

JOURNAL OF THE ACADEMIE INTERNATIONALE DE LA PIPE



Edited by David A. Higgins

VOLUME 2
2009

JOURNAL OF THE ACADEMIE INTERNATIONALE DE LA PIPE

PRINCIPAL EDITOR

Dr. David Higgins, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH, UK.
Email: david_higgins@talktalk.net

ASSISTANT EDITORS

Dr Peter Davey (French papers), Close Corvalley, Old Windmill Road, The Curragh, Ballaugh, Isle of Man, IM7 5BJ.
Email: pjd1@liverpool.ac.uk

Dr. Natascha Mehler (German papers), Department of Prehistory and Historical Archaeology, University of Vienna, Franz-Klein-Gasse 1, A-1190 Wien, Austria.
Email: natascha.mehler@univie.ac.at

Dr. Daniel Schávelzon (Spanish papers), Cuba 3965, (1429) Buenos Aires, Argentina.
Email: dschav@fadu.uba.ar

TECHNICAL EDITING AND ADMINISTRATION

Dr. Susie White, Académie Internationale de la Pipe, School of Archaeology, Classics & Egyptology, University of Liverpool, 12-14 Abercromby Sq., Liverpool, L69 7WZ, UK.
Email: admin@pipeacademy.org or sdw1@liv.ac.uk

THE ACADEMY

The Académie Internationale de la Pipe was founded in 1984 to provide a forum for leading scholars from around the world engaged in any field of study relating to the smoking pipe. The Academy's object is to advance the education of the public in the economic and social history of tobacco and pipe smoking worldwide. Its principal aims are to promote better awareness of the pipe as a cultural, artistic and social phenomenon; to highlight the particular place the pipe holds in the history of peoples and civilizations; to collect, preserve and disseminate evidence relating to its history and associations, and to encourage research concerning the past, present or future of the subject.

Academy members bring their own specialisms in fields such as archaeology, social and economic history and fine art, as well as having the opportunity to collaborate with others in working groups. This annual journal has been established to publish the results of the Academy's work, which will be of relevance to researchers from a wide range of related disciplines around the world.

MEMBERSHIP

The Academy holds an annual conference, in between which working groups are encouraged to continue their studies into particular areas of research. The current annual subscription is £20 (or 30 Euros) per household, which allows access to the Academy's meetings as well as receipt of regular newsletters and one copy of this journal. Anyone wishing to apply to join the Academy should, in the first instance, contact the administrator, Dr. Susie White, at the address given above.

SUBMISSION OF PAPERS

The Academy welcomes the submission of original papers that fall within the remit of this journal and which make a valid contribution to knowledge. Further details relating to the format and content of submissions can be found at the back of this journal.

ADDITIONAL COPIES

Additional copies of this journal can be purchased from the administrator, Dr. Susie White, (contact details above).

ACKNOWLEDGEMENT

The Academy gratefully acknowledges the financial support from British American Tobacco, Imperial Tobacco and Japan Tobacco, which has made this publication possible.

PUBLICATION DETAILS

Published by the Académie Internationale de la Pipe, School of Archaeology, Classics & Egyptology, University of Liverpool, 12-14 Abercromby Sq., Liverpool, L69 7WZ, UK. The Academy is a U.K. Registered Charity (No. 1126166) and an English Registered Company (No. 06713511).

All material is copyright © of the Academy and the individual authors.

ISSN 2040-8307

Cover image: Communal Pipe courtesy of Seres Mihály, Déri Museum, Debrecen.

**JOURNAL OF THE
ACADEMIE INTERNATIONALE
DE LA PIPE**

VOLUME 2

Académie Internationale de la Pipe
Liverpool
2009

JOURNAL OF THE ACADEMIE INTERNATIONALE DE LA PIPE

VOLUME 2

CONTENTS

Editorial by <i>David A. Higgins</i>	iii
--	-----

PART I: NATIONAL CLAY PIPE SUMMARIES

Introduction by <i>Peter Davey</i>	1
Argentina by <i>Daniel Schavelzon</i>	5
Australia by <i>Kris Courtney</i>	9
Belgium by <i>Ruud Stam</i>	15
Bohemia by <i>Martin Vyšohlíd</i>	23
Canada by <i>Barry Gaulton</i>	33
Denmark by <i>Niels Gustav Bardenfleth</i>	37
England by <i>David A. Higgins</i>	41
France by <i>André Leclair</i> (translated by <i>Peter Davey</i>).....	51
Germany by <i>Ruud Stam</i>	59
Hungary by <i>Anna Ridovics</i>	65
Ireland by <i>Joe Norton</i>	75
Japan by <i>Barnabas T. Suzuki</i>	81
Malta by <i>John Wood</i>	87
Netherlands by <i>Ruud Stam</i>	93
Norway by <i>Børre Ludvigsen</i>	109
Scotland by <i>Peter Davey</i>	119
Sweden by <i>Arne Åkerhagen</i>	127
Switzerland by <i>Andreas Heege</i>	131
United States of America by <i>Byron Sudbury and S. Paul Jung Jr.</i>	137

PART II: OTHER PAPERS

Les Pipes Publicitaires by <i>Gilles Kleiber</i> (with English summary by <i>Peter Davey</i>).....	149
The Civic Company's Briar Pattern Book by <i>Peter Davey</i>	153
The Norwegian Langpipe Tradition by <i>Hakon Kierulf</i>	177
A Dutch Eighteenth-Century Clay Cheroot Holder by <i>Ron de Haan and Arjan de Haan</i>	185
A la Découverte des Couverts en Céramique by <i>André Leclair</i> (with English summary by <i>Peter Davey</i>).....	189

GUIDELINES FOR CONTRIBUTORS by <i>David A. Higgins</i>	195
--	-----

EDITORIAL

Following the launch of the new journal in 2008 with a single major study of the Saint-Quentin-la-Poterie pipe making industry, there has now been an opportunity to bring together a broader range of papers for this second volume, which includes the work of some 23 different international authors and runs to more than 50,000 words in length. This volume is more typical of the intended format for the journal, with the first part comprising a collection of themed papers and the second a series of individual studies on a more diverse range of topics.

The first part of this year's volume presents the results of a project by the Academy's clay pipe working group, which set out to examine the state of knowledge regarding the clay tobacco pipe industry in as many different countries as possible. The information relating to each country has been compiled in a systematic manner and provides a chronological narrative of clay pipe production and use in each area. These accounts have, of necessity, had to be kept brief but they are intended to provide a broad overview of each country as well as a means of accessing the key literature and collections relating to that area if more information is required. Each summary has been written by a specialist in the relevant field and, taken together, they cover a significant proportion of the areas over which clay pipes were in common use (*cf* Figure 1 on page 2). This is the most extensive survey of its type that has ever been undertaken and it should provide a key resource for anyone wishing to either study a particular country or region, or to place their pipes within a broader context. Further summaries for countries not yet covered are welcome and will be published in future volumes of this journal.

The second part of this volume comprises a series of papers on different topics of research. These range from studies of particular classes of artefact, such as cheroot holders and ember pots, to the broader social customs and paraphernalia associated with smoking, as seen in the Norwegian *langpipe* paper. The paper on advertising pipes shows how a single theme can be explored across pipes produced in a range of different materials while the paper on the Civic Company's pattern book allows an in-depth examination of the patterns that they produced and the way in which the briar trade functioned.

The main theme for Volume 3 will be based on the proceedings of the Academy's very successful 2009 conference in Budapest. The papers presented at that meeting will provide an excellent overview of the pipes found in Eastern Europe, where the Ottoman and European traditions met, overlapped and merged. Other papers will include the meerschaum working group's iconography study. Contributions on other topics are, as ever, always welcome and guidelines for contributors can be found at the end of this volume.

Thanks are due to all the contributors to this volume for their hard work in generating the texts and illustrations and particularly to Peter Davey and Ruud Stam who organised the clay pipe summaries and helped with their preparation for publication. Finally, particular thanks are due to Susie White, who has not only manipulated many of the illustrations to improve them but also worked so hard in designing and setting this volume to achieve its high quality layout and finish.

David A. Higgins
Principal Editor

Introduction to the National Clay Pipe Summaries

by *Peter Davey*

Chairman, Académie Internationale de la Pipe

Background

At the annual conference of the Academy in Bergerac in 2005 the clay pipe working group discussed the state of knowledge and research in the different countries represented by its members. A number of problems for international collaboration and the dissemination of knowledge were identified:

- There are very different states of knowledge and research activity in differing countries.
- There are very different languages and terminologies in use in different parts of the world.
- Access to what is known is often difficult for a non-national researcher.
- It is often difficult to understand the state of affairs in different countries.
- There is a need to generate a set of simple and comparable statements that would provide an entry point into the state of knowledge and research on each country.

It was decided that a 1,000-word summary, plus illustrative material, would be sought from each participant and that some thought would need to be given to the internal structure of the summaries so that, as far as possible, the same subject areas would be dealt with in each country, thus making comparison more possible. The writer, as the then convenor of the group, offered to produce a sample summary for discussion.

Proposal

A 1,000-word draft for Scotland, with figures, was circulated to members of the group in January 2006. With some amendments the format used for Scotland has provided the agreed model for all of the summaries that have been written over the subsequent four years leading up to the presentation of the first 19 countries in this publication.

A number of decisions that were made at the outset have determined the overall nature and range of the contributions:

Chronological structure

It seemed illogical to focus the summaries *a priori* on one period of time, as the most important phases of production and consumption occur at different times in different countries. In Scotland the second half of the seventeenth and nineteenth centuries are by far the most important

so were given appropriately more detailed treatment. In addition, for different countries the chronological sub-divisions might vary – changes in human behaviour do not necessarily follow the change from one century to another.

Subject division

A number of subject areas have been tackled, using the main chronological sub-divisions considered appropriate for that country. Separate paragraphs have been written on the makers and their pipes and on imports into the country and exports from it. Again, the length of these entries in different summaries reflects the comparative bulk and complexity of the evidence in a particular country.

Maps

Maps seemed to be the most succinct way of showing the distribution of production centres by period.

The figures

The figures are intended to relate closely to the main text. Originally, they were limited to conventional black and white line drawings but many of the more recent contributions have used photographs, often in colour, to enhance the detail. At the time the project began it was not known whether paper or Internet publication would be used.

Research

In addition to describing the present state of knowledge, it seemed worthwhile to highlight the major research needs for each country. In time it will be of great interest to consider these corporately.

Collections

Anyone looking at the clay pipes summary for a given country would want to know where to go to see major groups of pipes. Lists of publicly accessible collections were requested from each author.

Introductory reading list

For someone coming new to the study of pipes in a particular country it seemed necessary to provide a list of some of the most important publications on the subject. The number of these had to be limited given the vast literature available in countries like England and the Netherlands where pipe research has been carried out actively for the past 50 years or more. The lists give a starting point only.

Discipline

It proved difficult to summarise the national pipe industries in 1,000 words. In order to provide a comprehensive, balanced, cover it was important for everyone involved to try to adhere to the same norms.

Unknown Quantities

When the project began quite a number of points were unclear. In order to get a group of summaries ready for publication a number of decisions had to be made:

- How many countries would provide summaries?

In the event 19 are included; there remains scope for a further batch in due course.

- What form of publication would be decided on, b/w or colour printing or the Internet? In the event colour printing was decided on, with the possibility of the journals going on the web after an agreed number of years.
- Language. Initially the group's members thought that summaries would appear in English and French but because of length (i.e., cost) and the number of countries for which English is the only really accessible second language, they decided on English.

The Summaries

The 19 summaries presented here (Figure 1), though adhering pretty well to the agreed format, vary very considerably, partly because of the history, context and quality of the research that has been carried out and partly because of the inherent differences in the production, forms, and traditions of the use of pipes in a particular country. They range from very small countries such as Malta and Switzerland to large areas such as Australia and Canada; from important producers on the world stage such as the Netherlands, England, Scotland and France to societies that produced pipes mainly for their own consumption such as Ireland, Sweden and Argentina. In some places, such as Japan, the tradition of pipe making is a long one with every period represented, in others, such as Canada, production began as late as the mid-nineteenth century.

Coverage

The summaries provide a world-wide coverage with contributions from every continent except Africa. Europe, given the origins and present membership profile of the Academy has the largest number – 13 in all, plus Malta in the Mediterranean. There is Argentina, Canada and the USA from the Americas, Japan from Asia, and Australia. This clearly leaves plenty of scope for contributions from elsewhere from countries where pipes were important at some time in their past.

In Europe, Spain, Portugal and Italy are notable absentees, as are many of the countries in the south-east such as Romania, Bulgaria, Slovakia and Greece. This latter area is a critical location for the study of the interaction between the north-western European and Ottoman clay pipe traditions.

Most of South America and Mexico are absent; these are important regions where, like the rest of the Americas, native pipe smoking has a long tradition and where the interaction with the new colonial powers provides many fascinating insights. Similarly there is still much to be made of the wide range of traditions of clay pipe production in much of Asia beyond Japan, including the huge land masses of China, India and Russia.

But the most significant gap is Africa. Not only is production in north Africa important within a Mediterranean context, but the traditions present in other parts of the continent, especially the west, had an important impact on developments in the New World as technologies and

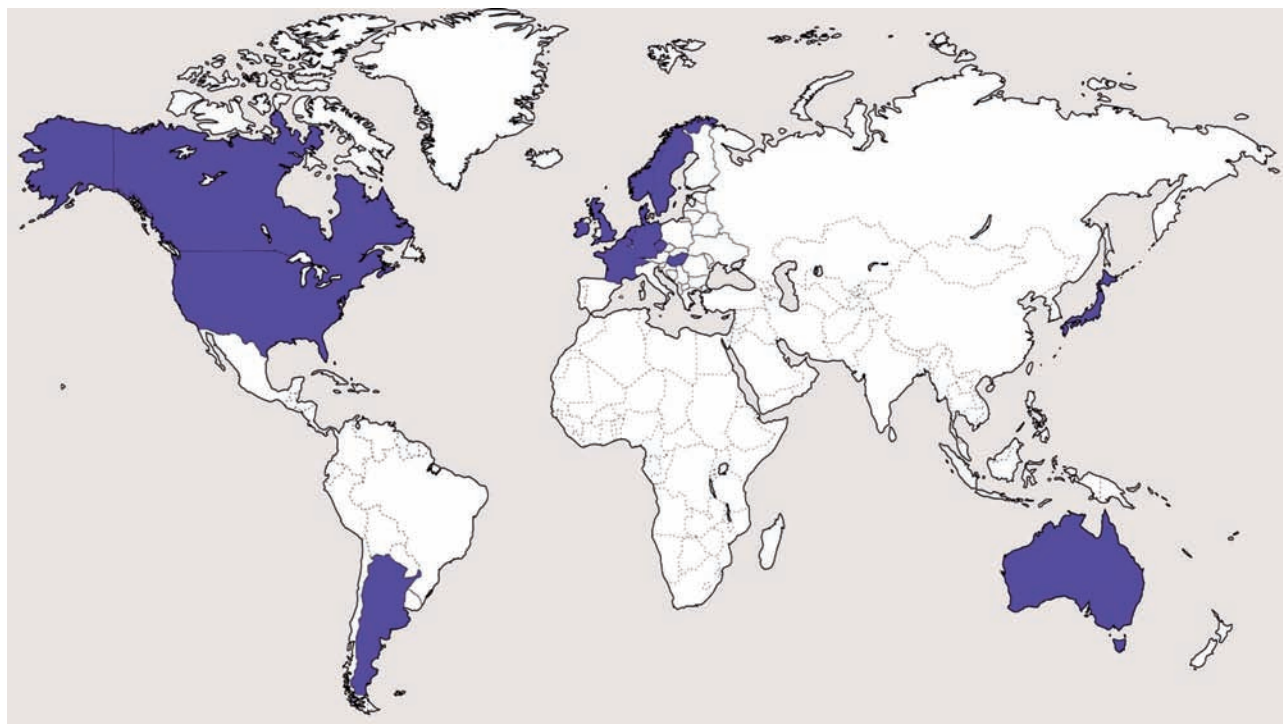


Figure 1: World map showing, in purple, the countries for which national summaries are presented in this volume.

decorative symbolisms were taken across the Atlantic by the slave trade.

The Future

From time to time the Academy hopes to publish further groups of summaries, and possibly in some cases substantial revisions of existing ones. The aim, in the long run, will be to provide the greatest possible coverage worldwide. If any members or readers can assist in this, either by offering a summary themselves or making contact with someone who is active in a country for which a summary has not yet been written this will be greatly appreciated.

Although the publication of these summaries represents a real step forward in international collaboration in the study of clay pipes, the research itself is not really international in its scope, but consists of a series of national statements. In order to fulfil the mission of the Academy the group needs to consider what are the research issues affecting the study of clay pipes that are international in character and should be considered in a supra-national framework? A number of possibilities might be proposed:

- The transfer of technologies between countries.
- The effects of industrialisation and mass production on pipe-making.
- The socio-economic status of pipe makers.
- The relationship between clay pipe making and the production of pipes in other materials, such as porcelain, meerschaum, metal and wood.

