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A “Fashionable Tailor” on Water Street: Nineteenth-century Tailor’s Chalks from St. John’s, Newfoundland

Blair Temple and Barry C. Gaulton

Excavations related to a large sewer construction project in St. John’s, Newfoundland exposed several examples of tailor’s chalk lost during the Great Fire of 1892. Made from pipe clay, these objects may be the first of their kind identified on an archaeological site in North America. This paper introduces the changing social and economic position of tailors and other clothing-related trades in St. John’s. Tailor’s chalks are discussed within the context of the clay tobacco pipe industry, particularly the non tobacco-related objects produced, and within the tailoring trade throughout the early modern period.

Des fouilles liées à un important projet de construction d’égout à St-Jean, Terre-Neuve a mis au jour une variété de craies de tailleur perdues lors du grand feu de 1892. Faits à base d’argile utilisée dans la fabrication de pipes à fumer, ces objets sont peut-être parmi les premiers de ce type trouvés sur un site archéologique en Amérique du Nord. Cet article aborde le sujet de la position sociale et économique changeante des tailleurs et d’autres artisans du vêtement à St-Jean. Les craies de tailleur sont discutées dans le contexte de l’industrie des pipes à fumer en argile, en particulier à la production d’objets non liés au tabac, ainsi que dans le contexte du métier de tailleur au début de l’ère moderne.

Introduction

During archaeological monitoring activities connected with the Harbour Interceptor Sewer (HIS) project in downtown St. John’s in 2007, a collection of small clay tablets was found in a late 19th-century context. They were clustered in two find spots in the sub-basement of a building and were burned and deformed as a result of intense heat. These objects were all made of pipe or ball clay, occurred in triangular, rectangular and square forms and were impressed with the mark W.WHITE/GLASGOW. The connection to the prominent Scottish pipe manufacturing company of William White seemed to imply that these were tobacco- or smoking-related artifacts; however, nothing comparable had ever been found on an archaeological site in Newfoundland. With the assistance of David Higgins and Gordon Pollock, these objects were later identified as tailor’s chalks – thin, hard pieces of chalk used to make temporary guide marks on clothing being altered (Houghton Mifflin Company 2004). Although made of clay and not chalk or talc, these objects served the same purpose. A subsequent

archival study of this building revealed that it formerly contained a tailor’s shop.

The relevance of these objects to historical archaeology and material culture research is threefold. First is their uniqueness. Under normal circumstances these unfired clay pieces do not survive in the archaeological record. In this instance, their preservation resulted from their accidental firing during the Great Fire of 1892, a devastating episode that destroyed many homes and businesses in downtown St. John’s. Based on current research, these are the earliest surviving archaeological examples of tailor’s chalks in North America. They therefore have the potential to provide specific details on an important but archaeologically invisible implement associated with the tailoring trade.

Second, these tailor’s chalks offer new insight on other clay products offered for sale by pipe manufacturing companies in the 19th century, in particular the Scottish firm of William White (and Sons). The latter part of the 19th century was a time when many such businesses were attempting to diversify their products due to a slumping demand for clay tobacco pipes (Walker 1977: 341).

The production of tailor's chalk and other clay-based items makes perfect sense from a manufacturing perspective because the raw materials and drying kilns were already present in these factories. Even though there are no published historical references to pipe makers ever having made these objects, *at least* one company did.

Finally, an examination of modern tailor's chalks shows a remarkable continuity in both the form and size of these objects over the last 120 years. This research does not claim to develop a complete chronological history for the forms or uses of mold-made tailor's chalk, but, rather, serves as a starting point for future work.

Background

The commercial dominance of the cod fishery is usually the key aspect of many historic archaeological sites in St. John's and elsewhere in Newfoundland and Labrador. Site location and function are very often inextricably tied to the fishery in some way or another. From an archaeological perspective, another significant aspect of this city's history is the various fires that have taken place in St. John's beginning in the late 17th century and continuing into the 20th century (O'Neill 2003: 445-484). Of particular importance here are three fires that ripped through the town during the 19th century, one in 1816 and 1817 (actually three small fires), the second in 1846 and the last in 1892. The Great Fire of 1892 is responsible for the layout of downtown St. John's we see today.

