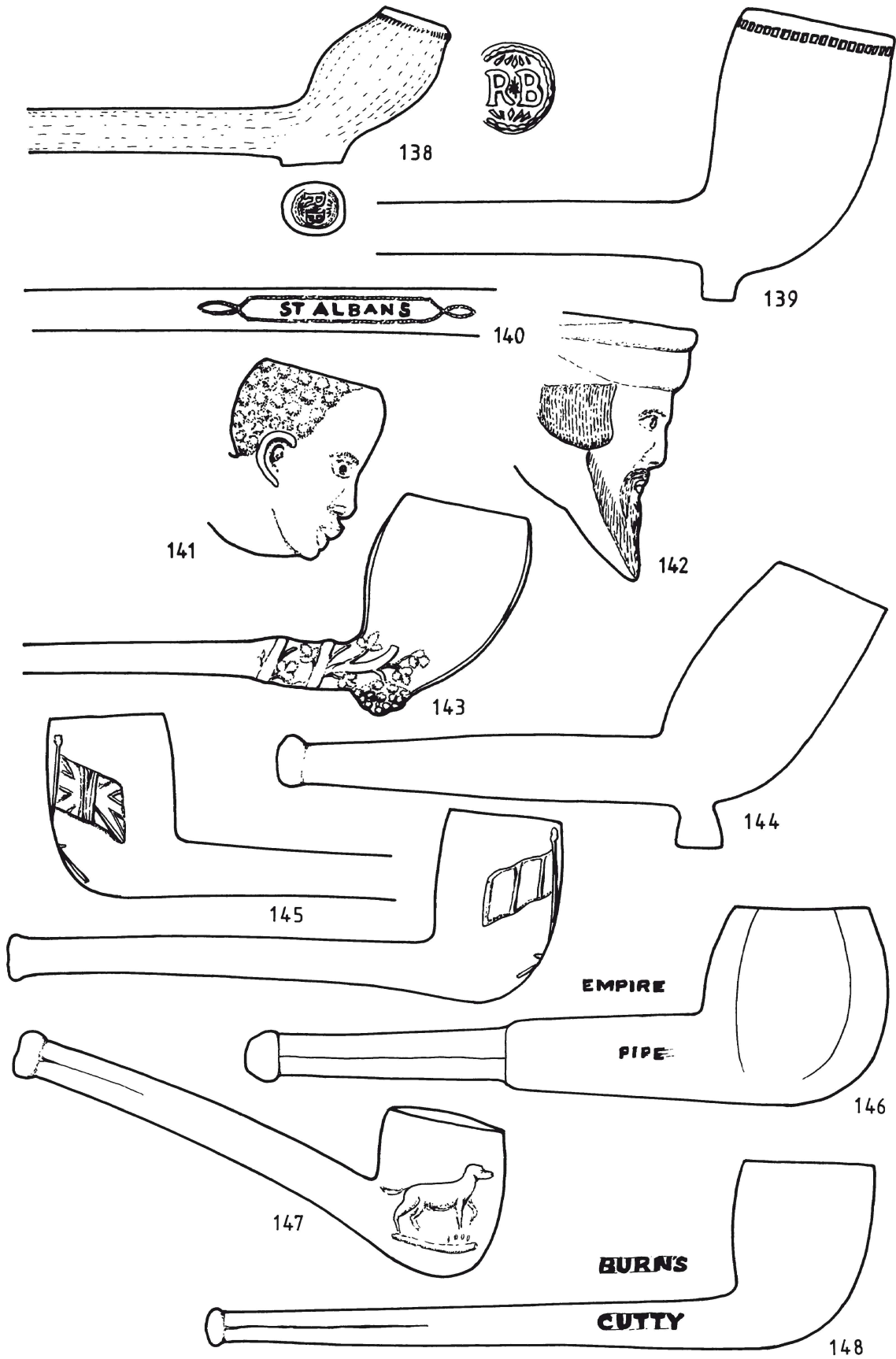


Fig. 12: Pipes from St. Albans Museum and Hemel Hempstead. Nos. 138-148.

and are most likely to belong to a different maker. One of them (100) has fluted decoration of which two examples were found, while the other type (101) probably had a plain bowl. On it the initials have been cut incorrectly, being not only placed vertically but so that they appear back to front. If read conventionally they read LR, but since everything else about them is wrong they may well be intended as RL and belong to the maker of 100.