At the Budapest conference in 2009 the clay pipe working group decided to tackle the third of these possibilities and to begin to collect evidence on the socio-economic position of the industry and the individuals involved with a view to working towards a truly international synthesis.

Acknowledgements

Thanks are due to both John Adler who was the first convenor of the clay working group and made initial contact with members and others that formed a good foundation for launching this project and to Ruud Stam who took over as convenor in 2008 and has been deeply involved in soliciting individual summaries and in their editing. Susie White is to be congratulated at having brought together and presented so much disparate material in such an attractive and coherent way.

ARGENTINA

by Daniel Schávelzon

Introduction

The habit of smoking tobacco and other materials, as well as the chewing and inhaling of plant products were customs that originated in America but were taken to Europe following the Spanish arrival. Once in Europe, these practices rapidly spread worldwide. In Argentina some indigenous habits persisted, others were transformed, and still others developed in Eastern and Western Europe and even Africa. As a result, a mosaic of different traditions overlapping in time and space are found in the Americas that are difficult to understand.

Pre-Hispanic Pipes – Eighth Century BC to Fifteenth Century AD

In that area which presently constitutes Argentina, as well as in the rest of the Andes, the natives used to consume a number of plants as hallucinogens, or at least as enervating agents, of which tobacco was the mildest. Pre-Hispanic peoples smoked in this region from at least the eighth century BC and pipes are commonly discovered in archaeological contexts (Figure 1). There are ceramic, wooden, bone and stone pipes (Figure 2), in a whole variety of forms and decorations but, interestingly, the dimensions of these objects are unrelated to European ways of consuming tobacco. Together with the pipes there is a series of related objects such as inhaling tubes and tablets for chopping tobacco and other plants, as well as hallucinogenic drugs. There is a rich iconography of shamanic visions that were produced as a result of smoking.



Figure 1: Pre-Columbian clay pipe with a large animal face made around the fifth century BC (Matteo Goretti Collection, Buenos Aires; photograph by J. L. Martinez).

The habit appears to have been restricted to a single social group, the shamans, and it was not considered as a pastime or entertainment but instead, a highly significant ceremonial and religious activity. Pipes sometimes show animal-related forms or related images, depicting both the power achieved through smoking and the visions produced during trances.

The most commonly used products included a cactaceous plant, the *Trichocereus*; coca or *Erythroxylum*; cebil or *Anadenathera*; ayahuasca or *Banisteriopsis*; *Brugmansia* flowers, the *Daturas* and tobacco, or *Nicotiana*. Tobacco was also smoked in the form of cigars and was chewed as well as being inhaled through the nose.



Figure 2: Pre-Columbian stone pipe with a human face made in the Formative period around the first century BC (Matteo Goretti Collection, Buenos Aires; photograph by J. L. Martinez).

Colonial Pipes – Sixteenth to Nineteenth Centuries

1. European White Clay Pipes (Figure 3)

Archaeological excavations have produced pipes identified as originating in Western Europe, particularly Scotland, Germany and France. The existing examples date from the seventeenth to twentieth centuries, with a large majority originating in Glasgow, followed by those from France. The abundance of this type of pipe in antiquarian shops suggests that they were common, and shop inventories clearly identify them as 'pipes for the whites' ('*pitos de blanco*') to differentiate their use and form socially from 'pipes for blacks'. The most common mark is TD for Thomas Dormer of London.

2. African and Afro-American Pipes (Figures 4-6)

Since the sixteenth century, when tobacco spread around the world, slaves began to arrive from Africa bringing different pipes than those found here and in Europe. This tradition of pipes with bowls and no stems, and sometimes a hole for hanging round the neck, spread throughout Western Africa and later, with slavery, the entire American Continent. Decoration was superficial, and they were always made of plain clay, hand-modelled or showing the use of pointed instruments to make lines, stars, circles or triangles. Some feature a remarkable indigenous influence as is the case with examples from Santa Fe la Vieja, where the pipes may be considered indigenous but with African

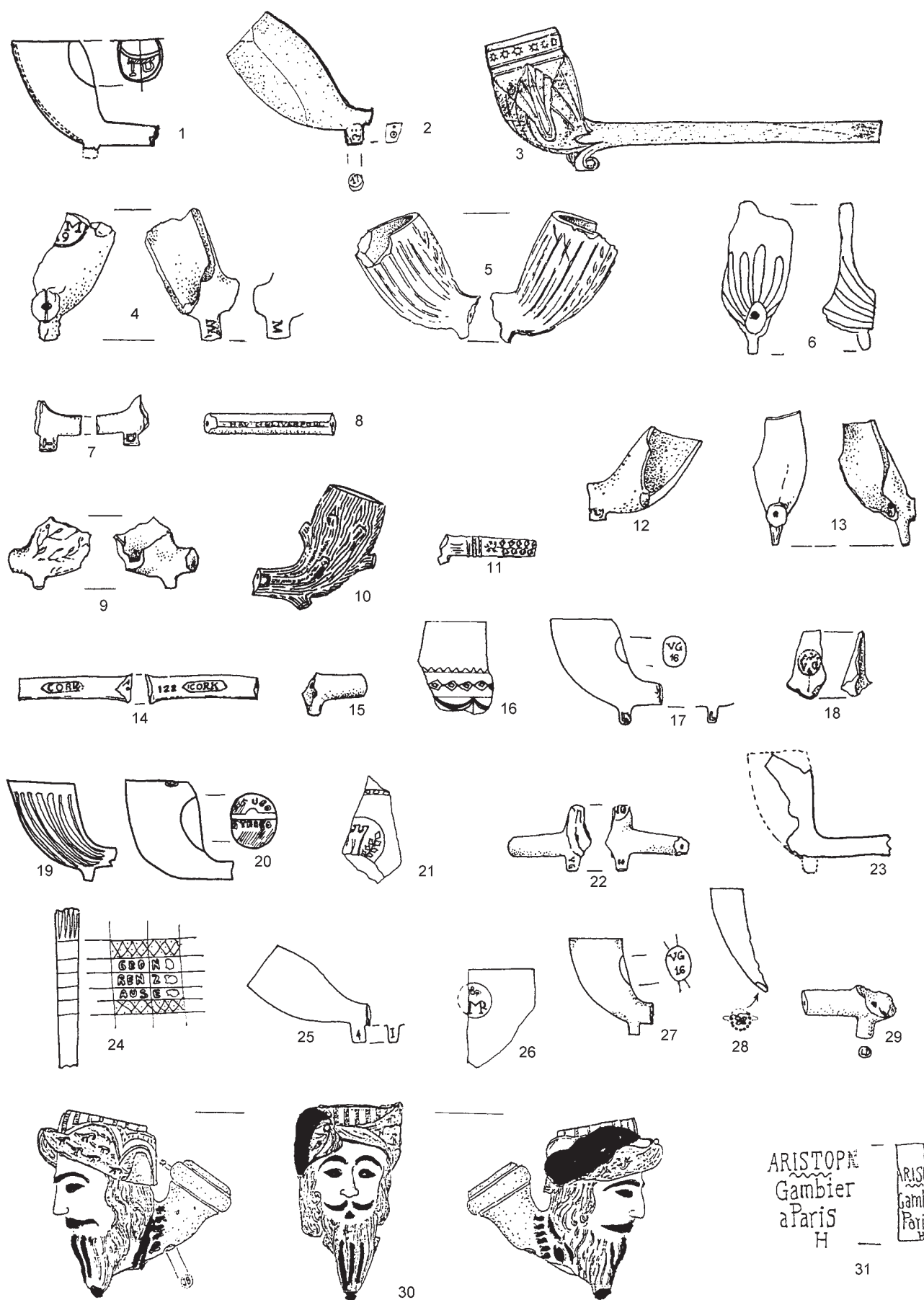


Figure 3: European pipes: fragments recovered from various archaeological excavations in Buenos Aires, eighteenth and nineteenth centuries (Centro de Arqueología Urbana and Galerías Pacífico collections).



Figure 4: Afro-Argentine pipe; bowl decorated with stripes and triangles in bas-relief, nineteenth century (private collection, Buenos Aires).

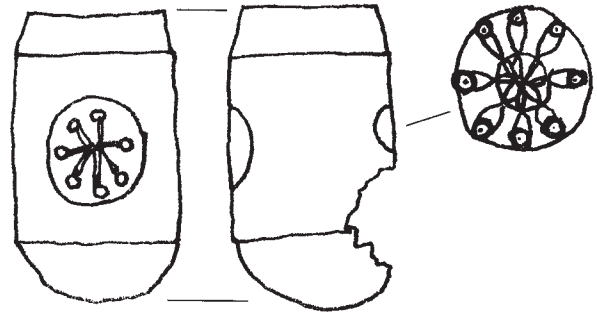


Figure 5: Afro-Argentine pipe: mould-decorated bowl with African motifs, nineteenth century (El Zañon de Granados Collection, Buenos Aires).

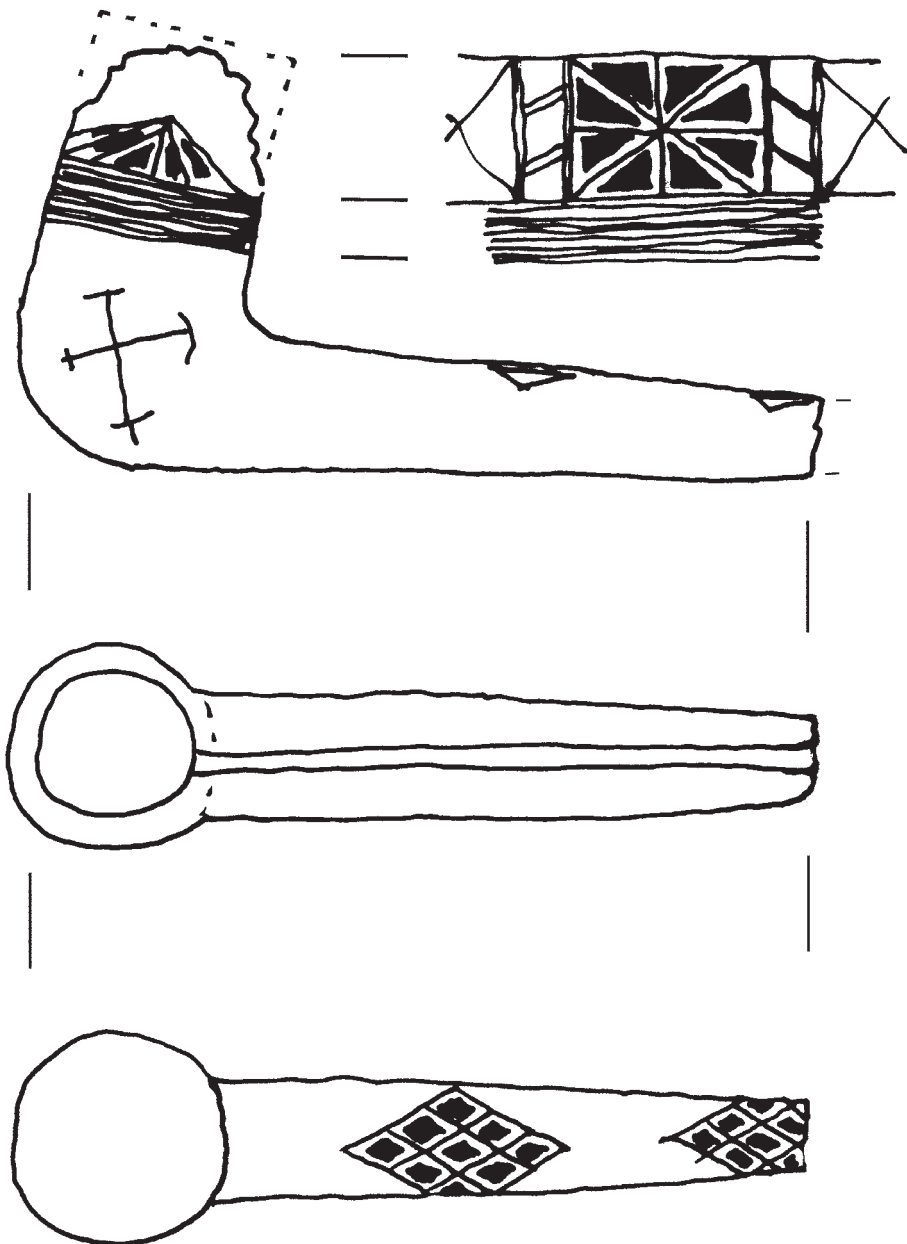


Figure 6: Afro-Indian pipe found in Buenos Aires, featuring the form and motifs typical of Santa Fe la Vieja, 1550-1650 (private collection, Buenos Aires).

decoration (Figure 5). The decoration includes a wealth of religious symbols of African origin (Figure 6).

The use of pipes among the Afro-Argentine population was not restricted to men, but was also widespread among women. Diaries refer to this phenomenon, which was peculiar for white men, who considered smoking to be a male activity.

3. *Ethnographic Pipes* (Figure 7)

Those indigenous groups that survived the conquest continued smoking and using tobacco, but for how long the use of other plants persisted, still remains to be established. Due to centuries of exclusion and poverty, the more easily found plants began to be smoked, not for



Figure 7: *Ethnographic pipe made by the Mataco Indians c1930 (Ethnographic Museum, Corrientes).*

their hallucinogenic and energetic effects but for the mere pleasure of the action, or simply to reaffirm an ancient tradition. For example, poorer groups even smoked corn ears, and the enslaved Africans also used them.

The manufacture of pipes continued, some made in the old way though more modestly, others evidently new in forms and decoration, while still others imitated European ones. Research in this area is poor but, for instance, the Caingua and the Wichi groups made pipes that were different to all those previously known until the twentieth century. These synthesized regional influences with the evolution of very unusual forms.

4. *Eastern European, Asia Minor and Eastern Mediterranean Pipes – Nineteenth Century*

During excavations, pipes have been found in Eastern European and even Eastern Mediterranean forms. Most of them are nineteenth century, and would seem to be the result of a major immigration from Europe and Asia Minor to Argentina in the years around 1830. Several million immigrants settled in the country prior to the twentieth century, and probably brought pipes with them, which are rare and difficult to identify. As many as 3.5 million people from the Mediterranean entered Argentina prior to

1900, implying that such an influence ought not have been a minor one.

Principal Bibliography

Davey, P., 1989, *Clay pipes from recent excavations in Buenos Aires*. Centro de Arqueología Urbana, Facultad de Arquitectura, Diseño y Urbanismo, Buenos Aires.

Goretti, M. (ed.), 2006, *Tesoros precolombinos del noroeste argentino*, Fundación Ceppa, Buenos Aires.

Schávelzon, D., 1991, *Arqueología histórica de Buenos Aires: la cultura material porteña de los siglos XVIII y XIX*, Ediciones Corregidor, Buenos Aires.

Schávelzon, D., 2000, *The Historical Archaeology of Buenos Aires*, Kluwer-Plenum Press, New York.

Schávelzon, D., 2003, *Buenos Aires Negra*, Editorial Emecé, Buenos Aires.

Principal Collections

- Centro de Arqueología Urbana, Instituto de Arte Americano, Facultad de Arquitectura, Diseño y Urbanismo, Universidad de Buenos Aires.
- Museo Etnográfico, Universidad de Buenos Aires.
- Museo de Ciencias Naturales, La Plata.
- Museo Etnográfico de Santa Fe.

AUSTRALIA

by Kris Courtney

Summary

In Australia pipe-smoking preceded the arrival of the First Fleet, Indigenous Australians having obtained pipes from sporadic Dutch, Macassan and Chinese voyagers who visited these shores from the sixteenth century onwards. Indigenous people also constructed pipes of various (non-clay) materials. The earliest clay tobacco pipe production in Australia (Figure 1) is recorded in Sydney in the early years of the nineteenth century but was of short duration, lasting less than fifty years. Some limited export industry occurred.

Seventeenth Century

No clay pipe manufacture in Australia at this time (pre-European contact). Almost no research has been conducted but Indigenous Australians in the north of the country are known to have used non-clay materials (bamboo, shells, wood, etc.) in which to smoke *pituri*, a mildly hallucinogenic drug (*Duboisia hopwoodii*) which, in Australia, is also referred to as native tobacco.

Imports

Some clays of European origin were traded into the north-west of the country from Macassan and Chinese traders; several pipe assemblages exist from the shipwrecks of early European explorers off the coast of Western Australia, such as the Dutch wrecks the *Batavia* (1629) and the *Vergulde Draeck* (1656) – see Figures 2 and 3.



Figure 1: Map showing the capital of each state or territory (black squares) and the location of pipe production centres (red dots) in Australia (drawn by Wei Ming, La Trobe University, Archaeology).



Figure 2: Pipes from the wreck of the Dutch East Indiaman *Vergulde Draeck* (1656); photograph by kind courtesy Jeremy Green, Department of Maritime Archaeology, WA Museum.