In both 1816 and 1817, fires engulfed large portions of the town, leaving thousands homeless and damaging a great deal of the existing infrastructure (O'Neill 2003: 448-451). In June of 1846, St. John's was again devastated by a major fire leaving 12,000 homeless (Baker 1983; O'Neill 2003: 456-457). During both these episodes, the shoddy wooden construction of many of the town's buildings and the erratic nature of the streets created ideal tinder for a major fire. In both cases, the government also attempted to fix these problems by enacting a set of guidelines and rules which would dictate the rebuilding process. Unfortunately, these guidelines were not followed (*Statutes of the United Kingdom of Great Britain and Ireland 1820*).

After the 1846 fire, the rebuilding effort did involve widening Water Street, building fire breaks, and increasing stone construction; however, the street was not straightened as had been deemed necessary and the heavily populated areas were rebuilt hastily with wood (Baker 1983). Also the city failed to properly address the lack of fire fighting capabilities and the inadequate supply of water (Baker 1982: 63-64).

On 8 July 1892, the town was again hit by disaster. Local lore states that a lit tobacco pipe was dropped at a stable owned by Tim Brine, quickly engulfing the building and setting off the largest disaster in St. John's history. High winds, a poor water supply for the ill-equipped fire brigade, and the aforementioned erratic street alignment made for truly devastating results. By day's end more than 11,000 residents were left homeless (approximately one-third of the population) and three million dollars in property damage was incurred. Except for the newer parts of the town on higher levels and the western end of the downtown commercial district, the town was left in ruins (Baker 1984).

The Great Fire of 1892 is very much a part of the modern city's identity. It could be argued that the 1892 fire is the distinction between historic and modern St. John's. The rebuilding effort which took place afterward changed the town tremendously. In many respects, downtown St. John's as it exists today is a direct byproduct of the fire and many of the buildings currently standing date to the post-1892 rebuilding process. This birth of modern St. John's after – and to a large degree, because of – the fire is even more apparent when one considers that the residential areas *not* destroyed by the 1892 fire would become major slums during the 20th century (Sharpe 2000: 49).

Archaeologically, major fires can be beneficial as they provide extensive horizons for dating cultural contexts. The 1846 fire in St. John's was the most devastating as a larger percentage of the existing town was affected compared to any other 19th-century fire. Yet for a variety of reasons, secure archaeological evidence of this event is relatively limited. Distinct traces of the 1816 and 1817 fires are even more scarce where the major fires overlap geographically. One reason for this

comparative lack of evidence relates to the cleanup and rebuilding process, whereby most of the rubble and debris were immediately removed and many of the affected structures were rebuilt in the same location. The same is partially true for the 1892 fire, with debris removal being one of the first priorities (FIG 1). The main exception, however, from an archaeological standpoint and especially with regards to the HIS project, is that the rebuilding process after the 1892 fire altered the street alignment with some portions of Water Street changing significantly. As will be discussed below, this realignment of Water Street was responsible for the burial of the tailor's chalks.

Tailoring in 19th-century St. John's

Beginning in the 18th century, artisan occupations such as tailoring became increasingly common in St. John's. The growth of the general population, particularly during the 1780s with the heightened military presence due to the American Revolution, resulted in a greater demand for products and services (Cadigan 1993: 96-97).

Exactly when tailoring first became commonplace in St. John's is not known but by 1794, no fewer than 18 tailors are listed amongst the approximately 4000 residents (Macpherson 2005: 9-12). In the 19th century, the number of tailors recorded in St. John's suggests a comparative decline compared to the overall population. For example, in 1864 there are 42 tailors listed in the "St. John's Business Directory" servicing an estimated 23,000 to 25,000 people (Hutchinson 1864/65: 227-234; Macpherson 2005: 16). However, the same directory also shows 16 clothiers, 12 of whom are also listed as tailors (Hutchinson 1864/65: 227-234; Macpherson 2005: 16). A similar discrepancy in recording the tailoring profession can be found in *Might and Co.'s Directory of St. John's, Harbour Grace and Carbonear 1890*. In this source, there are 17 tailors listed under the heading "Business Directory" (presumably meaning that they owned their own businesses) whereas many more tailors, tailoresses, and seamstresses are listed in the general directory as working for other tailors and in clothing-related businesses.

