

Appendix 4: Draft guidelines for using the clay tobacco pipe record sheets

INTRODUCTION This system has been designed to allow groups of pipes to be recorded in a standard manner. It has been conceived to deal primarily with excavated assemblages although it can easily be adapted for mixed or unstratified collections. The object has been to produce a flexible system, which includes all of the main categories of information commonly recorded by pipe researchers. Not all of these categories will necessarily be relevant to any given group but, when they are used, they allow quick and easy comparison of material both within and between sites.

An A3 format has been adopted for the recording sheets since this allows all the relevant data to be collected on one line. The information is, as far as possible, symbol coded in columns. There are three advantages to this. It is quick to compile, easy to scan for information and can be simply computerised. Three different types of sheet are used to build up the record for each site: -

- the group summary sheet
- the clay tobacco pipe record sheet
- the clay tobacco pipe summary sheet

These sheets are intended to provide a detailed catalogue of the individual fragments present from each site or collection for archive and research purposes. This record may be supplemented by additional notes and drawings, which collectively will form the basis for a synthesised written report. Each of these three types of sheet is described below, followed by an explanation of the categories of information collected and the codes used for recording.

THE GROUP SUMMARY SHEET Only one of these sheets is completed for each group. It acts as a guide to the record, which has been made and defines the way in which the record has been arrived at. The sheet sets out basic information about the material such as who has commissioned the work, where the material is from and exactly what the record consists of. It also gives details of how the record was compiled and by whom. Most of the categories are self-explanatory and do not need further clarification. The main thing to note is that flexibility to the recording system has been built in by allowing specific recording elements to be defined. For example, the bowl form typology or fabric types can be set on this sheet to define the codes used on the recording forms. The 'notes' section allows free text, which can be used to further define way in which the material has been studied and recorded.

THE CLAY TOBACCO PIPE RECORD SHEET The second sheet is used to list, in context order, the individual fragments making up each group. The site and total number of sheets completed is recorded at the top of the

sheet. Each line is used to record an individual fragment or a group of fragments if their attributes are all the same. For each different context the bowls, stems and mouthpieces should be listed, in that order, with marked or decorated pieces coming before the plain examples within each category. The symbols /, 0 or - are used to mean 'yes', 'no' or 'can't tell' respectively. The following classes of information can then be recorded: -

Identification The context number and any individual small find or bag number for the piece(s) are recorded in the first two columns. Normally all the numbers actually written on each pipe are included here.

Fab This column is used for recording fabric differences, where these can be seen. This might simply differentiate coarse, gritty, 'local' fabrics (L) from fine 'imported' clays (I). Where more detailed divisions can be made the codes used should be defined on the Group Summary Sheet.

B S M The number of bowl (B), stem (S) and mouthpiece (M) fragments recovered from each context is entered in these three columns. As entries on the right hand side of the sheet must relate to all of the fragments entered in these first columns, a number of different lines are usually required to build up a complete record of each context group.

The numbers of fragments entered are the numbers as excavated. Two or more joining pieces which have clearly damaged during recovery or handling are counted as one piece. Reconstructed fragments, which were damaged before deposition, are counted individually, being listed in their appropriate columns but on the same line. A note of any such joins or of other cross context joins should be placed in the final column.

If an unbroken pipe is recovered it is counted under the bowl column and an arrow (->) drawn across the stem and mouthpiece columns. The fact that the pipe is complete noted in the 'comments' column where details of the stem length, mouthpiece form and finish can be given. In this way details of the pipe can still be found on the form without distorting the count of fragments recorded in the columns.

Bowls (B) A bowl fragment is defined as any fragment with part of the base of the heel or spur surviving or with enough of the bowl to show its thickness (i.e., with any part of the internal bowl cavity surviving). The length of any surviving stem is irrelevant and is not counted separately in the stem column. This does not apply to re-assembled fragments of stem, which have been joined to a bowl fragment. These should be counted under the stem column on the same line.