The only other nineteenth century heel marks are symbols. There are two examples of a large rosette mark (102) and one small one (103). There are also two damaged spurs very similar in style to 103 one of which would have had stars on while the other has an unclear mark which possibly includes a christian name initial J. Another unclear mark consisting of amorphous lumps occurs on 108 which also has leaf and RAOB decoration on the bowl. Other late nineteenth century marks are found on the stems and bowls of pipes.

Two relief moulded stem marks (104, 106) and two incuse bowl stamps (107) marked BISHOP/LEIGHTON have been found. Oswald (1975 p. 160) give two possible makers for these pipes, a Mrs. E. Bishop working in 1877 and a firm called Bishop & Reynolds working c. 1847-90. Both examples of the bowl stamp are lightly impressed and damaged, but seem to be of an unusual form with a scroll like border between the words. One other stem, this time incuse moulded, has been found reading LONGWOR(?TH) / CUTTY.PIPE. It is a late nineteenth century design but no source or parallels have been found.

The remaining illustrations show examples of the decorated pipes. Most Victorian pipes have some form of decoration on, even if it is only leaf decoration along the seams (e.g. 109). Various fragments of this type or with flutes have been found but are not illustrated. Apart from the ROAB design mentioned above part of a crude Prince of Wales feathers (109) and two head pipes (110, 111) were found. Both of the head pipes are from two piece moulds, the former (110) being the better of the two. It has fairly good modelling of the beard and moustache - shown here in three-quarters view. The second example (III, facing left) is much poorer with a crudely modelled beard. One piece with a large left design (112) has a mouthpiece carefully remodelled where the stem has broken - a feature not uncommon in the later nineteenth century when they clearly didn't mind a 'short' smoke. Figure 113 shows a typical late nineteenth century mouthpiece of the nipple type with a thick diamond shaped stem and the start of knob decoration. All these designs are typical of nineteenth century pipes found all over the country.

From this group it is thus possible to build up a complete framework of pipe use in Hemel. By the 1630's pipes from many different moulds were circulating, and must have come from several - perhaps distant - workshops. Although the bowls are all in the London styles the makers were aware of subtle distinctions in shape and produced pipes of specific types. The high standard of finish with full milling (but few burnished or marked pipes) was common to the workshops, but the identification of mould duplicates can suggest local types. In the eighteenth century makers can be shown to dominate the supply at any one time. Some of these can be identified as coming from some distance and suggest periods when there was no maker resident in Hemel. The pipes can be grouped by style but many moulds still appear. The information is less complete from the late eighteenth century but decorated forms seem to be relatively rare, while

more marks appear, many unidentified. Later nineteenth century supply is once again confined to one main source this time at Leighton Buzzard, although the unmarked pipes (e.g. 145-8) could have come from many centres.

APPENDIX I - THE COINS

<u>Context</u>	<u>Coin</u>	<u>Inscription</u>
HH 81 A2	1866 ½d	VICTORIA ..D:G: BRITT:REG:F:D:/ HALFPENNY 1866.
HH 80 Z2	Unidentified copper, ? pre 1837 'd.	
HH 81 A2	1658 1/4d.	AT:HEMLY:IN.1658* H.A./HEMSTEED 1658*
HH 78 B4	Chas I Rose farthing (half)	(CARLOV.D)G MA:BRI/FRA:ET.H (IAB:REX)
HH 79 J4	1658 1/4d	AT:HEMLY:IN.1658* H.A./HEMSTEED 1658*
HH 80 P4	Chas I Rose farthing	CARLOV D:G (MAG:B) RI/FRA:ET.HI:REX*
HH 80 W4	Chas I Royal farthing	(C)ARO:DG:MAG:(BRI)/FRA:ET.HIB:RE(X)

ILLUSTRATIONS

The bowls illustrated are all slightly different, so that as far as it is possible to tell each figure number represents a different mould type. Where the bowls listed under that type are described as the same they can be proved to come from the same mould, while if there is any doubt they are just given as similar. Where the bowl top is complete the amount of milling is given estimated to the nearest quarter ranging from 0 to 4 for full milling. Some pipes have a groove formed either by lop-sided use of the botter to finish the bowl top, or by a milling tool on which the teeth have jammed. All the marked pipes as well as examples of the decorated fragments are included, as are drawings of the marked pipes in the St. Albans Museum. The final section includes some early twentieth century pipes from Hemel Hempstead. A number is given for each of the pieces from the excavations. Some of the pieces are unstratified and accessioned by date (e.g. 4.74 or 7780), but most of them have a context number. This consists of the year and trench number (cf. Fig. 2) followed by the layer number as set out in the main text (e.g. HH 80 N3 is from area N layer 3). Any layer number above 4 means the pipe has come from a disturbed context of nineteenth century date. The decorated stem (77) was found in a deep hole later occupied by trenches L and M and probably came from layer 4.