Figure 1. Water Street ruins after the 1892 fire. Note the bricks piled to be reused. (City of St. John's Archives, #5.01.011)

The difference in relative numbers of tailors between 1794 and 1864 may be partially attributed to the wider variety of people employed in other related industries (e.g., bonnet makers, milliners, clothiers, dress-makers, etc.). Another significant reason for the relative drop in tailors from the late 18th to third quarter of the 19th century may be due to changes in the industry itself. As the industry evolved throughout the 19th century, the individual tailor did fewer of the traditional tasks but hired more staff and assigned them to specific roles (Roy 1991: 14-15).

To say that the Great Fire of 1892 had an adverse impact on tailor's shops and other businesses would be an understatement, but the fire also exacerbated an already growing problem for tailors in St. John's. Immediately afterward, many of the affected businessmen (as well as some new ones) reopened at temporary locations, with some expanding into new lines of business such as ready-made clothes. Ready-made clothing had been sold by various dry-goods dealers in the town since at least the early 1870s, with more than \$27,000 worth imported in 1872 alone (Rochfort 1877: 71; see Rochfort 1877: 92-93 for advertised examples). This certainly had an impact on tailors throughout the town prior to the 1892 fire. The growing availability of ready-made clothing further reduced the need for tailor-made products. As well, a growing interest in changing fashion during the 20th century resulted in seasonal demand for new ready-made clothing (Wheaton 2002: 100-101). The impact this shift would have had on smaller store owners such as tailors, while not fully explored, must have been at least partially negative. It is interesting to note that the number of businesses offering tailoring services in St. John's today is similar to that of the 1890s, despite a tripling in the size of the population.

The HIS Project

The HIS is an extensive, multi-year construction and excavation project located in downtown St. John's. In 2006, mechanized excavations began on the construction of a large trunk sewer system intended to collect and direct sewage from the entire city (as well as other neighboring towns and cities) into a newly constructed wastewater treatment plant

on the opposite side of the harbour. Additional excavation and installation were necessary for new water mains, storm drains, and sanitary sewer systems, as well smaller excavations to provide associated services to structures in the immediate area. All archaeological monitoring was conducted by Gerald Penney Associates Limited, a consulting firm based in St. John's (Penney 2006 a & b, 2008 a & b). In 2007, excavations focused on the east end of Water Street, a focal point for commercial activity throughout much of the city's history.

CjAe-66

The archaeological site designated Water Street East 2 (Borden number CjAe-66) is a block of structures once located along the northern or landward side of Water Street. It is part of a series of attached buildings fronted by Water Street to the south, Duckworth Street to the north, Prescott Street to the west and a small lane (extant St. John's Lane) to the east. This block of buildings has retained its same general shape since the rebuilding after the 1817 fire, and possibly existed in this formation before 1807 (Eaststaff 1807). When destroyed by fire in 1846, nearly the entire circumference of the block was occupied. Subsequent rebuilding efforts saw a proposal to alter the orientation of the road. While the street was widened significantly, property owners' concerns over the loss of property and suitable reimbursement resulted in the major alterations never occurring. Most of the burnt out portions of Water Street were essentially rebuilt in the same location as before the fire.

It took several years to complete the rebuilding process. By 1852, only half of the block was reoccupied, though most of the portion fronting Water Street had been completed (FIG 2). By 1880, the entire block had been rebuilt. The only exceptions were the interior space, which was typically an open area anyway, and a small portion of the eastern side (FIG 3). The line of structures along Water Street, civic numbers 114 to 134, housed everything from a tavern at the eastern end, to Mackenzie's saddle shop at #130, to another tavern at the western end. The businesses that occupied these structures changed frequently.