Figure 3: Detail of one of the pipes from the wreck of the Dutch East Indiaman *Vergulde Draeck* (1656); photograph by kind courtesy Jeremy Green, Department of Maritime Archaeology, WA Museum.

Exports

No export at this time.

Eighteenth Century

Makers and their pipes

No clay pipe manufacture known at this time (pre-1788).

Imports and exports

Again, some clays of European origin are believed to have been traded into the country from Macassan and Chinese traders; some assemblages exist from shipwrecks off the coast of Western Australia such as the Dutch wrecks the *Zuytdorp* (1712) and *Zeewijk* (1727) – see Figure 4.

Post-1788 (European contact): Pipes and tobacco would have been among supplies on the First Fleet and later ships; small numbers of pipes would also have arrived in personal baggage.

Nineteenth Century

Clay tobacco pipe production begins in Sydney in the early years of the nineteenth century. A total of eleven makers are recorded, and pipes made by several of them have been found in small numbers in archaeological sites in Victoria, New South Wales and Tasmania. Some export to Europe also occurred. Known Sydney makers were: Elizabeth Cluer, William Cluer, William Dark, James Dickins, George Elliott, Joseph Elliott (Figure 5), Samuel Elliott (Figure 6), Thomas Frost, Jonathan Leak, Mary Morgan and Thomas Rowland (Wilson 1988). Distributors were: William H. Aldis, Cameron Brothers, Hugh Dixson (Figure 5), John H. Myers, Myers and Solomon, Edwin T. Penfold, Thomas Saywell and Sippel Brothers. By the late 1840s the local industry had died out completely (Wilson 1988).

Imports

As for earlier centuries, some clays of European origin are likely to have been traded into the country from Macassan and Chinese traders; some assemblages exist from shipwrecks, mainly off the coast of Western Australia (e.g., the ex-slaver *James Matthews* (1841)), South Australia (e.g., *The Tigress* (1849)) and Victoria (*William Salthouse* (1841), *Clarence* (1850), *New Zealander* (1853), *Mountain Maid* (1856), *Victoria Tower* (1869),

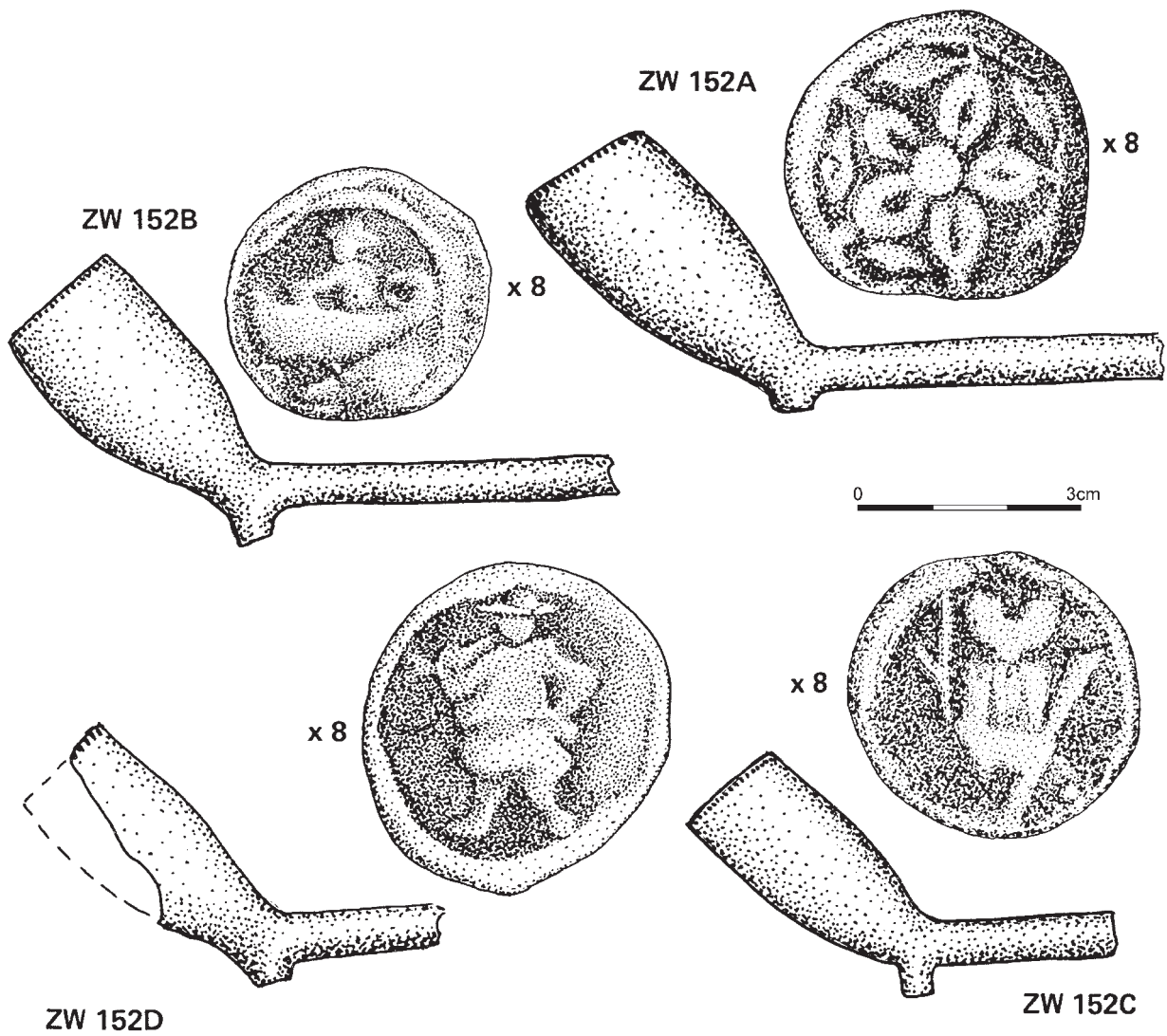


Figure 4: Pipes from the wreck of the Dutch East Indiaman Zeewijk (1727) (Green 1973).

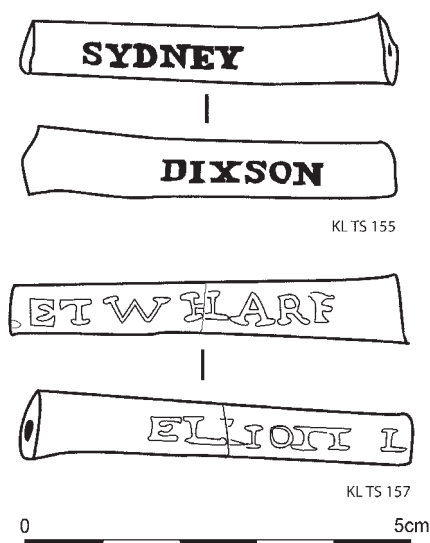


Figure 5: Two pipes from Tasmanian whaling station sites, one marked for Sydney tobacconist Hugh Dixon and a pipe made by Joseph Elliott of Market Wharf, Sydney (Lawrence 2006; drawings by Geoff Hewitt).



Figure 6: Spurred bowl in the form of a man's head (Lawrence 2006). Similar pipes with the inscription KING WILLIAM were produced by Samuel Elliott of Clarence Street, Sydney c1831-1832.

Eliza Ramsden (1875), *Loch Ard* (1878), and *Joseph H Scammell* (1891)).

Excluding shipwrecks, the pipes imported into Australia in the nineteenth century were predominantly of Dutch, French, and British manufacture, with Dutch, English and Scottish pipes occurring in roughly equal proportions earlier in the century and Scottish pipes predominating from mid- to late-century (Figure 7). There were also a small number of imports from Germany and Belgium. French pipes tend to be found regularly but in small numbers. Scottish clays (especially those of McDougall, Davidson and Thomas White) are often the pipes found in the largest numbers in many mid- to late-nineteenth century Australasian sites. It is possible that the cheap cost of importing pipes (mainly Scottish) from the mid-1800s killed off the nascent Australian industry.

It seems likely that some nineteenth century pipe types were created abroad, in Scotland, Germany (Westerwald), the Netherlands (Gouda) and Belgium (Désiré Barth, Andenne), specifically for export to the Australasian market. Pipes with names such as KANGAROO, MELBOURNE, SYDNEY, SQUATTER'S OWN (Figure 8), COO'EY and OTAGO were clearly made for the markets of Australia and New Zealand and they are regularly found there.

Pipes were also made in Europe and marked for local Australian merchants such as Penfold or Dixon (Figure 5), both of whom were Sydney tobacconists and distributors.

Marks on Australian made pipes are usually moulded along the sides of the stem and show the maker's name and place of manufacture, usually with the maker's name on one side and the place of production on the other (Figure 5).

Exports

Clay tobacco pipe production in Australia is recorded in Sydney in the early years of the nineteenth century; some export and re-export industry occurred to Europe (Gojak and Stuart 1999). By the late 1840s local production had died out completely.

Twentieth and Twenty-First Centuries

Makers

There has been little research into the twentieth century industry in Australia and only two or three manufacturers have so far been identified.

Pauline Mann and her husband Trevor Mann started making clay pipes in Ballarat, Victoria in about 1997. Trevor Mann passed away in 2008 but Pauline is still making pipes and estimates that she makes approximately 300-400 pipes per year, which are slip-cast in plaster moulds rather than pressed in a conventional metal mould. Pauline Man makes only two varieties – short churchwardens – and does not mark her pipes.

Warner McCann, from Nerang, southern Queensland, has been making pipes since about 1995 and is still making

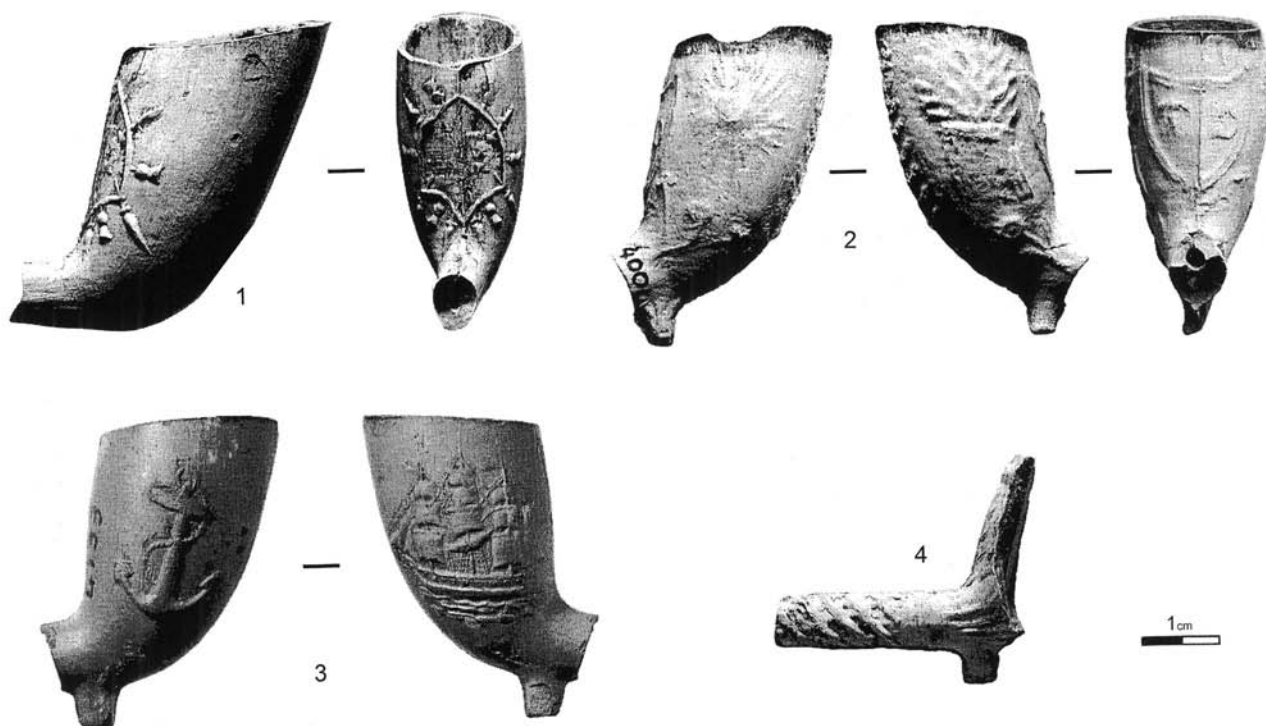


Figure 7: Pipes of likely English or Scottish manufacture (Courtney in Connah 2007, Figure 10.7; photographs by Rudy Frank, La Trobe University Archaeology).



Figure 8: The SQUATTERS OWN pipe, produced for Australia and possibly New Zealand (photograph by Rod Start, courtesy of Museum Victoria).

them today. He estimates he makes upwards of 200 pipes per year and only in the last two years has begun some export to America, Europe and England. His pipes are more elaborate but they are not marked either and never have been. He uses a clear coating on the tips of his pipes, as does Pauline Mann, which he says is beeswax.

Imports

Clay pipes continued to be imported in small quantities and are still available from at least one retail outlet in Sydney – but no research has been done into the twentieth century import trade.

Exports

No known export in the twentieth century, but some in the early part of the twenty-first century (see above).

New Research Objectives

- Few assemblages have so far been analysed or published in Australia; La Trobe University Archaeology has instigated research on the pipes from Casselden Place and Hyde Park Barracks.
- Research into import and export of pipes – shipping routes and records, archival research, etc., is needed for all states outside of New South Wales.
- Research into the possibility of any manufacture outside of Sydney is needed.

- More research into Indigenous smoking is urgently required.

Principal Collections – Publicly Accessible

New South Wales

- Sydney, Hyde Park Barracks.

Victoria

- Melbourne Museum – small display from ‘Little Lon’, online at <http://museumvictoria.com.au/melbournemuseum/whatson/current-exhibitions/melbournestory/exhibition-notes/> [accessed 15.09.2010].
- 50 Lonsdale Street Melbourne – some Casselden Place pipes on display.
- Heritage Victoria, Nicholson Street Melbourne – small number of pipes on display in foyer.
- Queenscliff Maritime Museum – small display.

Tasmania

- Port Arthur – a small number of pipes on public display.

Websites Showing Pipes in Australia

- Sydney NSW1238 Powerhouse Museum, 500 Harris Street Ultimo, Australia, online at <http://www.powerhousemuseum.com/collection/>

- database [accessed 12.05.2010].
- Heritage Victoria's collection's database is accessible on the Collection Australia Network (CAN) website, online at <http://www.collectionsaustralia.net/collections/Sydney> [accessed 12.05.2010].
- The catalogue from the Cumberland Street and Gloucester Street sites and other Sydney sites available, online at <http://www.latrobe.edu.au/amc/database> [accessed 12.05.2010].
- Warner McCann, Southern Cross Pipes, online at <http://www.claytobaccopipes.com/> [accessed 24.09.2010].

Acknowledgements

Thanks to Susie White, David Higgins, Ruud Stam, Peter Davey, Joe Norton, Peter Hammond, Dennis Gallagher, Smoke Pfeiffer, Paul Jung and Byron Sudbury for invaluable support and advice. Thanks also to La Trobe Archaeology staff for advice and support and for permissions to reproduce illustrations: my PhD supervisors Susan Lawrence and Tim Murray (now Dean of Faculty), as well as Peter Davies, Geoff Hewitt and Penny Crook. Wei Ming and Rudy Frank provided technical expertise and illustrations. La Trobe University and Museum Victoria provided research funding and use of laboratory and photographic facilities. Staff of Museum Victoria including Janet Pathe, Ruth Leveson and Charlotte Smith kindly gave information or access to collections.

Jeremy Smith, Annie Muir, Fiona Weaver, Peter Harvey, Greg Jackman and Richard Tiffin all provided references or information. Graham Wilson, Denis Gojak, Iain Stuart, Robert Brassey, Harry Allen, Jeremy Green, Myra Stanbury and Corioli Souter provided vital shipwreck information and useful references and Jeremy Green also kindly sent photos of Dutch pipes. Special thanks to Graham Connah for invaluable advice and photo permissions.

For useful discussions on Indigenous Australian smoking I am greatly indebted to Ian McNiven and Bruno David (Monash University), to Richard Cosgrove and Asa Ferrier (La Trobe University), and to Ted Egan (Charles Darwin University), who has been a lifelong source of inspiration on Indigenous Australian history.

Principal Bibliography

Cook, P., Ellmoos L., and Murray, T., 2006, *Archaeology of the Modern City; Exploring the Archaeology of the Modern City Project Databases* (DVD), The Archaeology of the Modern City Series, Volume 13, Historic Houses Trust of New South Wales, Sydney.

Courtney, K., 2007, 'Clay smoking-pipes' in G. Connah, (ed.), *The Same Under A Different Sky? A Country Estate In Nineteenth-Century New South Wales*, British

Archaeological Reports (International Series 1625), Oxford, 223-231.