1	HH 4.74	4
2	HH 7780	4
3	HH 4.76	4
4	HH 80 N3	4
5	HH 81 B4	2

6	HH 78 B4	4	
	HH 4.74 3/4	4	Very similar to 6 but not proved to be the same.
	HH 79J4	4	Very similar to 6 but not proved to be the same.
7	HH 81 D4	4	
8	HH 7780	4	
9	HH 3780	0	Poor finish, heel cut at an angle.
10	HH 78 G4	4	
11	HH 4.76	4	
12	HH 79 J4	-	
13	HH 81 B4	-	
14	HH 77 D 3/4	3	Unusually fine milling. Heel trimmed at an angle.
15	HH 77 D 3/4	0	Distinctive series of lumps 1/4 way up left hand side.
16	HH 6780	4	Distinctive marks just above heel on left hand side.
17	HH 78 G4	3	
18	HH 81 C3	4	
19	HH 81 A4	4	Drawing shows the mould defects also visible on HH 78 G4 AND HH 80 04.
	HH 78 G4	4	
	HH 80 04	3	
20	HH 12.72	4	Distinctive lines round base of heel.
	HH 80 T4	4	Same mould as 20.
21	HH 7780	0	May be trimmed by same tool as 22.
22	HH 80 Z4	3	May be trimmed by same tool as 21.
23	HH 80 X4	4	Well impressed, large milling with erratic spacing.
	HH 82 H3	4	Same milling tool as used on both 23 and HH 81 A4 (31).
24	HH 81 A4	4	
25	HH 4.76	3	
26	HH 80 Z1	4	
27	HH 78 G4	3	
28	HH 4.76	-	Rather soft abraded surface but originally burnished.
29	HH 74(4)1/2	-	
	HH 82 H1	-	Very similar bowl to 29, but not proved the same.
30	HH 30680	-	
31	HH 2780	4	Distinctive 'tooth and bar' milling.
	HH 81 A4	4	Very similar to 31 but same milling tool as on type 23.
	HH 81 D4	4	Similar shape to HH 2780 and HH 81 A4 but a deep groove round top.
32	HH 82 D4	4	Top is grooved not actually milled.
33	HH 78 G4	4	A grooved top not actually milled.
	HH 82 H4	4	Probably same as 32 but no diagnostic marks, again a grooved top.
	HH 77 B3/4	-	May be same as 32, grooved top.
	HH 81 A4	-	May be same as 32, grooved top.
34	HH 4.74 3/4	4	Grooved top.
	HH 77 S3/4	3	Fine milled top, may be same mould as 33.
	HH 7780	0	May be same as 33.
35	HH 82 H4	4	Grooved top.
36	HH 7780	4	Grooved top.
37	HH 80 N4	3	
38	HH 78 C3	3	
39	HH 81 C4	4	
40	HH 81 D4	4	
41	HH 80 P4	4	
42	HH 79 J4	4	
	HH 30583	-	Probably from same mould as 42.
	HH 7780	-	Similar to 42.
43	HH 19471	2	Poorly made bowl, may be same as 44.