On 8 July 1892, the entire block was destroyed again. This time, however, the

rebuilding process would involve significant changes. The entire length of the burnt out portion of Water Street was further widened and, more important, the extreme curves along the route were finally removed. Of significance to the HIS project is that the part of Water Street most affected by these alterations was between modern Prescott Street and the former Custom House to the east (FIG 4).

As a result of this late 19th-century alteration, the HIS excavations along Water Street in 2007 exposed buildings that once fronted the north side of Water street. The primary excavations along the route exposed several stone foundations. Also exposed were the in-filled basements or sub-basements of these attached structures. These features contained a tremendous amount of fire debris and rubble from the post-fire cleanup. Artifacts from these contexts were sampled in areas where they might be beneficial for determining the function of the building or in providing insight not available from the historic record. In addition to these primary excavations, smaller excavations were conducted to connect the extant buildings along the north side of Water Street to the

newly installed water and sanitary lines. These excavations provided another opportunity to sample the lowest cultural layers which typically overlay sterile soil or bedrock. Some of these pre-1892 fire structures did not have functioning basements but rather sub-basements, and while certainly used for storage, these sub-

basements would have been little more than large crawl spaces dependant on the depth of bedrock.

Artifacts collected from these water and sewer service excavations were typical of those recovered from elsewhere on the site: fragmentary objects associated with either a commercial store at the ground-floor level or a residence in the upper floors. Most were ceramics or clay tobacco pipes but these assemblages also included several copper Newfoundland one cent pieces, a group of unused tobacco pipe fragments from a possible tavern and a quantity of melted and

Figure 2. Section from Noad's 1852 insurance plan of St. John's (Courtesy of City of St. John's Archives).

Figure 3. Section from Goad's 1880 insurance plan of St. John's (Courtesy of City of St. John's Archives).

Figure 4. Portion of Water Street excavated in 2007 showing the approximate location of the street before the 1892 fire, its altered orientation, and the location of project area CjAe-66.

fragmentary liquor bottles from another tavern at the southeast corner of the block. It was during excavation for water and sewer services to the building currently registered as 124 Water Street that two small collections of unique and mysterious artifacts – later identified as tailor’s chalks – were collected from inside one of the 19th-century sub-basements.

128 Water Street

Research on this specific location identified it as former civic number 128 Water Street. Exactly when this structure was built is not known (FIG 5). An 1852 insurance plan shows an empty lot and the accompanying Index lists

it as "Crown Property" leased to a John Flood (Noad 1852). The first reference to 128 Water Street is in 1864/65, when Joseph English and Joseph English Jr are listed there as tailors (Hutchinson 1864/65). In 1871, Joseph English is still listed at 128 Water and it served as both his residence and shop (Lovell 1871; McAlpine 1870/71). The elder Joseph English passed away in February 1877 and therefore it is not surprising to find no reference to 128 Water Street in the 1877 *Business Directory* (Rochfort 1877). English's reputation and standing in the community must have been prominent for his death warranted inclusion in *Notable Events of Newfoundland* (Devine and O'Mara 1900: 31). In 1880, Joseph English (Jr.) was noted at the same address as a tailor; interestingly, another tailor named Mark Chaplin is listed next door at 130 Water

Street (McAlpine 1880).

Mark Chaplin moved to 130 Water Street in 1879 according to notices he placed the *Evening Telegram* that spring to "...inform his patrons that he has removed his tailoring establishment to 130 Water Street...." These notices also refer to him as a "fashionable tailor." By 1885/86, Mark Chaplin had moved to 106 Water Street and remained there until at least 1888, as attested to by advertisements from that year's *Twillingate Sun* (vol. 9, no 21, May 26, 1888). Documentary evidence indicates that he was from a family of tailors. In 1885/86, his father, Mark Sr., is listed as a tailor and he may be the same Mark Chaplin mentioned in 1864 as working at Quidy Vidi Road (Sharpe 1885/86).

In 1890, several members of his family are listed as tailors working for various people and companies within the town (Might and Co. 1890: 73).