Courtney, K., in prep, *Little Lon: A Nineteenth-century Urban Archaeological Site in Melbourne*, in Davey P. and Higgins D. (eds.), *The Archaeology of the Clay Tobacco Pipe*, British Archaeological Reports (International Series), Oxford.

Courtney, K. and McNiven, I. J., 1998, 'Clay Tobacco Pipes from Aboriginal Middens on Fraser Island, Queensland', *Australian Archaeology*, **47**, 44-53.

Dane, A., and Morrison, R., 1979, *Clay Pipes from Port Arthur 1830 - 1977*, Technical Bulletin No. 2, Research School of Pacific Studies, Australian National University, Canberra.

Gojak, D., and Stuart, I., 1999, 'The Potential for the Archaeological Study of Clay Tobacco Pipes from Australian Sites', *Australasian Historical Archaeology*, **17**, 38-49.

Green, Jeremy, N., 1973, 'The wreck of the Dutch East Indiaman the *Vergulde Draeck*, 1656', *The International Journal of Nautical Archaeology and Underwater Exploration*, **2:2**, 267-289.

Ingleman-Sundbeg, C., 1978, 'Relics from the Dutch East Indiaman, Zeewijk. Foundered in 1727', *Western Australian Museum Special Publication*, **10**, Perth.

Jack, I., 1986, 'Clay Tobacco Pipes Exported from Scotland to Australia in the Nineteenth Century: Some Preliminary Observations', in B. Sudbury (ed.), *Historic Clay Tobacco Pipe Studies*, **3**, Ponca City Oklahoma; Byron Sudbury (occasional series), 125-134.

Lawrence, S. 2006, *Whalers and Free Men: Life on Tasmania's Colonial Whaling Stations*, Australian Scholarly Publishers, Melbourne.

Green, J. N., (ed.), 1977, *The AVOC Jacht Vergulde Draeck Wrecked Western Australia 1656*, British Archaeological Reports (Supplementary Series No. 36), Oxford, 152-168.

Wilson, G. C., 1988, *Preliminary List of Sydney Clay Tobacco Pipe Makers and Distributors*, unpublished manuscript (revised version), in authors possession.

Wilson, G. and Kelly, A., 1987, *Preliminary Analysis of Clay Tobacco Pipes from the First Government House Site, Sydney*, New South Wales Department of Planning, Sydney.

BELGIUM

by Ruud Stam

Summary

The first recorded pipe maker lived in Liège in 1637. During the seventeenth and eighteenth centuries the Belgian pipe-makers produced mainly for the local market. The quality of the pipes was very poor and exports only began at the end of the eighteenth century. Quality pipes were imported from Holland. By the beginning of the nineteenth century production had reached a good quality standard and in the middle of the nineteenth century reached its zenith. Although pipes were exported all over the world the country remained a net importer in the twentieth century. See Figure 1 for a map and table of periods of activity.

Seventeenth century

Makers and their pipes

The industry began more or less in the year 1637 when Robert Swymborne, a clay and tobacco merchant in Liège, asked permission to set up a pipe factory. Pipe-making also began in the first half of the seventeenth century in Namur, Bouvignes, Tournai and Schoten. All the factories remained small and worked for the local market. Many of them existed only a few years. At the end of the seventeenth century the number of pipe-makers diminished due to the bad economic situation in the southern Low Countries. There was never a pipe-makers' guild in Belgium.

Import and export

Many makers acquired the right to sell pipes only in their own towns. Import of well made Dutch pipes from Amsterdam and Gouda provided severe competition to the local industry. The quality of Belgian pipes was very poor and there was no exportation.

Eighteenth century

Makers and their pipes

In the eighteenth century the tide turned and the number of pipe-makers quickly rose. In many towns new factories were set up, as for example in Liège, Namur, Tournai, Mariemont, Malines, Brussels, Antwerp, Zemmer, Kortrijk, Gent, Olmen, Lier, Schaffen, Balen, Hasselt and Andenne. In the last mentioned town Pierre Menicken, a pipe maker from the Westerwald in Germany, established a factory. After some years he had to stop production, simply because of problems caused by feudal rights. Nevertheless he was the first pipe-maker in Andenne, which became the most important pipe-making centre in nineteenth century Belgium. In the eighteenth century there was a net increase in the number of factories but pipe-making did not really flourish. It was only of local importance and seldom sustained.

Pipe quality was still very poor. Local pipes were brittle, often discoloured, deformed and not very well made. At the end of the century the first steps towards quality production were made. Special and expensive pipes were produced in Liège and in Andenne. During French rule, after 1795, the total number of pipe makers in Wallonia diminished, except for Andenne, but in Flanders the number of factories rose.

Import and export

Dutch pipes were more expensive because of transport costs, levying, tolls and import duties. The latter were often evaded as can be seen from a 1753 order of the Austrian Emperor. He set severe punishment for evading the tax. Fraud with import duties was common. Not only did Dutch pipes enter the country in large numbers without paying duties, but also clay was smuggled to Holland.

Egbert Haersevoort, a Dutchman born in Dordrecht but settled in Antwerp, was the first pipe-maker to export 'first class' pipes to America. How 'first class' they were remains a matter of opinion. They were unable to compete against Dutch products. Dieudonné Joseph Antoine from Namur also stated in 1785 that he had sent some pipes to America. These are the only records of eighteenth century exports.

Nineteenth century

Makers and their pipes

Although the duty on Dutch pipes after 1798 and free access to the French market stimulated the craft, the very high tobacco prices after 1810 were a catastrophe for pipe production.

Little is known about the quality and sale of pipes at the beginning of the nineteenth century. François and Louis Winand are known to have marked their pipes W:S, and their pipes were imitated by other makers. This indicates a quality production. In addition, Pierre Heurter, also from Andenne, successfully contributed to an industrial exhibition in Namur. The economic development of Belgium stimulated the demand for better products.

Under Dutch rule there was a strong rise in the craft, but the number of enterprises rose faster than the demand. Prices were reduced and the overall situation of the individual factories became less favourable. Larger factories developed in this period, especially in Mons, Nimy, Andenne and Maaseik. The pipe forms were influenced by Gouda products. Imitations and forgeries often occur. The names of Dutch pipe-makers and copies of Gouda marks were used on Belgium pipes.

After Belgian independence in the second half of the nineteenth century the industry reached its zenith (Figures 2-6). Belgian pipe makers increasingly imitated French pipes. In comparison to other pipe making centres, like Gouda, Givet, St-Omer and the Westerwald, the Belgian

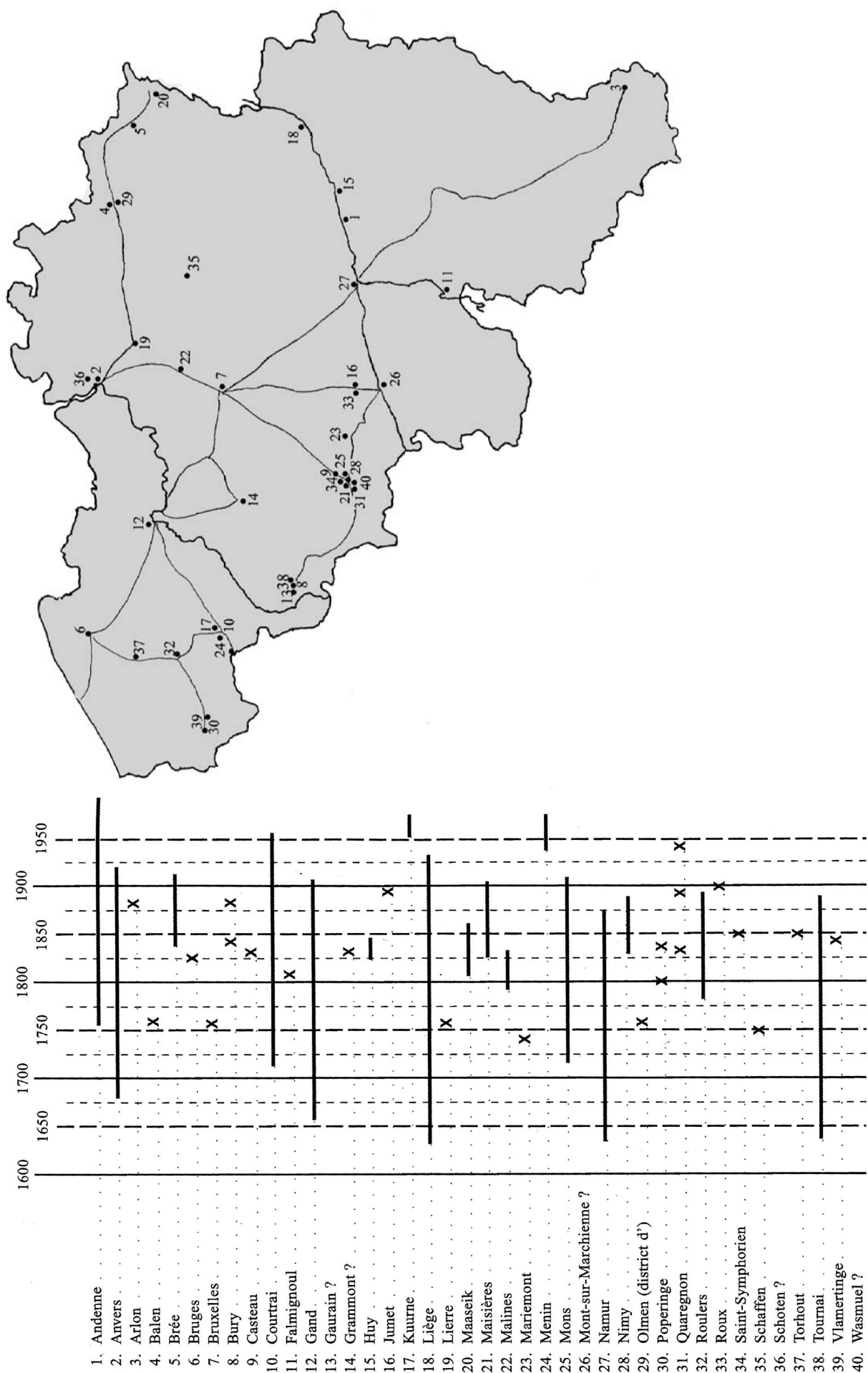


Figure 1: Map of Belgium and table showing periods of pipe activity (Caro 2004, 127).

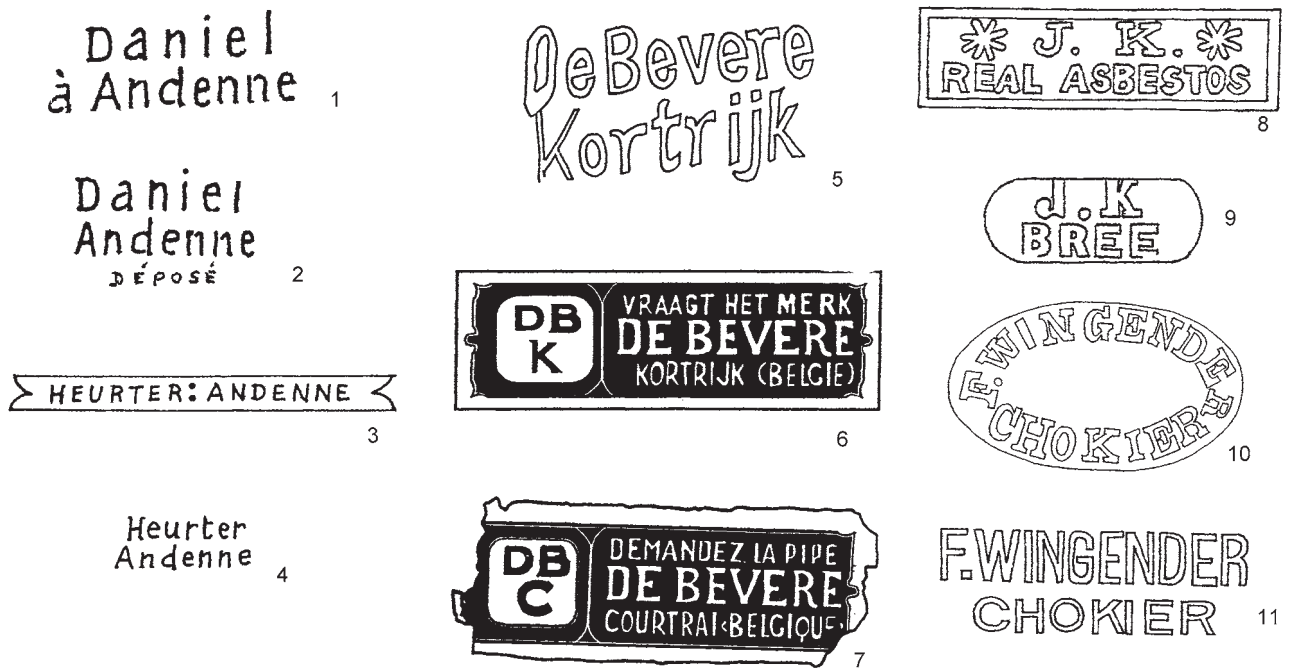


Figure 2: A selection of Belgian Makers' Marks (after Caro 2004).

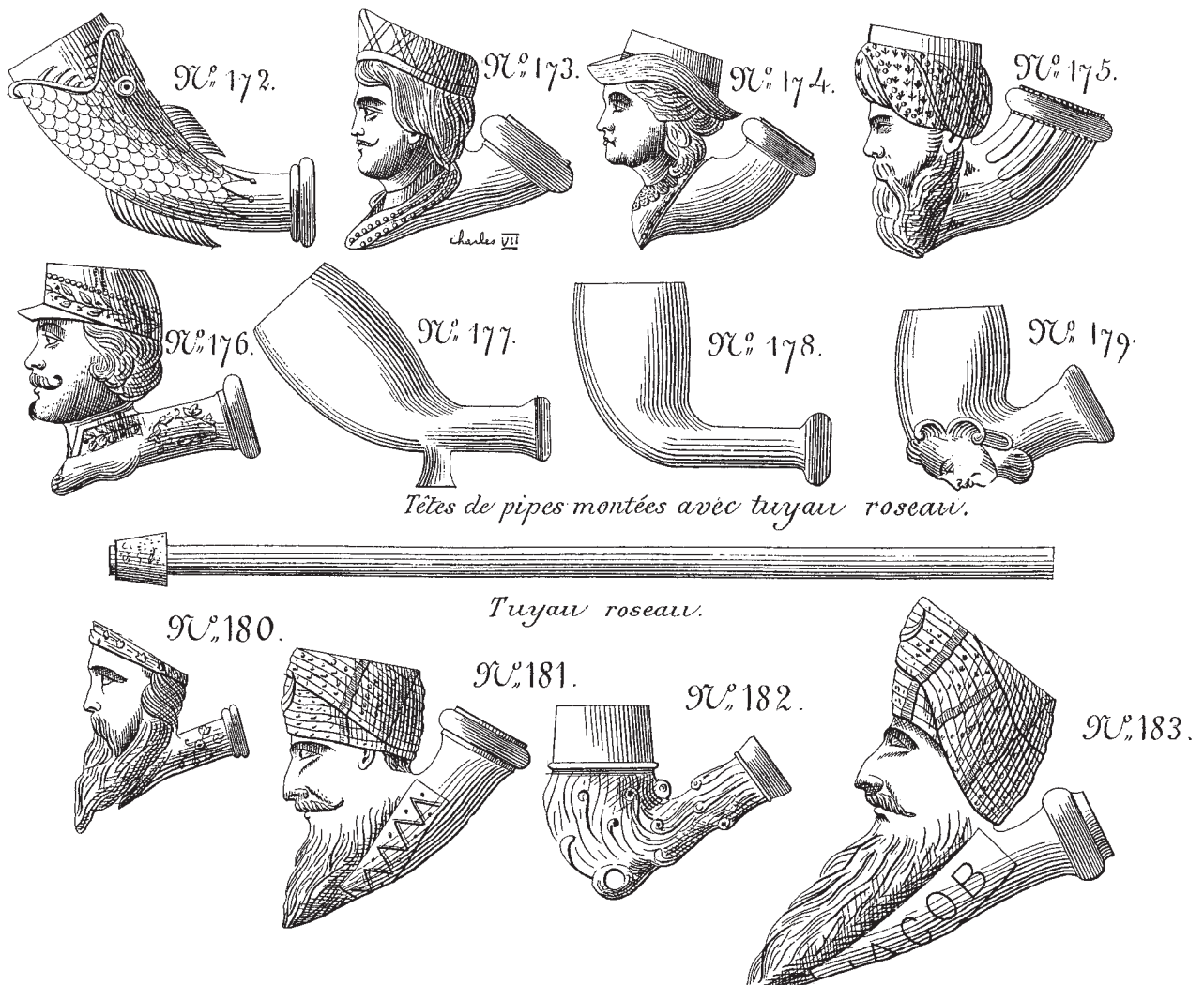


Figure 3: A selection of socketed Knoedgen pipes.