44	HH	2.75 3/4	2	Four pipes from the same mould which has a distinctive inverted V mark at the front of the heel on the right hand side.
	HH	4.74 3/4	-	
	HH	77 F3/4	-	
	HH	80 N3	1	
	HH	4.74 3/4	-	Four pipes probably from same mould as 44.
	HH	7780	2	
	HH	12880	-	
	HH	80 Y3	2	
45	HH	80 Z4	3	
46	HH	80 Y3	2	
47	HH	10.72	2	
	HH	2.75 3/4	2	Three bowls probably same as 47.
	HH	77 H3/4	-	
	HH	78 G4	2	
48	HH	82 H3	0	
49	HH	81 A6	-	
50	HH	4.74 3/4	-	
51	HH	80 X3	0	Deep oval stem.
52	HH	4.74	0	
53	HH	81 D3	0	
54	HH	12.72	4	
55	HH	78 B4	3	Light unmilled groove round top.
	HH	7780	3	Light unmilled groove round top, same mould as 55.
56	HH	77 a3/4	4	Unmilled, but groove all round top.
57	HH	77 I	4	
58	HH	79 M4	4	Very well finished and burnished bowl, neat clear milling.
	HH	80 P4	-	Same mould and finish as 58.
59	HH	78 C4	4	
	HH	80 N4	3	Same mould as 59.
60	HH	78 F3	2	
61	HH	77 B3/4	2	Poor finish and damaged spur - may be same as 60.
62	HH	77 E3/4	2	
63	HH	77 H3/4	-	The bowl joins on to a piece of stem from HH 79, J3, distinctive mould imparted lines around the bowl top.
64	HH	80 P3	2	
65	HH	18471	2	
	HH	77 B3/4	2	Two bowls probably both the same as 65.
	HH	77 D3/4	2	
66	HH	78 C3	3	Four bowls from the same mould.
	HH	79 J3	3	
	HH	2780	0	
	HH	7780	-	
67	HH	2.75 3/4	2	Rather deep coarse milling.
	HH	81 C3	2	Similar to 67, may be same mould.
68	HH	81 A3	1	
69	HH	80 Z2	-	Two bowls from same mould.
	HH	12.72	-	
70	HH	7780	-	
71	HH	80 Z3	1	Grooved at back of bowl.
72	HH	4.71	1	
73	HH	30480	0	Eight bowls all from the same mould, all well finished. Only one with milling although several show a small nick at the back where the top has been finished.
	HH	7780	1	

	HH 7780	0	
	HH 78 C3	0	
	HH 78 C3	0	
	HH 79 J3	0	
	HH 81 B3	0	
	HH 82 H3	0	
74	HH 78 C3	0	Two bowls from the same mould.
	HH 77 S3/4	0	
75	HH 82 H3	0	Unusually abrupt curve changes with small upright spur.
76	HH 4.74 3/4	0	Two bowls from the same mould.
	HH 82 H3	0	
77	HH A 100	-	Relief decorated stem from a Jonah pipe of c.1630-50.
78	HH 311282.1	-	Barleysugar stem, probably seventeenth century.
79	HH 80 P4	-	Relief IB stamp.
80	HH 77 C3/4	-	Relief IB stamp.
81	HH 82 H4	-	Relief ES stamp.
82	HH 80 P3	0	Relief stamp R ?R, rather poor finish to bowl.
83	HH 81 D3	-	E.C.
84	HH 79 J3	0	I.W.
85	HH 80 N3	0	I.W.
86	HH 80 Z3	0	I.W.
87	HH 80 Z3	0	W.H.
88	HH 7780	0	W.H.
89	HH 81 A3	0	W.H.
90	HH 80 P3	-	? R.P.
91	HH 79 J3	-	? R.S.
92	HH 82 H3	-	W.W.
93	HH 81 B2	-	W.W.
94	HH 77 1/2	-	T.B.
95	HH 81 D2	-	T.B.
96	HH 81 A2	0	? I.B.
97	HH 7780	-	T.B.
98	HH 79 L/M5	-	W.P.
99	HH 4.76	-	R.L.
100	HH 7780	0	R.L. two pipes from the same mould, with flutes.
	HH 18471	-	R.L.
101	HH 81 A2	-	Retrograde initials R.L.
102	HH 7780	0	Two pipes from same mould with symbol mark.
	HH 81 A2	0	
103	HH 12.72.1	-	
104	HH 82 H1	-	BISHOP/LEIGHT/ unbordered serif lettering, relief.
105	HH 8780	-	/CUTTTY.PIPE/LONGWOR/ incuse sans serif lettering.
106	HH 78 F2	-	BISHOP/LEIGHTO/ relief serif letters, beaded border.
107	HH 8780	0	BISHOP LEIGHTON. Two bowl fragments with incuse sans serif stamp.
108	HH 8780	-	RAOB bowl with moulded milling and leaf decoration.
109	HH 7780	0	POWF and leaf decoration.
110	HH 80 Y2	-	Fragment of a leaf pipe with well modelled beard and moustache.
111	HH 78 F2	-	Fragment of a head pipe, rather crude details.
112	HH 7.77.1	-	Foliage design with a reworked mouthpiece cut into the stem.
113	HH 8780	-	Diamond shape stem with knob decoration.
114	HH 81 a2	0	Plain nineteenth century bowl.
115	HH 4.74 1/2	-	T.B. with crude flute decoration on bowl.