By 1890, Mark Chaplin, Jr. had moved again, this time to 128 Water Street (Might and Co. 1890). Admittedly, this listing is the only reference to Chaplin working at 128 Water Street. Various advertisements in the *Twillingate Sun* from 1889 onward simply state his address as Water Street, with no civic number provided. Based on this documentary evidence, we inferred that Chaplin was operating his tailoring business out of 128 Water Street at the time of the fire of 1892. Given the change in ownership from English Jr. to Chaplin sometime between 1888 and 1890, we interpreted the goods found inside 128 Water during excavations as belonging to the latter occupant as there are no records stating otherwise. However, we do recognize the possibility that some of English's tailoring implements/tools

might have been left in the basement after the property changed hands.

In the days and weeks immediately following the fire, many of the business owners that had been burnt out established temporary operations elsewhere. Mark Chaplin was no exception, moving his tailoring business further west to 342 Water Street (Kent 1892). The 19 November 1892 issue of the *Twillingate Sun* states that "Mr. Chaplin is going to build on the site formerly occupied by Chisholm's book store."

After the 1892 fire, the block was rebuilt. But due to changes in the alignment and widening of the street, the shape of the block was modified into the rectangular form that exists today and 128 Water no longer housed a tailor's shop. Chaplin eventually moved permanently to 175 Water Street, where he would enjoy continued success as the "King of Tailors" (Mott 1894: 211). It is said that a seamstress who worked for Chaplin would be

Figure 5. Water Street, facing east from Job's Cove (extant Prescott Street), c.1880s. Kings Beach and associated structures can be seen in the foreground. Civic #128 is visible in the left-hand side of the picture. (City of St. John's Archives, #1.13.006).

considered a tailoress elsewhere, suggesting that only the most skilled worked for him, or that he had trained them as such (Adams 1988: 9).

The Tailor's Chalks

Brief test excavations inside Chaplin's shop at 128 Water Street recovered a total of 34 tailor's chalk fragments, representing a minimum number of 18 pieces. These fragments were found in two distinct clusters only a meter apart, possibly representing the remains of two boxes of chalks. All three shapes (triangular, rectangular, and square) were represented in each location. Each form is mould-made and has slightly rounded corners with tapered edges. The triangular examples measure approximately 5.4 cm from top to bottom, 5.4 cm from top corner to top corner, and are 6.1 mm thick (FIG 6). The rectangular pieces are 6.8 cm long by 4.2 cm wide and 5.7 mm thick (FIG 7). The square chalks (FIG 8), while all identical, are not as uniform in shape when compared to the others and vary in height from 5.2-5.3 cm and in width from 5.4-5.6 cm. They are 6.0 mm thick. In terms of production and functional use, these 'chalks' were likely kiln dried to remove much of the moisture but still allow them to be soft enough to produce a dry, powdery line when pressed against cloth.

The above measurements represent averages. Although the artifacts are clearly

mould-made, the complete examples exhibit slight variations likely caused by differential exposure to the heat of the 1892 fire. This is best illustrated by one rectangular chalk fired to a stoneware consistency, whose fabric is light grey and its surface a mottled brown (FIG 9). Despite its slightly warped and melted form, it measures 6.7 cm long by 4.0 cm wide. The measurable attributes given above may therefore be slightly less than the original size of these normally unfired chalks.

All three forms bear the incuse maker's mark W. WHITE/GLASGOW in block letters on the top surface of the chalk while the bottom is unmarked. On both the triangular and rectangular examples, this mark is contained within a similarly-shaped, impressed inset with a beveled edge radiating out from each of its corners. Based on the precise positioning of the inset and mark on all complete specimens, it looks to have been incorporated into the mould rather than stamped afterwards. A simple, relief-decorated motif – possibly representing knot work – also underlies the manufacturer's name and city of origin on the triangular and rectangular forms, and each is slightly different (FIG 10A-B). The square examples also bear the mark of W.WHITE/ GLASGOW but this mark is noticeably fainter; the name and city are spaced close together and there is no sign of any decoration. As would be expected, incuse

Figures 6-7. (left) Triangular chalk; (right) rectangular chalk. From the collections of *The Rooms* Provincial Museum Division, Newfoundland and Labrador.