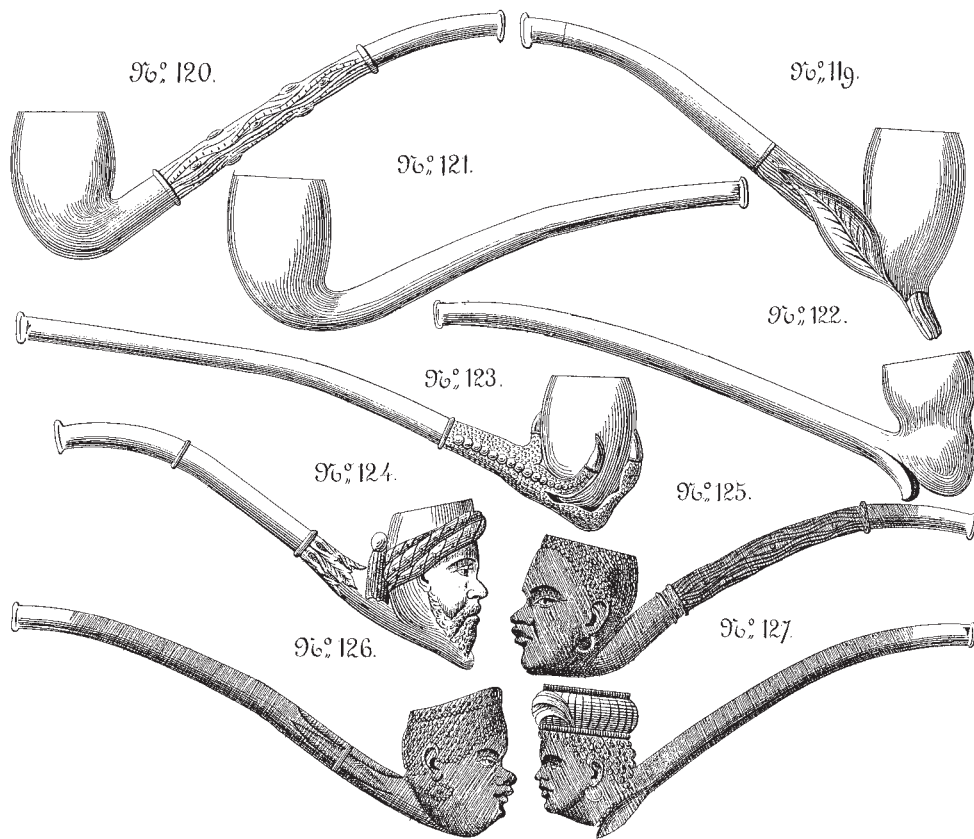


Figure 4: A selection of Knoedgen pipes.

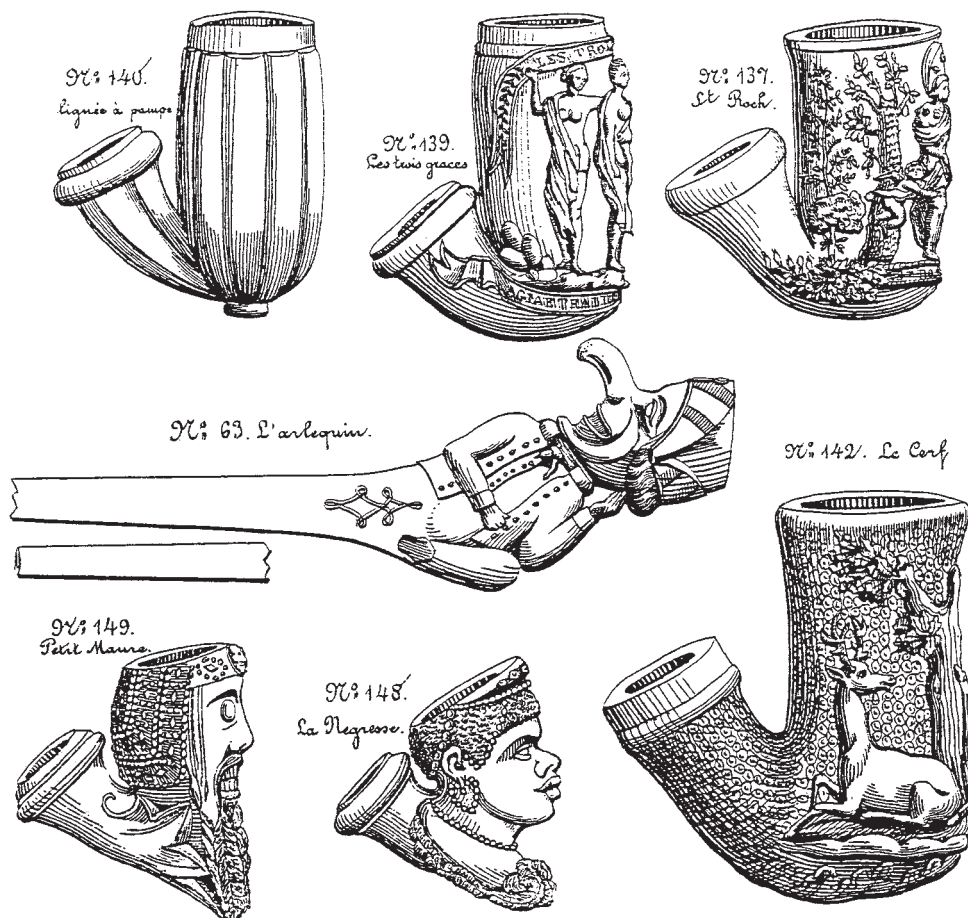


Figure 5: A selection of Wingender pipes.

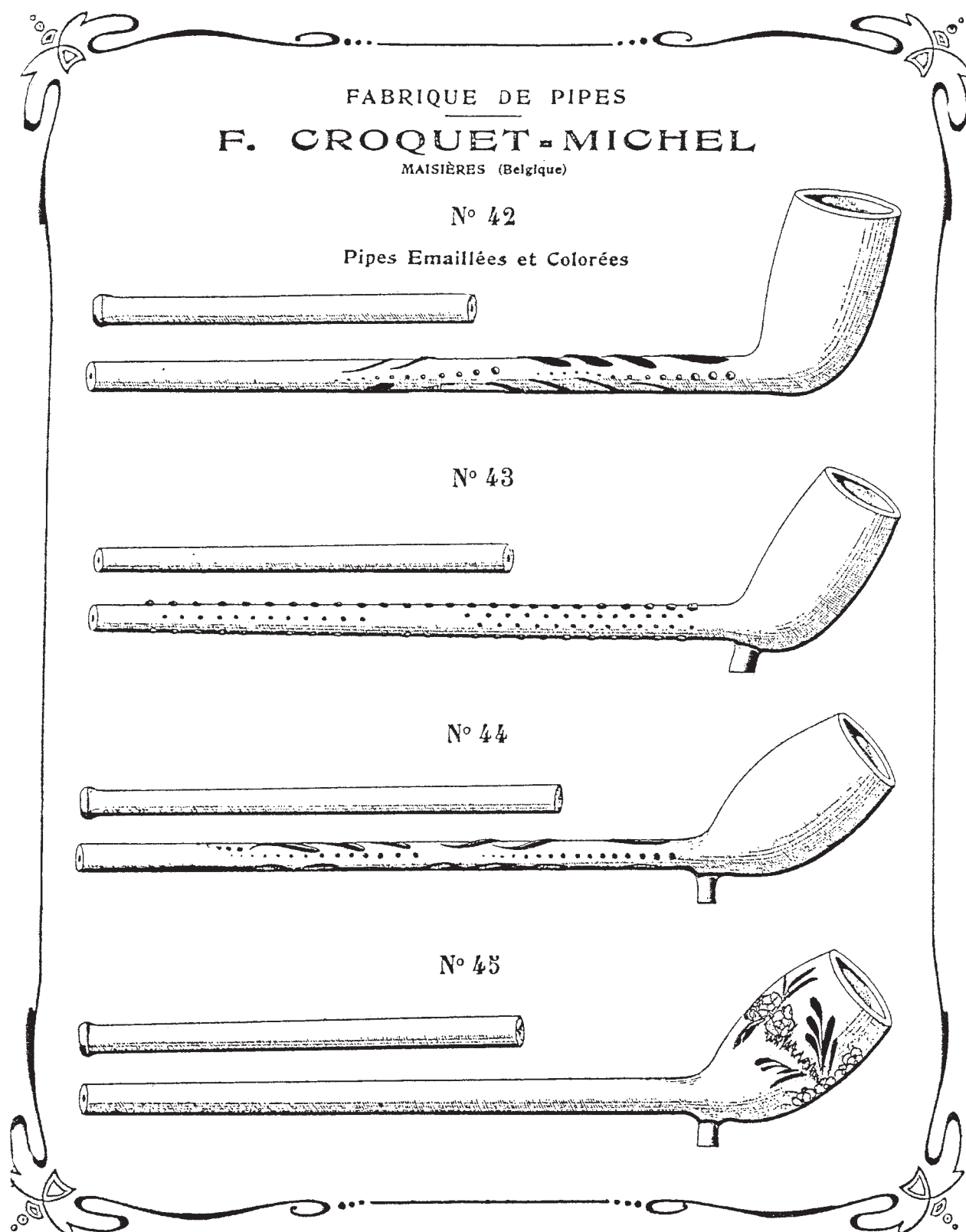


Figure 6: Catalogue of Fernand Croquet-Michel, Maisières, c1905.

craft stayed relatively small and was not organised or concentrated in one location.

Figure 7 provides an overall picture of the development of pipe factories in the nineteenth and twentieth centuries.

A is the number of factories and W is the total number of employees including men, women and children. The concentration in bigger factories is clearly visible. The rise and decline of the craft is only partially documented because of the lack of documentary sources in the period

Provincie / plaats	1819 (v.d. Meulen)	1819 (Brugmans)		1846		1848	1896		1910		1926		1930	
	A	A	W	A	W	A	A	W	A	W	A	W	A	W
Antwerpen	1	5	18											
Mechelen	1			2	2	+								
Lier	3			2	7									
West-Vlaanderen		8	18										1	35
Brugge	2			1	4									
Thielt	1													
Roeselare	3			2	19		3	3	1	3				
Poperinge	1			2	7	+			1	3				
Kortrijk	2			1	4	+	1	31	1	48	1	24		
Vlamertinghe	1			2	2	+								
Izegem				1	3									
Yperen							4	6						
Oost-Vlaanderen		7	2											
Gent	8			4	4		4	5						
St. Nicolaas	1					+								
Geeraards-bergen	1					+								
Wetteren									1	1				
Limburg		1	?											
Maaseik	1			1	17	+								
Bree							1	30	1	40				
Zuid-Brabant		1	7										1	3
Molenbeke	1													
Luik	2	2	3	1	24	+	1	18	1)	(20)				
Seilles / Ben Ahin	1			2	10	+								
Huy				1	7	+								
Chokier				1	16		1	48	1)	(20)				
Namen		11	82										2	24
Namen	5			6	13	+								
Andenne	4			9	115	+	2	16	3	18	1	21		
Andenelle	1													
Flawinne Mettet				2	1									
Sclayn						+								
Henegouwen		5	57										1	4
Tournai	2													
Mons	1			1	86	+								
Nimy-Maisières	2			4	117	+	3	42		3	23			
Casteau	1					+								
Soignies						+								
Hautrage						+								
Quaregnon						+								
Jumet							1	-						
Total	46	40	187	45	458	+	21	199	10	156	25	45	5	66

A: Number of factories. W: Number of workers (including managers and children).

Figure 7: Development of the clay pipe industry in the nineteenth and twentieth century.

Firm	Town	Working	Firm	Town	Working
Ritzen	Maaseik	1810-1861	Winand	Andenne	1800-1847
Knoedgen-Frères / Trees	Luik	1843-1930	Heurter / Leonard	Andenne	1768-present
Wingender	Chokier	1834-1930	Leveque	Andenne	1830-1944
Knoedgen	Bree	1853-1928	Barth	Andenne	1855-1885
De Bevere	Kortrijk	before 1825-1950	Nihoul	Nimy	before 1819-1920
Petit	Mons	1796-about 1875	Scouflaire	Nimy	1834-1918

Figure 8: The largest Belgian clay pipe factories in the nineteenth and twentieth centuries.

between 1848 and 1898. The largest expansion occurred in the middle of this period when, unfortunately, there is very little hard data available as to the size of the industry.

Figure 8 (above) lists the biggest firms in the country in the nineteenth and twentieth centuries. Combining the two tables gives an impression of the size of the factories and their growth. It should be remembered that most factories like Wingender, Barth, Knoedgen and Scouflaire reached their zenith during the second half of the nineteenth century. The bigger factories had the best chance to survive.

Many pipemakers took part in industrial exhibitions and the Belgian firms of Barth, Wingender and Levêque participated in the world exhibitions of Dublin (1862), London (1862), Dublin (1865), Paris (1867), London (1871), Santiago di Chili (1875), Philadelphia (1876), Paris (1878) and Amsterdam (1883).

Import and Export

In the beginning of the century, under French rule, limited exports were probably made from Wallonia to France.

Ritzen in Maaseik also exported to the border regions of Germany and Holland. Under Dutch rule exports increased due to the export to the Dutch colonies. Severe competition from centres outside Holland, probably Westerwald, England and France, influenced the profit-earning capacity of the pipe-makers during the nineteenth century.

The production and export of Barth deserves special attention. In its rather short existence (1855-1885) this factory became the biggest in Belgium. In the period 1862-1871 it had 100 to 120 employees and produced up to seven million pipes a year. Barth exported up to 80% of his pipes to Australia, Guinea and California.

The American Civil War, the financial crisis, high American import duties and international competition were a major threat to Belgian pipe-makers. During the nineteenth century Belgian imports, mostly from Holland and France, were much bigger than exports (Figure 9). The proportion of French imports rose after 1850 following the growing importance of French pipes (Figure 10).

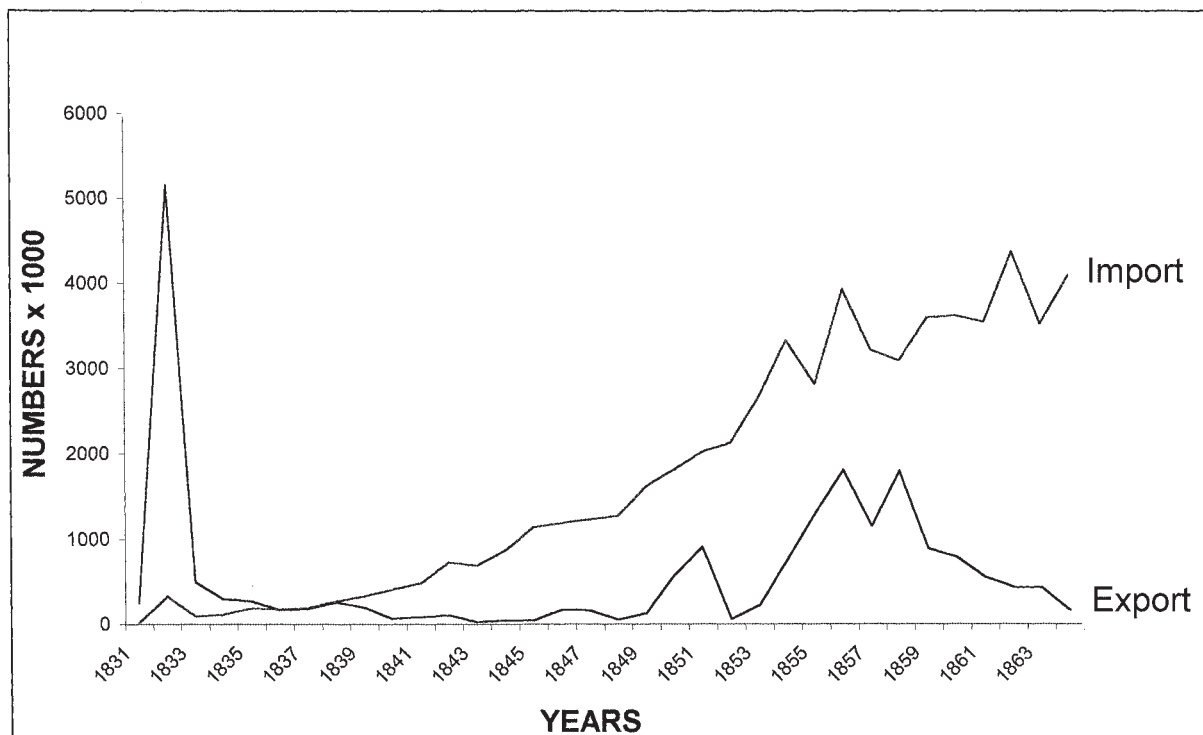


Figure 9: Belgian imports and exports.