Illustrations 116-144 (Figs. 9-12) are from pipes held in the St. Albans City Museum, and include most of the marked pipes held there. Many of these are unprovenanced although quite a few including a large group of unmarked seventeenth century pipes would seem to have come from London. There are a few later decorated pipes but there is an example of a nineteenth century pipe with a coiled stem and several pipes made of clay (examples are 139, 141-43) which must have been made locally, probably by C. Kiff. There is an example of one of his moulds marked C. KIFF / ST. ALBANS for a 'thorn' pipe with a stem length of 2 3/4". Also the mould for the head pipe (142) with a stem length of 4". It has a blanked out name ending in H on one side with LONDON on the other. There are examples in both red and white clay from it, and a sample of unfired pipeclay, as well as a stopper and wire probably for this mould.

Other material in the collection includes a metal pipe, carved pipes in various materials, and three tobacco stoppers. Foreign material consists of a fine eighteenth century Flemish pipecase and an interesting group of Turkish pipes. These must have been brought back by a traveller ? around the turn of the century. Two of them are marked, one with an irregular raised area in an oval, the other with S. SEILER/CONSPLE also in an oval mark.

- 116 Burnished pipe c. 1580-1610, probably London made.
- 117 Wheel stamp c. 1610-40, widespread type of mark, probably 8 arms.
- 118 A?F unmilled pipe mid seventeenth century, Dutch.
- 119 Mid seventeenth century Dutch pipe, bowl and first 105mm of stem burnished.
- 120 c. 1670-90, very lightly burnished bowl, uncommon form of mark.
- 121 c. 1650-70, deep incuse letter mark R P.
- 122 c. 1660-90, mulberry pipe, not milled.
- 123 c. 1680-1710, E E with gauntlet. This mark has been illustrated from London where several similar types occur (Atkinson, 1965, Figure 52).
- 124 c. 1680-1710, I G crowned, early London style moulded mark.
- 125 c. 1700-30, London style crowned symbol mark with barleysugar stem.
- 126 c. 1700-30, probably a London bowl with moulded and stamped W L mark. Another example has been found at Crabtree Wharf, Fulham (Le Cheminant, 1981, p. 167).
- 127 c. 1700-40, IA moulded, London type.
- 128 c. 1700-1800, R S moulded, three examples, probably local (CF 91).
- 129 c. 1760-90. W P moulded, 21 cm of stem surviving, probably local (CF 98).
- 130 c. 1770-1800, I B moulded, two examples, probably local.
- 131 c. 1800-30, I H moulded, with leaf decoration.
- 132 c. 1810-40, J W moulded, from London Wall.
- 133 c. 1800-30, W H moulded, probably local (CF 88).
- 134/5 c. 1790-1820, T B moulded with flutes, two examples of each type, probably local (CF 115).
- 136 c. 1820-50, C B moulded.
- 137 c. 1840+, J C moulded, with leaf decoration.
- 138 c. 1620-40, London style R B mark, burnished. Also recorded from London (Atkinson 1965, no. 60).
- 139 Late nineteenth century or later. Irish type in red clay, probably local.
- 140 Late nineteenth century, incuse mark C.KIFF/ST. ALBANS.

- 141-3 Late nineteenth century decorated pipes in red clay, probably made at the Kiff workshop. Oswald (1975, p. 174) gives George Kiff, St. Albans 1886-1917.
- 144 Pipe carved from a streaky grey/green, slightly translucent stone, possible serpentine. There is similar example in the Guildford Museum (Higgins 1981, Figure 7.12) which like this one is in a more Dutch than English style. Date uncertain.

The remaining illustrations (Figs. 12, nos. 145-8) are of pipes from Hemel Hempstead which my grandmother, Mrs. E.M. Higgins, used as bubble pipes c. 1910 and which I used as such in the 1960's. There are two examples of the type with flags (145), from different moulds. The second example is slightly shorter than that illustrated and has a shorter bowl, but both have varnished surfaces suggesting they came from the same workshop. My grandmother is not certain exactly where these pipes came from but it is possible that they came from the shop which her father (Henry Anderson) had in the High Street. I am grateful to my grandparents for providing the following notes about this shop:-

"He (Henry Anderson) must have taken over the first shop (No. 56) about 1895 before he was married. What sort of shop it was before then we don't know, but presumably it was a tobacconists and fancy goods. He continued it as such, and all types of pipes would be sold there i.e. briar, clay, etc., as well as tobacco and cigarettes. Some years after 1895 No. 54 became vacant, and he took it over for the sale of fancy goods and toys, etc., retaining No. 56 purely as a tobacconists. He sold both shops about 1924, we think".

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