Figures 8-9. (left) Square chalk; (right) burned rectangular chalk. From the collections of *The Rooms* Provincial Museum Division, Newfoundland and Labrador.

block lettering and relief-molded decoration are also common features of 19th-century Glasgow pipes (Gallagher 1987: 73).

Discussion

The use of chalk in the tailoring profession dates back to at least the 16th century. The earliest evidence is the 1579 painting *The Tailor* by Giovanni Battista Moroni which appears to show chalk marks on cloth the tailor is cutting (Stephen Freeth and Susan North, pers. comm. 2009). Quiringh van Brekelenkam's 17th-century painting, *The Tailor's Workshop* (1661) also

illustrates a small, white object on a table that could be chalk but is most likely beeswax (Mark Hutter, pers. comm. 2009; van Brekelenkam 1661). On the other hand, Randle Holme's encyclopedic *Academy of Armory* (1688) indicates that tailors employed other implements, such as an iron 'scorer', to mark cloth before cutting (Holme 1688: Book III, Chapter 6, Section 6 as cited in Alcock and Cox 2000). Holme makes no mention of tailors using chalk but in other unrelated sections of his work he refers to chalk or pipe clay 'Pastils' and 'Crions' as drawing devices (Holme 1688: Book III, Chapter 3, Section 9 as cited in Alcock and Cox 2000).

Figures 10a-b. Close up of triangular mark (left) and rectangular mark (right). From the collections of *The Rooms* Provincial Museum Division, Newfoundland and Labrador.

By the 18th century there are frequent references to chalk as a means of drawing patterns on cloth. M. de Garsault's *L'Art du Tailleur* in *Description des Arts et Métiers* (1769) describes how a tailor would lightly draw on material with chalk prior to cutting-out (Waugh 1964: 87). Diderot's *Encyclopédie* (1771) illustrates one such piece and refers to it as "*Morceau de craie pour tracer sur les étoffes*", roughly translated to 'a piece of chalk to draw on cloths' (Diderot 1771 as cited in Morrissey 2008) (FIG 11). It is uncertain whether the chalk shown in Diderot was processed and molded into a triangular shape or simply achieved this form through use wear (Mark Hutter, pers. comm. 2009). By 1799, "tailor's chalk" is listed in Nemnich's *Universal European Dictionary of Merchandise* but there are no details regarding its form or how it was produced (Nemnich 1799, Mark Hutter, pers. comm. 2009).

Nineteenth-century documents are more forthcoming with regard to the use of pipe clay for marking but there is little information on the production of preformed chalks for the tailoring profession. George Walker's 1838 treatise *The Tailor's Masterpiece: All Kinds of Coats* tells tradesmen to make "...four marks or dots on the seam...with a piece of chalk or pipe-clay..." (Walker 2001: 12). Interestingly, chalk

is not illustrated amongst the inventories found in 18th- and 19th-century tailor's shops (Beaudry 2006: 174-175). However, based on statements in Holme (1688), there clearly was a tradition in place by at least the 17th century for manufacturing these kinds of clay- or chalk-based pieces for various other purposes (Holme 1688: Book III, Chapter 3, Section 9 as cited in Alcock and Cox 2000). In light of the fact that they were relatively easy to produce and thus inexpensive, they were likely overlooked by many contemporaries chronicling the tailoring trade. An early reference to their availability can be found in the 1895 Montgomery Ward catalogue which states that tailor's chalks could be purchased in different colors and sold in boxes of 72 for 24¢ (Montgomery Ward and Co. 1895).

By the early 20th century details on the production of tailor's chalks finally begin to emerge. In 1904 Rowland Sandwith, a manufacturing chemist from Dorset, acquired a small business that made "tailors pipe-clay"; the same company which today produces the well-known Hancocks brand of marking chalk (Anon. n.d.). *Henley's Twentieth Century Formulas, Processes and Trade Secrets*, first published in 1907, provides a description of how to make chalk for tailors:

Knead together ordinary pipe clay, moistened with ultramarine blue for blue, finely ground ocher for yellow, etc., until they are uniformly mixed, roll out into thin sheets, cut and press into wooden or metallic molds, well oiled to prevent sticking, and allow to dry slowly at ordinary temperature or at a very gentle heat. (Hiscox 1938: 164)

Based on these details and the accompanying artifacts from St. John's, pipe clay was a frequent medium for the production of tailor's chalk for at least a century and a half. In part, this production may have been predicated upon the massive 19th-century clay tobacco pipe industry or it may simply be an extension of a small scale industry dating back to at least the 17th century – one which provided pipe clay products for various uses beside smoking. Pipe clay figurines and wig curlers are two obvious examples (Noël Hume 1969; Le Cheminant 1982).