Twentieth century

Makers and their pipes

The First World War and the 1930 crisis combined with the rise of the cigarette and the wooden pipe caused the final decline of the clay-pipe industry. The most important firms were Knoedgen in Bree, De Bevere in Kortrijk, Trees in Liège and Leveque in Andenne.

Import and export

The most important country for Belgian exports was France. Pipes were imported from France and Holland and to a lesser degree from Germany. After 1940 import and export almost ceased.

New Research Objectives

- Exports of pipes in the second half of the nineteenth century are not documented in figures issued by the Belgian Bureau of Statistics. Figures from other countries and archaeological data from world-wide could perhaps fill the gap.
- The production of seventeenth- and eighteenth-century factories is hardly known. There is a need of more archaeological research.
- There is too little attention given to the archaeology of the imported pipes.

Principal Collections

- Musées Royaux d'Art et d'Histoire, Bruxelles.
- Musée de la Vie wallonie, Liège.

- Musée de la Céramique, Andenne.
- Tabaksmuseum, Wervik.

Principal Bibliography

Caro, J., 2004, *La pipe en Terre Wallonie-Bruxelles-Flandre, Identification et Datation*. Bruxelles.

Fraikin, J., 1981, 'Pipe Makers in Wallonia', in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, V (Europe 2), British Archaeological Reports, International Series 106(i), Oxford, 3-110.

Meulen, J. van der, 1985, 'Pijpenmakers en hun merken in de eerste helft van de 19e eeuw', *PKN*, 8 (30), 34-47.

Mordant, R., 1999, *La Pipe en Terre d'Andenne et ses Marques*, Andenne.

Parys, F. van, 1998, *Pipes et Tabac en Région namuroise*, Liège.

Parys, F. van, 1999, *Pipes et Tabac en Région liégeoise*, Liège.

Parys, F. van, 1992, *Les Pipes en Terre Belges, Des Images à Fumer*, Liège.

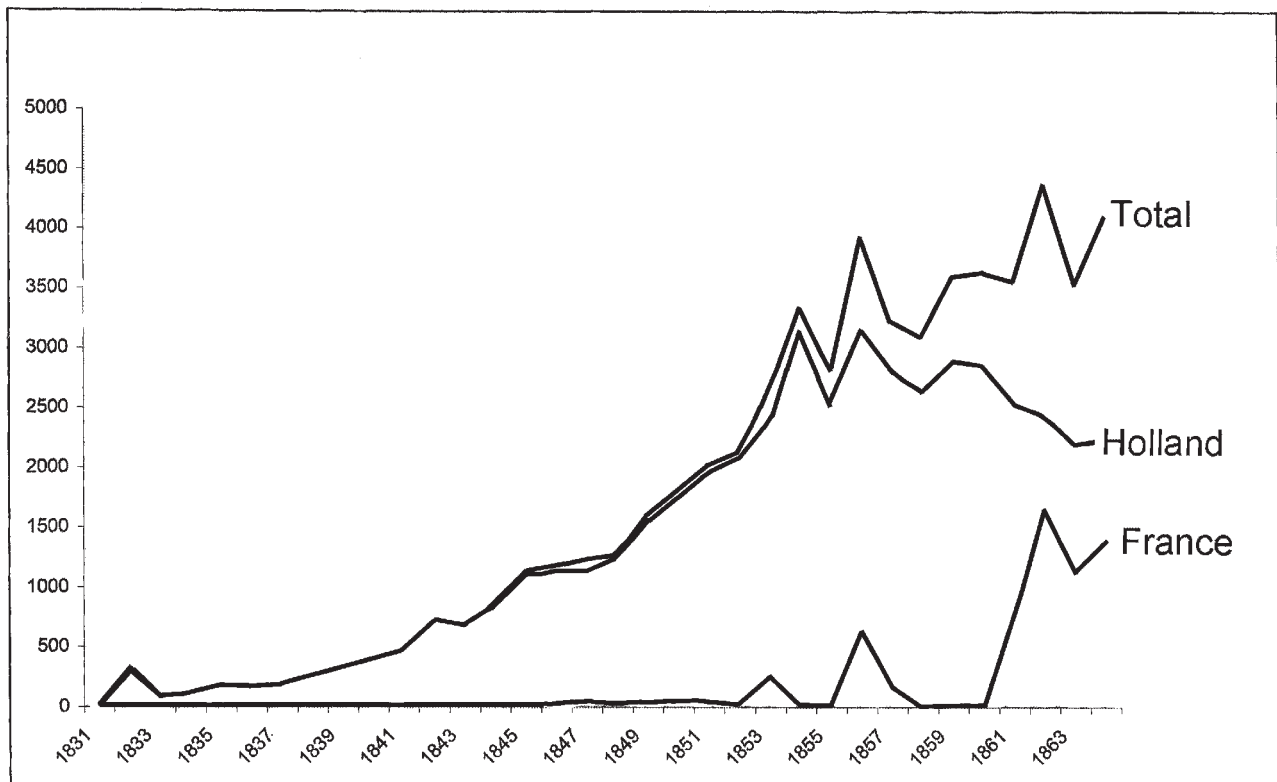


Figure 10: Belgian imports from Holland and France.

BOHEMIA

by Martin Vyšohlíd

Introduction

Clay pipe research in the Czech Republic has only just begun. For this reason there is very limited information on clay pipe production and trade. The oldest clay pipes appeared in the first third of the seventeenth century. There is no archaeological evidence for production during the seventeenth and eighteenth centuries in Bohemia although it can be inferred from brief reports in written sources and the discovery of unique types of pipes found solely in the Czech Republic. In Bohemia heeled and heelless

pipes predominate during the seventeenth and eighteenth centuries. From the second half of the eighteenth century there is an increase in the use of socketed pipes (also known as *stub-stem* or *reed-stem* pipes) initially imported from Eastern Europe and the Balkans. This production culminates during the second half of the nineteenth century, when these pipes were produced throughout Central and Eastern Europe. The following survey should be understood only as a preliminary summary of the evidence.

Seventeenth Century

Heeled pipes had an absolutely dominant position in this period in Bohemia. Although the proportion of domestically produced, as opposed to imported products,

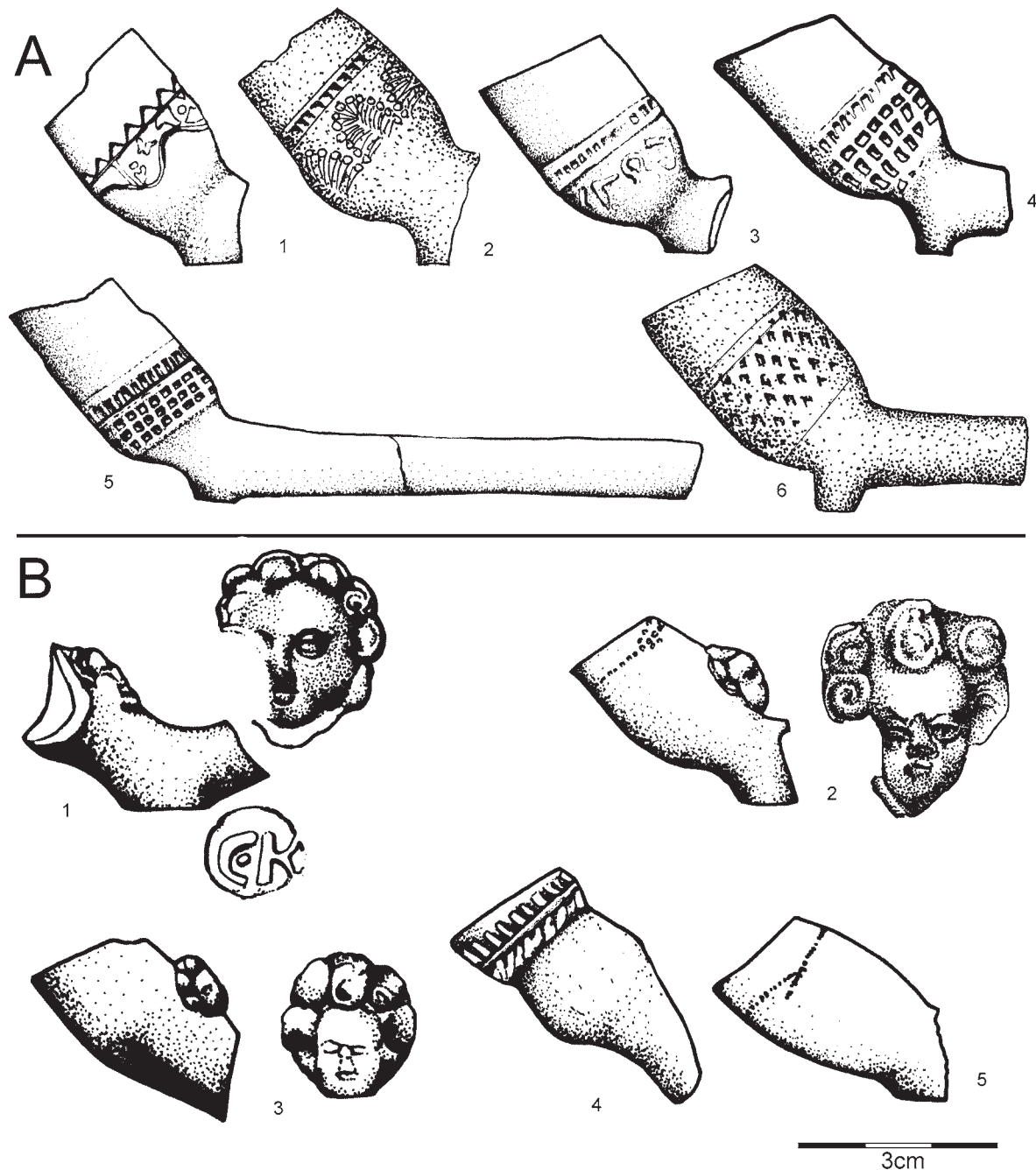
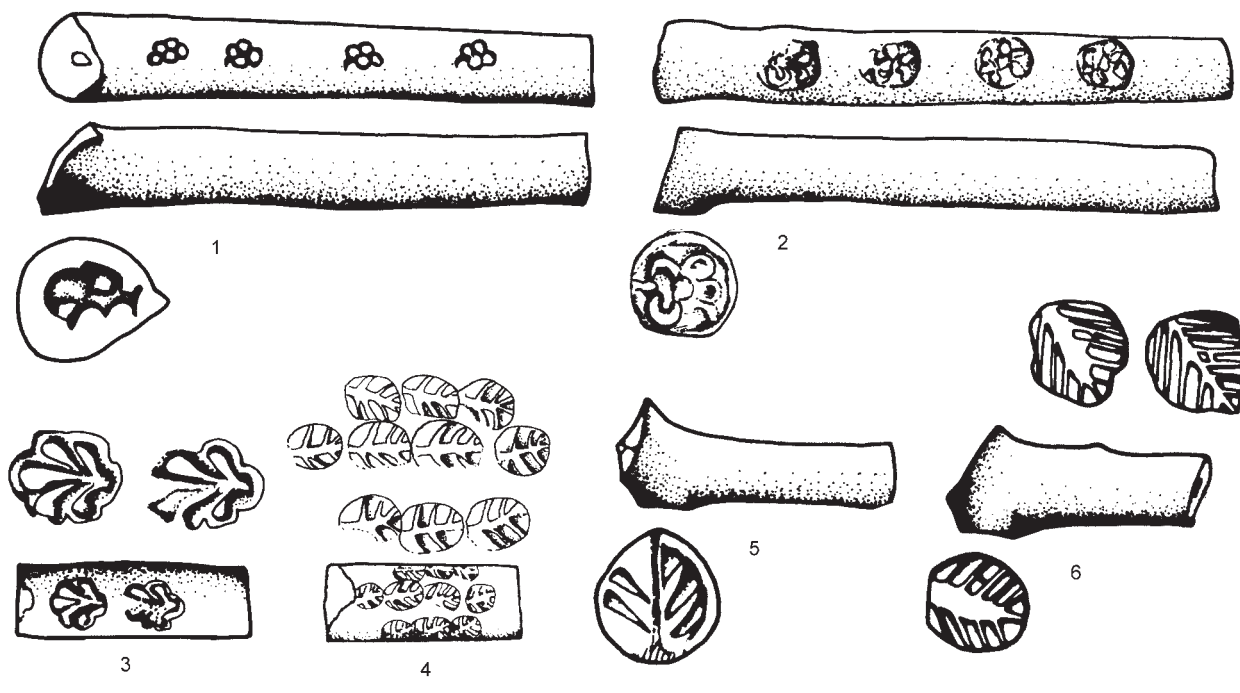
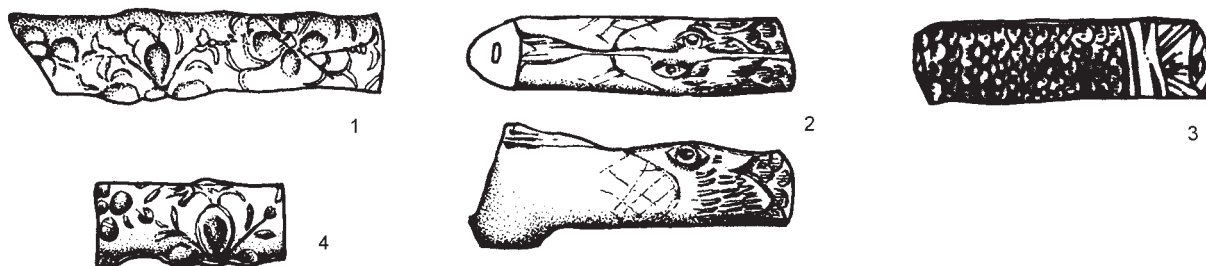


Figure 1: Central Europe pipes (seventeenth century).

A



B



C

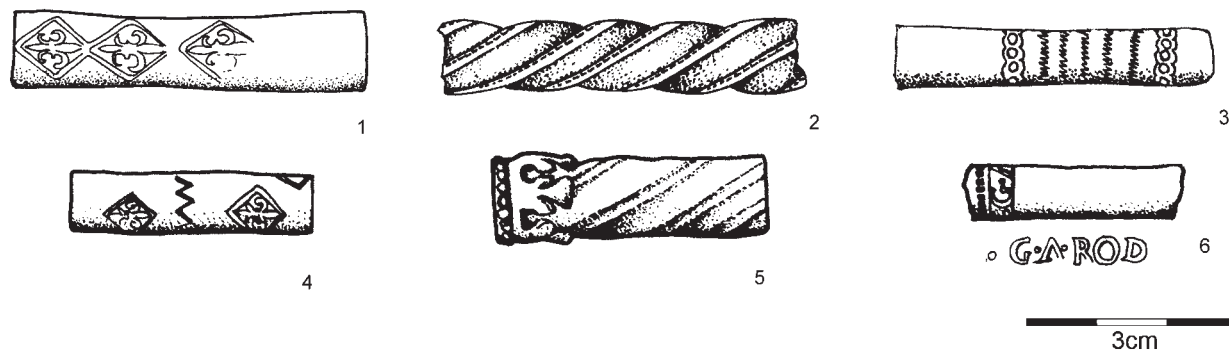


Figure 2: Heeled pipe stems: *A* - Central European production (seventeenth century), *B* & *C* - Western imports to Bohemia (seventeenth - eighteenth century).