Stems (S) A stem is any fragment with neither bowl nor mouthpiece surviving.

Mouthpieces (M) A mouthpiece is any piece with some or all the mouthpiece surviving.

MN Minimum number. The minimum number of pipes represented. Where this column is completed the methodology used should be stated on the group summary sheet.

B/64 This records the stem bore(s) of the fragments listed on each line in 64ths of an inch, '7', for example, representing a fragment with a bore of 7/64". The means by which the bore has been measured should be stated on the Group Summary Sheet (e.g. ruler, butt end of imperial drill bit, travelling microscope). Where the stem bore at either end of a fragment varies only the smaller measurement should be recorded. For mouthpieces only the broken end is to be measured.

BUR Records burnishing on the fragments(s). This can either be a yes tick (/) where burnishing is present or it can be further graded as fine (F), good (G), average (A) or poor (P). A fine (F) burnish is when the polishing lines are so closely spaced and even that there are no gaps between and a fine very glossy surface is created. A good (G) burnish is well applied with close, even strokes. An average (A) burnish will have gaps of roughly equal width to the burnish lines and may be light and uneven. A poor (P) burnish is very scrappy and irregularly applied. Burnishing on the stem is usually less well applied than that on the bowl and can often only be noted as being present rather than being graded. Great care must be taken on the identification of burnishing, especially where naturally glossy fabrics are used. Burnished pipes exhibit the slight facets caused by polishing and, usually, an alternating surface of glossy and matt strips.

TIP These two columns describe the tip or mouthpiece of the pipe. They record the type of mouthpiece (T) and finish (F) applied to it.

T The types of mouthpiece are coded as follows:-

- C Cut; the mouthpiece is formed by a simple cut end to the stem and no other moulded shape is present.
- R Rounded: the mouthpiece is formed in the mould as a simple rounded end.
- N Nipple: a circular sectioned stem, which terminates with a moulded nipple.
- D Diamond shaped: the stem ends with a diamond shaped cross section but without a nipple.
- DN Diamond nipple: where the stem takes on lozenge or sharply oval section in shape directly before the nipple.
- FO Flattened Oval: the stem takes on a flat, oval, section at the tip, without a nipple.

F The types of finish are coded as follows: -

- 0 No visible finish
- RW Red Wax
- GW Green Wax
- GG Green Glazed; often thin and light in colour
- YG Yellow Glaze
- CG Clear Glaze
- * Other; specify under 'comments'

BOWL Four columns deal with various attributes of the bowl. These are: -

X Internal bowl crosses. The most common marks found on the internal base of a bowl are crosses. When viewed with the stem pointing down these can either appear as '+' or 'x'. These symbols should be used to indicate which type is present. If some other symbol or letter is found enter * and describe it in the comments section.

M/4 Milling. The amount of milling around the rim is estimated to the nearest quarter of a complete circumference so, for example, a half milled pipe is entered as 2. If no milling is present a 0 is entered, if milling is present but the rim damaged a / is entered, if no rim survives a - is entered.

RIM Rim finish. The way in which the rim has been treated is coded:-

- C Cut: the rim is formed by just a single horizontal knife cut.
- B Bottered: the rim has been smoothed with a bottering tool giving a rounded profile.
- I Internal knife cut: a knife has been used to cut clay from the inside of the bowl to make a thinner, finer rim.
- W Wiped: the rim has been wiped or smoothed (as opposed to being bottered).

These codes may be used together. Thus CW is a rim that has been cut and wiped or IB is a rim that had been internally knife cut and bottered. These last two techniques are often very difficult to distinguish where they occur together and any results should be regarded cautiously looking for general trends rather than exact figures. As a general rule bottering produces a smooth, rounded and 'wiped' appearance near the rim as opposed to knife trimming which produces less even and deeper marks within the bowl with a fresher 'scraped' appearance to the surface.

