

Another technique which came in about the same time was saltglazed stoneware, originating in Germany. Vessels made in this way have a hard stone-like quality and the glaze, which was made by throwing salt in the kiln during firing, is usually a mottled brown which gave it the name of "tiger-ware." Examples of this ware are the famous Bellamines with a face mask. At the beginning of the 18th century white stonewares were made and Wedgwood produced fine cream dinner services, but it was said to have been unpopular as it wore out the aristocratic silver spoons.

During the 17th and 18th centuries many attempts were made in Europe to learn the secret of the manufacture of porcelain, specimens of which were coming into Europe from China. At first, the European potters imagined that the secret lay in the firing rather than in the material used, but it was not until 1708 that a German eventually made a soft-paste porcelain from a mixture of materials, giving a beautiful glossy finish. This is not the place to enter into a detailed account of the development of this industry and the eventual discovery that true porcelain is made from kaolin, a special white clay formed from disintegrated granite, but it is sufficient to say that china, as we know it today, is of comparatively modern invention and the field worker would do well to ignore examples of it and concentrate on earthenware and stoneware.

It should be the first aim of all field workers to be able to recognise the main types of pottery, as only by doing so is one able to date an occupation site. With this knowledge and with that of recognising worked flints, a great deal of useful field work can be done by merely traversing the ground. It is very important that an accurate record of discoveries should be made and pottery, after washing, carefully marked in Indian ink with some indication of the site on which it was found, for as the old Chinese proverb says, "the strongest memory is weaker than the palest ink."

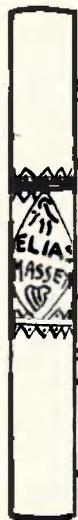
THE CLAY PIPE INDUSTRY IN CHESHIRE

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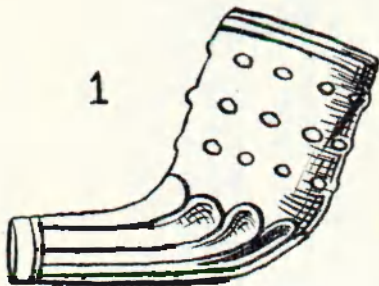
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The scope offered to the archaeologist in the field is not necessarily restricted to prehistoric, Roman, or mediaeval antiquities. Whilst it is true that the recovery of the history of later times is greatly facilitated by the availability of written records, archaeology still has its part to play. Finds in the field can often supplement our literary evidence, confirm, or even disprove it.

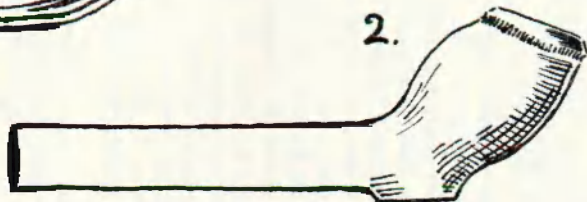
A particular example of the way in which the archaeologist and the archivist can work closely together is furnished by the



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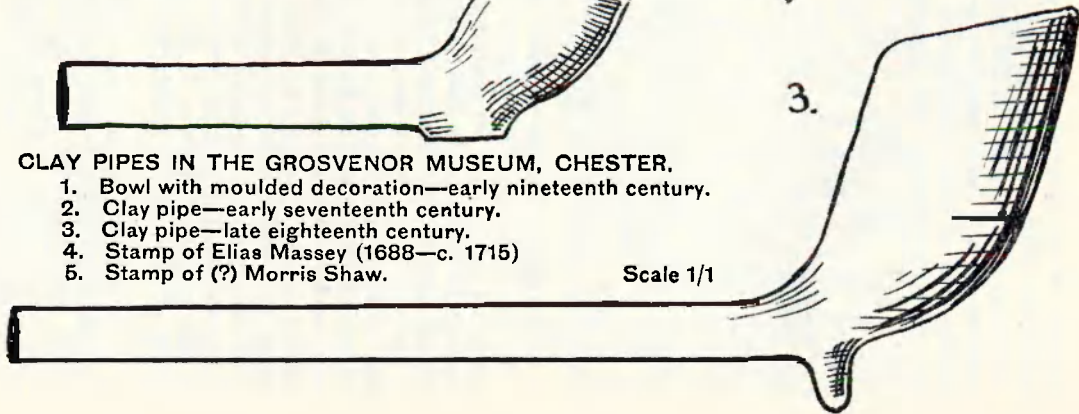


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CLAY PIPES IN THE GROSVENOR MUSEUM, CHESTER.

1. Bowl with moulded decoration—early nineteenth century.
2. Clay pipe—early seventeenth century.
3. Clay pipe—late eighteenth century.
4. Stamp of Elias Massey (1688—c. 1715)
5. Stamp of (?) Morris Shaw.

Scale 1/1

recovery of the history of the clay pipe industry in Chester. The Grosvenor Museum has in its possession one of the finest collections of clay pipes in the country, and from a study of this material it has been possible to trace important steps in the development of their manufacture. We learn from literary sources that tobacco smoking was introduced into this country in the second half of the sixteenth century, and from shortly after this time to the end of the last century the clay pipe was the most popular of all types because of its cheapness, efficiency and appearance. The probable scarcity and expense of tobacco in the late sixteenth and early seventeenth centuries is reflected in the small bowls of the pipes of that time (fig. 2). As tobacco became cheaper and more plentiful, pipe bowls became larger and the heel at the base of the bowl tended to be replaced by a spur (fig. 3), still sufficient however, to prevent a hot bowl from marking a surface upon which it may have been rested. Decoration at first was nothing more than a single milled line around the bowl (fig. 2), but in the nineteenth century pipe bowls were decorated in low relief (fig. 1).

Chester was the centre of a flourishing pipe-making industry from the seventeenth to nineteenth centuries, and manufacturers would often stamp their initials and names on the heel of the bowl, on the bowl itself, or on the stem (fig. 4 & 5). The earliest Chester manufacturer known is Edward Evans, described in records as a fisherman and pipe-maker of Chester in 1646, and one of his stamped pipes is now on exhibition in the Grosvenor Museum. The Chester pipe-makers never seem to have been under the control of the London Pipe Makers' Guild, but carried on their business by virtue of being Freemen of the City. Many pipe stems have the impress of the City Arms upon them. Over one hundred names of Chester makers are recorded on the Freeman's Roll and in local directories, and the finding of many of the products of these known pipe-makers has facilitated the study of the stylistic development of the clay pipe.

Fragments of these clay pipes are common finds whenever digging takes place, both in Chester and in the County. Although much has been done towards the recovery of the history of this important Chester industry, only you can help us to learn more, by bringing into the Grosvenor Museum all fragments of stamped or decorated clay pipes found.