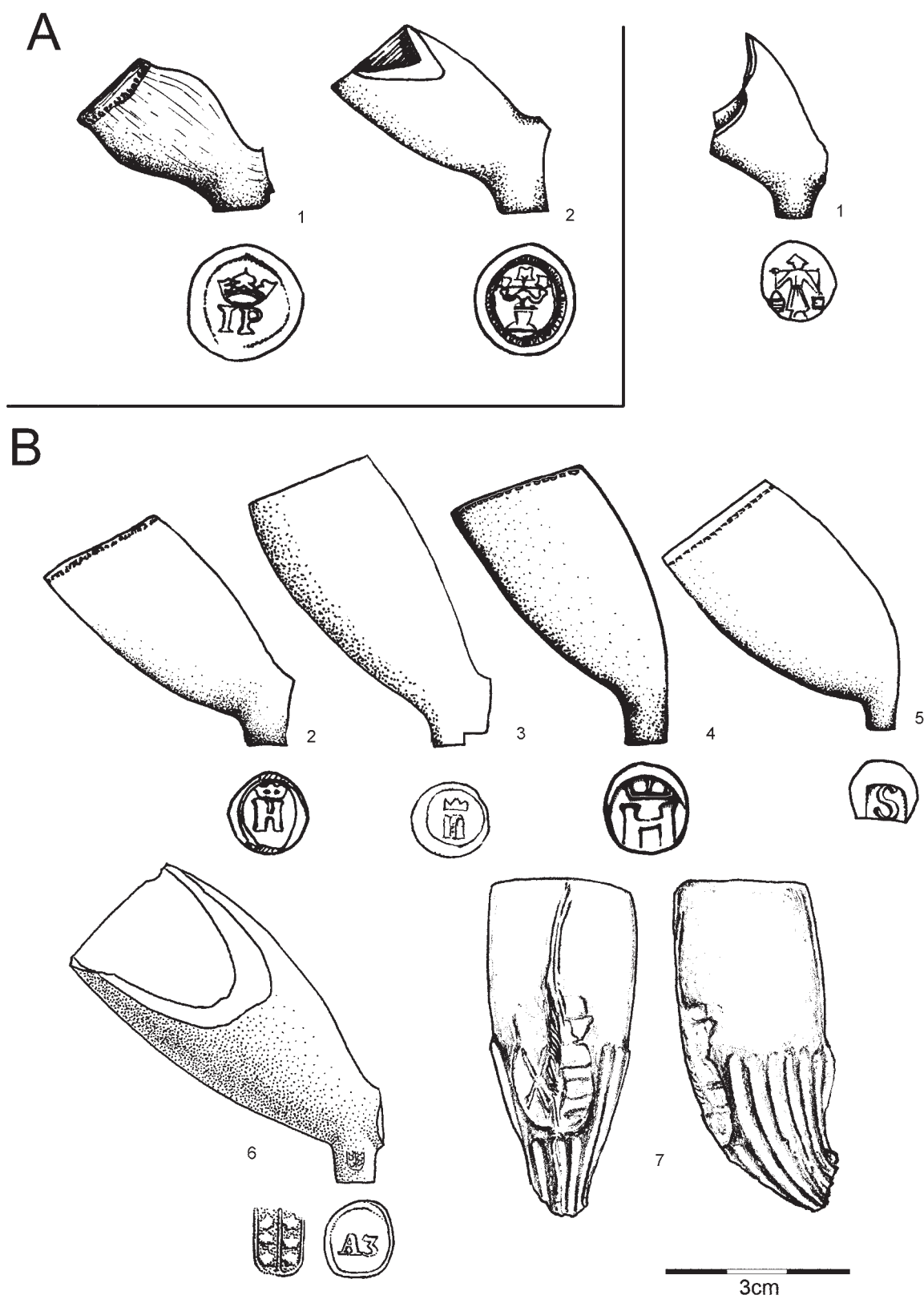


Figure 3: Heeled and heelless pipes imported to Bohemia from western and central Europe (A - seventeenth century, B - eighteenth century).

is not well understood, pipes made using the so called 'Central European technology' are presumed to be the most important. Such pipes are different from the western tradition as bowl and stem were made separately and connected together in the final stage of manufacture before firing in the kiln. They can be divided into several distinct groups with the first types occurring around the 1630s. The biggest group is represented by pipes found in a large area of central Europe (Bavaria, Bohemia, Silesia and Saxony). Relief decoration is primarily represented by geometrical and vegetable motifs (Figure 1A). The pipes are unmarked and appear in both unglazed and glazed forms (green, green-and-yellow, ochre-and-brown glaze). Another group consists of pipes with embossed decoration in the form of an angel face on the back of bowl. These unglazed pipes occur only in Bohemia and rarely have heel marks (Figure 1B). Central European production is also represented amongst archaeological finds by stems with special marks. Fragments of stems with heels have identical marks on the heels and on the top of stem; motifs such as beech leaves, oak leaves, grapes and lilies (Figure 2A).

In the course of the century the first imported pipes are recorded (Figures 2B, 3A). There are both high-quality heeled pipes primarily deriving from Dutch makers in Amsterdam and Gouda, and also pieces imported from the immediate vicinity of Bohemia (Bavaria and other adjacent German states).

Eighteenth Century

At some time during the first decades of the eighteenth century domestic production appears to have come to an end. There is no known evidence for the local production of heeled/heelless pipes later than this. From at least the second half of the eighteenth century the manufacture of the first socketed pipes in Bohemia begins, based on models imported from Eastern Europe and the Balkans (Figure 4).

At the same time the importation of western heeled/heelless pipes continued (Figures 2C, 3B). The high-quality heeled Dutch-style pipes reappear from the second half of the eighteenth century but they are primarily from new production centres. They include pipes from Germany, in particular from production centres such as Waldenburg in Saxony and Großalmerode in Hesse, and from Prussian manufactories such as Sborowski and Rostin in the area of today's Poland. The end of the century sees a decline in the popularity of heeled/heelless pipes in Bohemia.

Nineteenth Century

This century is characterised by the almost complete absence of heeled/heelless pipes. In contrast there is a

gradual but overwhelming increase in the use of socketed pipes, which are imported to the Czech lands mainly from manufactories in the Habsburg monarchy and from Germany, too. These pipes are identifiable with some confidence because many have makers' marks and they can also be identified from documentary sources. The finds frequently include pipes from Banská Štiavnica (Schemnitz) and Podrečany (Podrecseny) in today's Slovak Republic, from Pápa in Hungary and Theresienfeld in Austria (Figure 5).

The only local evidence of socketed pipe production comes from the small town of Kolín in central Bohemia. The Mahler company produced mainly coffee-house type pipes, but also socketed pipes in classic forms (Figure 6). Coffee-house pipes were very popular during the second half of the nineteenth century in Central Europe – mainly in the Czech lands, Austria and southern Germany (Figure 7). The final third of the nineteenth century sees the culmination of the popularity of three-piece porcelain pipes which were produced in many porcelain factories in Bohemia, Austria and Germany (Figure 8).

Twentieth Century

During the first third of the twentieth century the popularity of both porcelain and socketed clay pipes slowly declined. In a few regions of the Czech Republic a tradition of wooden socketed and three-piece pipe making continued, deriving their ideas from both clay and porcelain pipes originals.

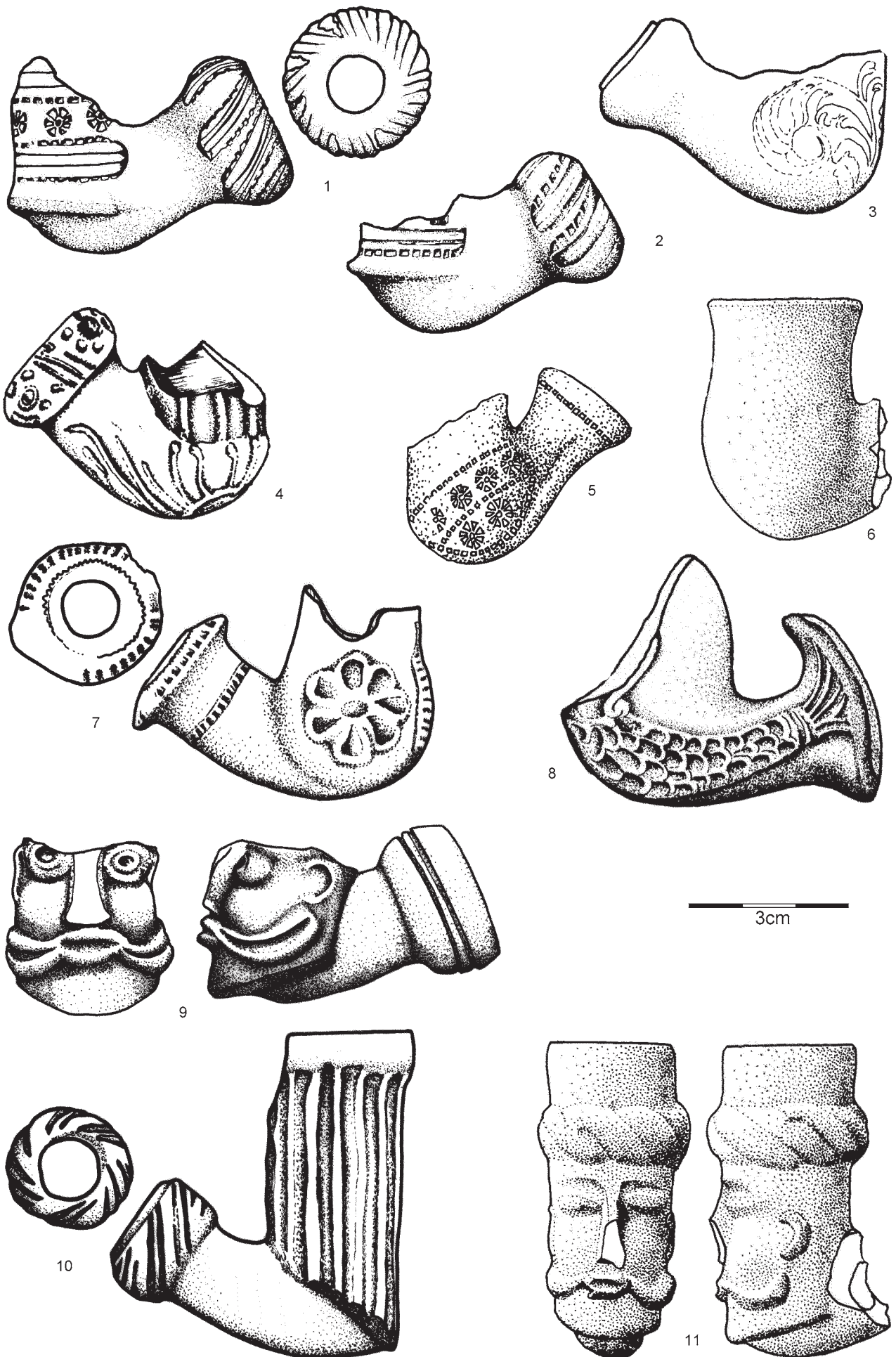
New Research Objectives

- Production sites of the seventeenth century need to be identified and excavated, specifically for Central European production.
- The proportion of domestic products and those imported from Western Europe to Bohemia during the seventeenth and eighteenth centuries still requires elucidation.
- The relationship between the use of heeled/heelless pipes and socketed pipes during the eighteenth century and the beginnings of socketed pipe production in Bohemia needs further research.
- Written sources for nineteenth century production centres should be compared with archaeological finds.

Principal Collections

- The State Castle Janský Vrch (The Olomouc Region) – permanent exhibition 1200 pieces in the collection).
- Museum of the Vysočina Region (Bohemian-

Figure 4 (opposite): Socketed pipes imported from Eastern Europe and the Balkans (eighteenth century).



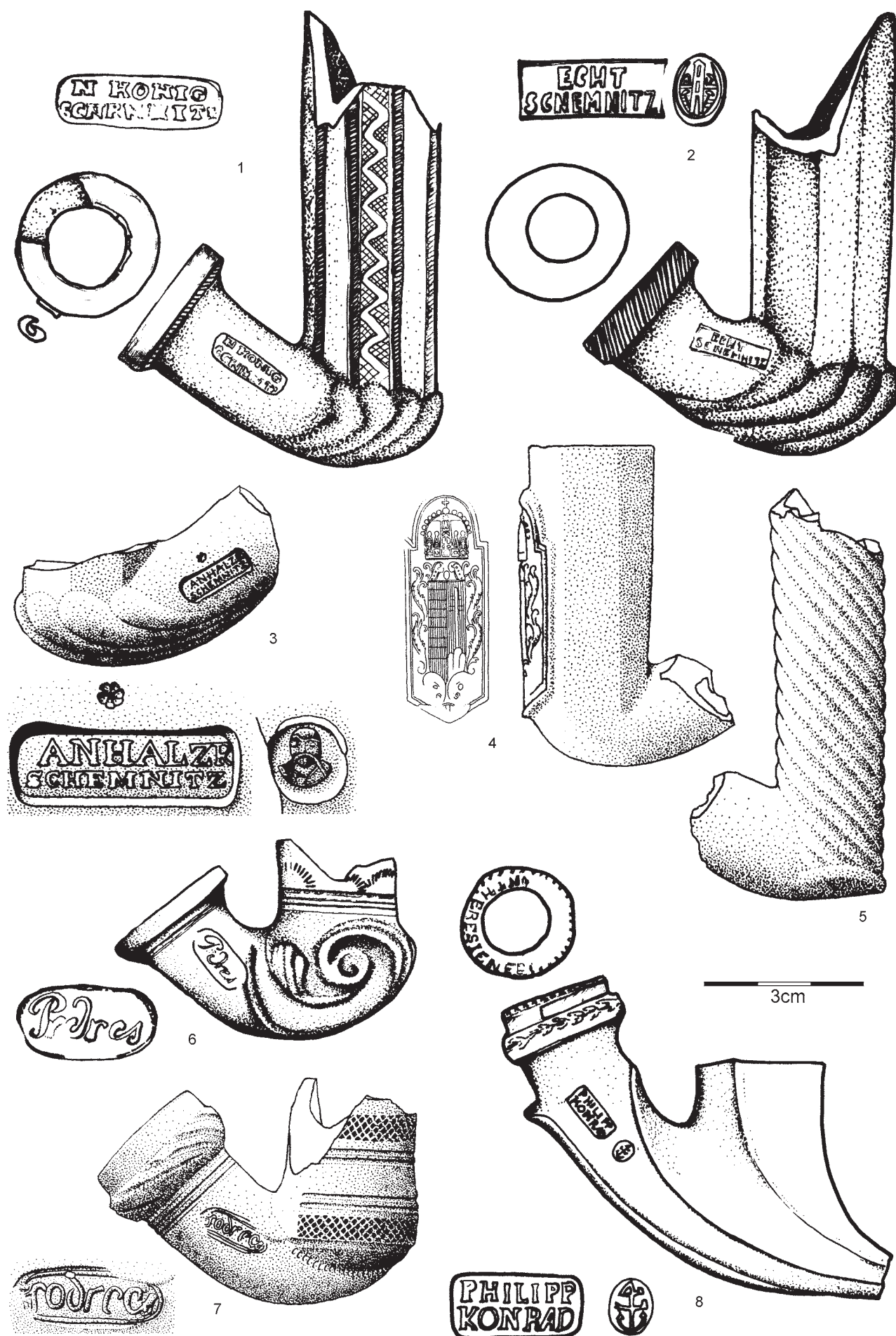


Figure 5 : Socketed pipes imported from Slovakia, Hungary and Austria (nineteenth century).

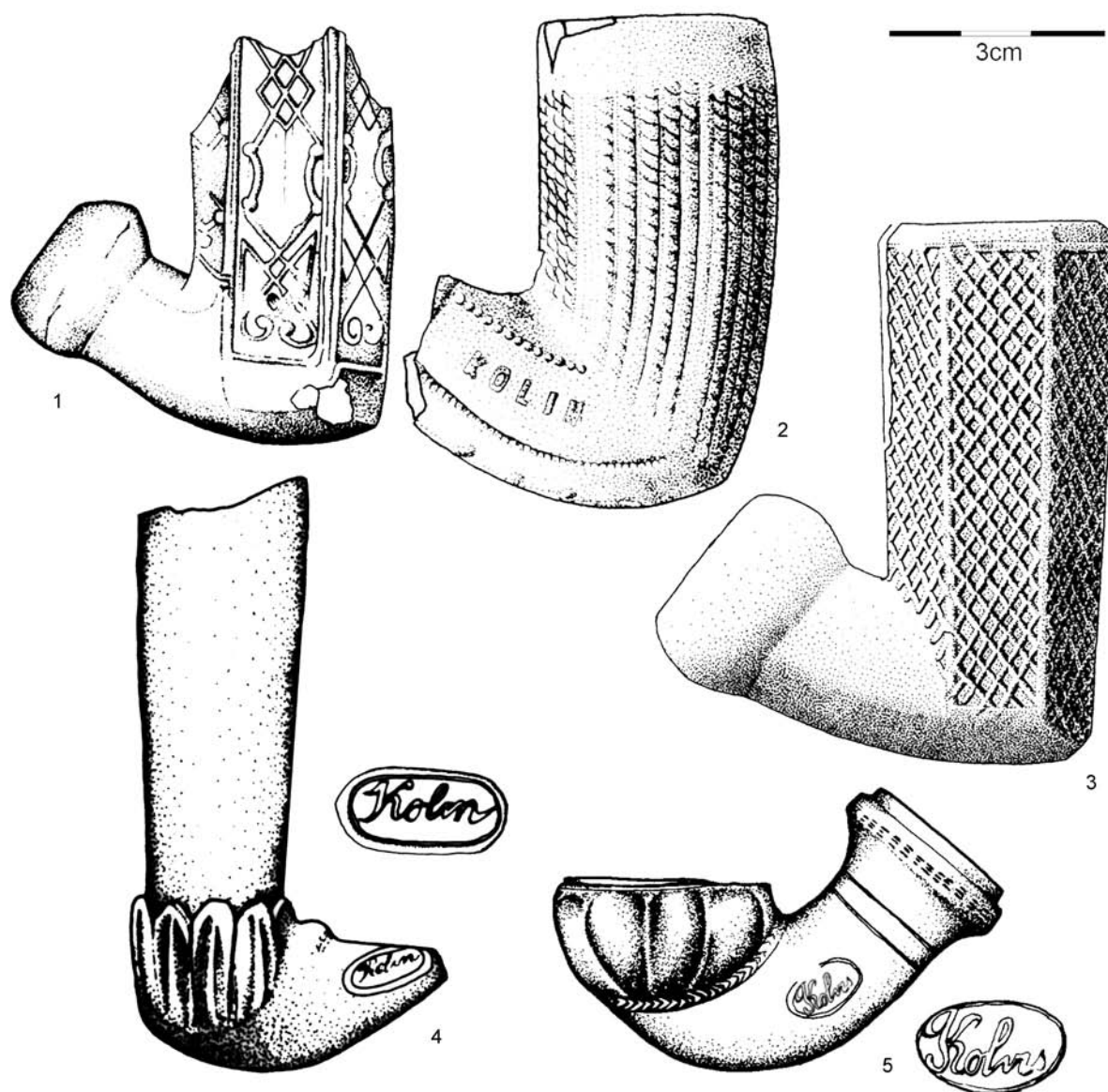


Figure 6: Socketed pipes from the central Bohemia town of Kolin (nineteenth century).