The preservation of the artifacts from downtown St. John's also informs us about the

Figure 11. Tailor's chalk illustrated in Diderot's *Encyclopédie* (1771). Courtesy of Robert J. Morrissey, ARTFL *Encyclopédie* Project, University of Chicago.

provenance of 19th-century chalks used in some North American tailor shops. These objects were clearly produced at William White's factory in Glasgow and may have been shipped to Canadian and American markets directly from Scotland or indirectly via large ports such as Bristol or London. The clay tobacco pipe business first established by William White in Glasgow was in operation from 1805 to 1955 (Walker 1977: 1031). However, based on what we have researched thus far, there are no published references to this company ever having manufactured tailor's chalk. Many 19th- and early 20th-century Scottish pipe manufacturers produced and sold a limited number of other clay-based goods unrelated to smoking. For example, a stock of materials listed at Alexander Coghill's Glasgow shop dated March 1860 shows "250 Bath Bricks" and "1 Gross Clay Squares"; whereas William Christie's pipe factory is described in 1891 as carrying on an "immense trade in his New Patent Household Cleaning Stone" (Gallagher 1987: 65-66). In Edinburgh, one pipe company is also listed in 1919 as making pipe clay blocks for whitening doorsteps (Walker 1977: 341). The production of tailor's chalk by William White in the 19th century can be seen as an extension of this increasingly diversified industry. It comes as no surprise therefore to find a trade directory from 1872 listing William White and Sons as selling tobacco and fancy goods (Walker 1977: 341).

A comparison of the archaeological specimens with tailor's chalks produced today show a remarkable similarity. The Carmel Group Inc., a Montreal-based company, manufactures clay chalks in square and triangular forms comparable to those found in St. John's. The same can be said for the triangular and oblong (rectangular) products produced by Rowland Sandwith Ltd. in Dorset under the label H.H. Hancock. In terms of overall dimensions, the Carmel Group's triangular chalks measure 5.56 cm (2.1875 in.) per side and 5.71 cm (2.25 in.) for the squares. The archaeological examples are slightly smaller at 5.4 cm (2.125 in.) for the triangular forms and upwards of 5.6 cm (2.2 in.) for the square chalks. The triangular chalks made by Rowland Sandwith Ltd. at 5.85 cm (2.3 in.) per side are likewise, nominally larger than the forms from St. John's. Thickness does not appear to have changed much over the past

century either with modern H.H. Hancock chalks measuring slightly more (0.6-0.7 mm thicker) than the 19th-century pieces. In consideration of the fact that the tailor's chalks from St. John's were subjected to intense heat and had therefore shrunk slightly, the above size differences are nominal at best.

Conclusion

Several things can be stated as a result of these finds at 128 Water Street. First, the archaeological evidence shows that Mark Chaplin purchased (and likely used) a variety of pipe clay tailor's chalks to assist in the manufacture of fine tailored clothing at his shop in the late 19th century. Second, tailor's chalk was made by the company William White (and Sons) prior to 1892 as a sideline to manufacturing clay tobacco pipes. Even though a listing or advertisement for the manufacture or sale of tailor's chalk by this pipe maker has yet to be found, further research into the full range of products produced by William White may reveal a time frame for the manufacture of these interesting items. Third, with a *terminus ante quem* of 8 July 1892, the chalks from St. John's are the earliest archaeological example of this mould-made implement, and they provide specific details on an artifact that is poorly documented in the historic record. Finally, based on the current forms and sizes of clay chalks produced in the 21st century, this product has changed very little in more than one hundred years.

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