FORM The type number of the bowl form from a recognised typology, which should be entered on the status sheet. If the bowl falls between two forms these should

both be entered (e.g. 25/27) and if the bowl is not a very good match it should be noted as a 'variant' of the basic form using the letter 'v' (e.g. 25v).

MARK The next five columns deal with any maker's mark. A sketch or transcription of the mark is written under MARK.

CAT NO = The National Catalogue number of any stamped mark. This is intended to relate specifically to the National Stamp Catalogue, which is being compiled at the University of Liverpool. Any alternative numbering system should be defined on the Group Summary Sheet.

POS = Position the position/style of mark. The codes are:-

- H On the base of the heel.
- SP On the base of the spur.
- BB Beneath the bowl where a pipe has neither heel nor spur.
- SH On the sides of the heel.
- SS On the sides of the spur.
- BF On the bowl facing the smoker.
- BL On the bowl, on the left hand side as smoked.
- BR On the bowl, on the right hand side as smoked.
- BA On the bowl facing away from the smoker.
- BS On the bowl sides.
- SX On the top of the stem, reading across it.
- SL On the stem, reading along it.
- SM Multiple individual stamps right around the stem, as a band or pattern.
- RS Roll stamped stem, a continuous band or zone around the stem. This may be plain or decorated but does not include milled decoration.
- SP Spiral stem stamp (one line mark applied on a spiral).
- ST Stem twist, a specific form of roll stamp forming a spiral of shallow grooves around the stem.

TYPE The type of mark is recorded:-

- I The primary pattern or motif is incuse.
- R The primary pattern or motif is in relief.
- A Applied mark formed of some medium other than clay such as a rubber stamp, transfer print or hand written mark.

METHOD The method by which the mark was formed:-

- M Moulded mark.
- S Stamped mark.
- I Ink stamp (rubber stamp).
- TP Transfer printed mark.
- HW Hand written mark.
- * Other, specify the exact type under comments.

DECORATION Describe or sketch any decorative treatment of the pipe.

DATE The date range for the piece(s) recorded. This is an estimate of the likely period during which the pieces were made.

DR Drawing. Any letter or numeric code used to identify drawn examples. If both record sketches and full publication drawings are made these should be differentiated.

COMMENTS Any comments or notes on the pipe(s) recorded. Particular note should be made to expand any column where * or an arrow has been entered and to note features such as cross context joins.

CONTEXT SUMMARY SHEET The third sheet is the context summary sheet that tabulates the cumulative information from the record sheets. It acts as an index as well as a summary and is of particular value for the excavator or finds assistant since it shows the overall date range for each context and the number of fragments upon which that date is based.

CONTEXT The context number.

PHASE the site phase or period to which the context belongs.

B S M Totals of Bowl, Stem and Mouthpiece recovered from that context.

TOT The total number of fragments from that context.

DATE RANGE The overall date range of all the fragments recovered. If a more precise date for deposition can be suggested, for example where some material is likely to be either residual or intrusive, the date can be asterisked and further details given in the comments section.

BURNISH The total number of burnished bowl, stem and mouthpiece fragments is entered in the first column and then the ratio of burnished pieces, expressed as a percentage, in the second. This provides an indication of the 'quality' of the deposit since burnishing increased the price of a pipe.

MILLING INDEX The milling index is calculated by adding the figures for each complete rim in a context, which will range from 0-4, and dividing by the sum of the number recorded. This gives the average quantity of milling, measured in units of 1/4 of the circumference of the rim, for the pipes in that deposit. Since it cost more for fully milled pipes the closer the average approaches 4.0 the higher the 'quality' of the pipes.

STAMPED The total number of stamped marks.

MOULDED MARKS The total number of moulded marks.

DECORATED The total number of decorated pipes.

ILLUSTRATIONS The drawing numbers of all drawn pieces.

KILN The total number of pieces considered to be kiln wasters is entered. This will often represent only the minimum number present since actual damage or discolouration occurs on a small percentage of all kiln waste.

COMMENTS Brief comments on pieces of particular importance or the group as a whole.

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November 1994