Moravian Highlands) in Třebíč Town – permanent exhibition (700 pieces in the collection).

- Museum of Decorative Arts in Prague (pipes in the collections).
- Museum of pipes in Proseč Village – permanent exhibition of famous wooden pipes from this region.

(ed.), *Studies in Post-Medieval Archaeology*, 2, Prague, 275-304.

Mehler, N., 2009, 'Clay pipes in Bavaria and Bohemia: Common ground in the cultural and political history of smoking', in J Žegklitz (ed.), *Studies in Post-medieval Archaeology*, 3, Prague, 317-336.

Principal Bibliography

Haider E., Orgona A. and Ridovics, A. (eds.), 2000, *The History of the Hungarian Pipemaker's Craft – Hungarian History Through the Pipemaker's Art* (Exhibition catalogue Balatoni Museum – Keszthely, Déri Museum – Debrecen a Hungarian National Museum – Budapest), Budapest.

Vyšohlíd M., 2007, 'Finds of clay tobacco pipes from Náměstí Republiky in Prague's New Town', in J. Žegklitz



Figure 7: Coffee-house pipes from central Europe (nineteenth century).



Figure 8: Three-piece porcelain pipes (nineteenth century).

CANADA

by Barry C. Gaulton

Summary

Clay pipe research in Canada largely began in the 1970s and early 1980s with the pioneering work of Iain C. Walker and Clarence F. Richie. With a few notable exceptions, it was then almost two decades before there was renewed interest in the study of clay pipes. Only a handful of archaeological publications, based on Canadian finds, discuss broad trends in clay pipe imports, dating techniques or their intrinsic value in understanding the past. The vast majority of information on clay pipes is scattered amongst thousands of archaeological field reports and graduate student theses submitted across the country. An adequate compilation of all this data is daunting; yet, the opportunity is there for a much more comprehensive and detailed study of clay pipes in Canada.

Production

Clay pipes were not produced in Canada until the mid nineteenth century and only then in a select few locations such as Montréal, Québec City and Saint John, New Brunswick (Smith 1998; Walker 1983). The earliest known pipe maker was William Henderson, who set up shop in Montréal in 1846 (Smith 1998). Suitable pipe clay was imported by Canadian manufacturers and the vast majority of pipes were produced to satisfy local and regional markets. Some of the larger operations, however, including Henderson (1846-1876) and Bannerman (1858-1902) in Montréal, produced millions of clay pipes annually (Smith 1998, 2001) that are found on nineteenth-century sites across much of the country, from Newfoundland to Alberta (Figure 1).

Imports

Prior to the nineteenth century all clay pipes were

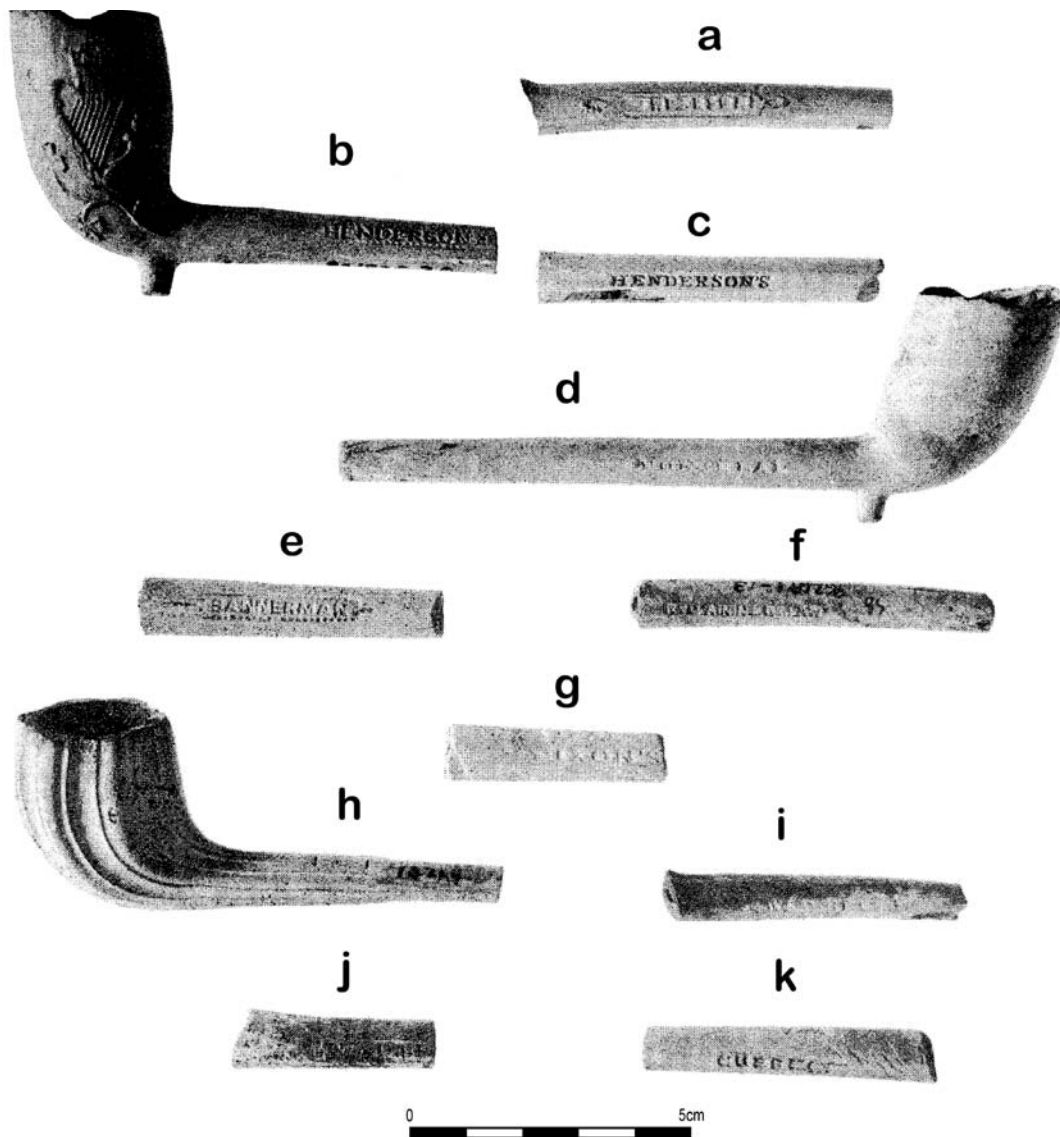


Figure 1: Nineteenth-century clay pipes produced in Canada including examples from the Henderson (1846-1876) and Bannerman 1858-1902) pipe making companies in Montréal and W&D Bell (1862-1881) in Québec City (after Walker 1983, plate ix; photograph courtesy of Parks Canada).

imported. The vast majority of pipes from seventeenth-century Canadian sites come from England, with lesser quantities from the Netherlands and the American colonies. English pipes are primarily from London or the West Country (including Bristol). In late seventeenth- to early eighteenth-century contexts, Bristol pipes seem to form a significant proportion of marked pipes in archaeological assemblages, although most unmarked bowls are undiagnostic in form and thus could have been manufactured in London or other centres. Scottish products, in particular those from Glasgow, flooded the Canadian market by the mid nineteenth century and continued into the early twentieth century.

Seventeenth Century

The origin of seventeenth-century clay pipes found in Canada varies depending upon whether the colony was French or English and the extent to which residents traded with other Europeans including migratory fishermen, merchant vessels or their colonial neighbours to the south. In Newfoundland, for example, English settlements on the Southern Shore of the Avalon Peninsula had strong trading connections to West Country ports and thus contain clay pipes largely manufactured in places like Bideford, Barnstaple and Bristol (Figure 2). Pipe makers' marks attributed to Bristol alone include Richard Berryman, Edward/Elizabeth Lewis, Philip Edwards, John Hunt, Llewellyn Evans and William Evans.



Figure 2: Selection of Bristol pipe makers' marks including Richard Berryman, Edward or Elizabeth Lewis, Philip Edwards, John Hunt, Llewellyn Evans and William Evans, from Ferryland, Newfoundland (photographs by Roy Ficken).

By comparison, French sites in Newfoundland, including Placentia and the Petit Nord, contain a mix of English and Dutch clay pipes and likely some unidentified French pipes as well. Seventeenth-century assemblages sometimes contain a few products imported from New England and/or Virginia, especially in the second half of the century. Of particular note are a group of personalized pipes manufactured in Virginia in the 1640s and sent to Sir David Kirke in Ferryland, Newfoundland (Figure 3). Several Ottoman-type clay pipes have also been recovered

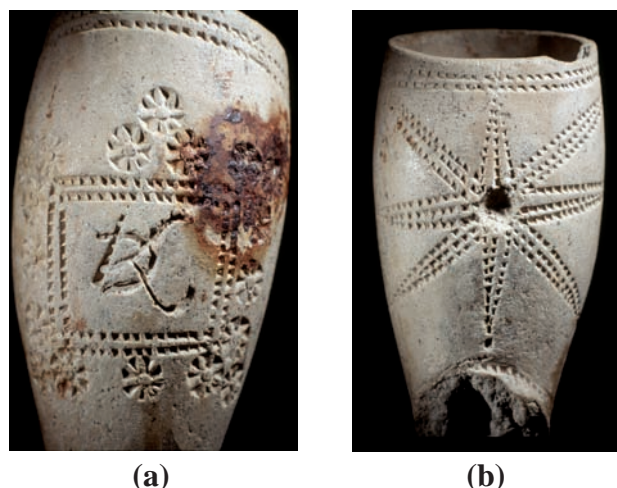


Figure 3: Front (a) and back (b) views of a DK monogrammed pipe bowl found at Ferryland, Newfoundland, and manufactured in Virginia (photographs by Roy Ficken).

from terrestrial and marine contexts in Newfoundland, all dating from the late seventeenth century (Figure 4).

Eighteenth Century

Pipe assemblages from the eighteenth century are dominated by English products but with sizable numbers of Dutch pipes at French sites such as Louisbourg in Nova Scotia (Walker 1971). English pipes were generally imported from London and Bristol, whereas Gouda pipe makers seem to have captured the market for Dutch products in eighteenth-century Canada. Bristol in particular was a major supplier of English clay pipes in the first half of the century, and marks from the Tippet family of pipe makers are recorded on eighteenth-century sites in Newfoundland, Nova Scotia, New Brunswick and Québec. Other English pipe producing centres such as Southampton and Liverpool also begin to supply the Canadian market in the eighteenth century. The products of Reuben Sidney and Roger Browne from Southampton appear on Canadian sites as do Liverpool marks dating c1760-1800 in Newfoundland, Nova Scotia, Prince Edward Island, New Brunswick and British Columbia (Walker 1983).

Nineteenth Century

By the nineteenth century, the majority of clay pipe imports shift from an English to Scottish focus, with the remainder of pipes coming from France, England and the Netherlands. On Canadian sites the vast majority of imported pipes can be identified with the Glasgow pipe making firms of William White, William Murray, Alexander Coghill and Duncan McDougall. At Fort Wellington, Ontario, for example, (Figure 5) excavations revealed large quantities of Murray, White and McDougall pipes dating from the latter part of the nineteenth century (Bradley 1996). Similar patterns of Scottish clay pipe imports can be found on contemporary sites such as Fort



Figure 4: Three Ottoman-type clay tobacco pipes found in Newfoundland. Left: pipe from HMS Sapphire scuttled in Bay Bulls harbour in 1696; Centre: pipe found at Ferryland in a 1696 destruction layer; Right: pipe from a late seventeenth-century context in Placentia (photographs by the author).

Canadian Makers		
R. Bannerman, Montréal	1858-1888	7
Bannerman, Montréal	1888-1907	5
Partial R. Bannerman	1858-1907	5
Henderson, Montréal	1847-1876	4
Partial Henderson's	1847-1876	5
Dixon, Montréal	1876-1894	1
W&D Bell, Québec	c1862-1881	1
Scottish Makers		
McDougall, Glasgow	1847-1967	26
Wm. White, Glasgow	1805-1955	23
English Makers		
Swinyard, London	1836-1853	1
Total:		78

Figure 5: Pipe manufacturers represented by pipes in the enlisted men's privy at Fort Wellington, Ontario (after Bradley 1996).

Lennox, Québec, and Michipicoten, Ontario, to name just two (Walker 1983).

French clay pipes produced by Gambier, Fiolet, Duméril and Noël are infrequently found on nineteenth-century Canadian sites, as are Liverpool pipe makers such as John Jones, John Braithwaite and David Miller (Gaulton 2003, Walker 1983). Dutch products from this period include those of the Prince family and A. Spaarnaij (Walker 1983).

Twentieth Century

Scottish products continued to dominate clay pipe imports into Canada during the early twentieth century. From Newfoundland to British Columbia, Glasgow pipe makers such as McDougall and White form the largest proportion of imported pipes from archaeological contexts.

New research objectives

- More work needs to be conducted on French

clay pipes manufactured during the seventeenth and eighteenth centuries and how they can be identified in archaeological assemblages.

- Comparative studies of urban and rural pipe assemblages would provide useful comparisons.
- A national inventory of clay pipe makers' marks found in Canada would be particularly helpful for clay pipe researchers and archaeologists.

Principal Collections

- The Rooms Provincial Museum, Newfoundland and Labrador.
- Fortress of Louisbourg National Historic Site, Nova Scotia.
- Pointe-à-Callière, Montréal Museum of Archaeology and History.
- Royal Ontario Museum.

Principal Bibliography

Bradley, C., 1996, *Analysis of Smoking Pipes Recovered from the Fort Wellington Latrine in 1987*, Research Bulletin, Canadian Heritage Parks Canada.

Gaulton, B., 1999, 'Seventeenth- and Eighteenth-Century Marked Clay Tobacco Pipes from Ferryland, Newfoundland', *Avalon Chronicles*, 4, 25-56.

Gaulton, B., 2003, *Analysis of the Clay Tobacco Pipes from Cupids, Newfoundland*, MS on file at the Department of Tourism, Culture and Recreation, Newfoundland and Labrador.

Richie, C. F., 1983, 'Tobacco Pipes from Fort Walsh, Saskatchewan, a North West Mounted Police Post 1875-1883', in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, VIII, British Archaeological Reports (International Series 175), Oxford, 89-183.

Smith, R. H., 1998, *Canadian Clay Tobacco Pipe Industries*, online at <http://www.virtlogic.ca/pipes/pipes>.

html [accessed 27.09.10].

Smith, R. H., 2001, *Robert Bannerman and the Bannerman Family of Clay Tobacco Pipe Makers*. Online at <http://www.virtlogic.ca/pipe/RBhtml.htm> [accessed 27.09.10].

Walker, I. C., 1971, *An Archaeological Study of Clay Pipes from the King's Bastion, Fortress of Louisbourg*. Canadian Historic Sites: Occasional Papers in Archaeology and History, No. 2.

Walker, I. C., 1983, 'Nineteenth-century Clay Tobacco Pipes in Canada', in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, **VIII**, British Archaeological Reports (International Series 175), Oxford, 1-87.

DENMARK

by Niels Gustav Bardenfleth

Summary

Clay pipe production first began in Denmark in the second half of the seventeenth century. During the following 150 years many Danes – and a few foreigners too – tried to make a living as pipe makers but, as the records of pipe makers in Denmark show, most gave up after a relatively short time and only a handful managed to create viable businesses. By the beginning of the nineteenth century, clay pipe production in Denmark had ceased. The majority of Danish tobacco pipes had a very simple design; the elegant and more elaborate types of pipe were imported from abroad, particularly the Netherlands.

Seventeenth Century

Makers and their pipes

The earliest known production of clay pipes in Denmark

is from Helsingør (the Elsinore of Hamlet fame), where a man known as ‘Christian the Pipe Maker’ is recorded during the first half of the seventeenth (Figure 1). However, the only certain thing that is known about him is that he died in 1655! The first Copenhagen pipe maker was Claus Bonix, who secured a monopoly on pipe production in the kingdom of Denmark-Norway in 1672, but then went bankrupt after just a few years. In the following decades, a number of pipe makers tried to establish businesses in the capital, but we have no records of either their companies or their production.

Imports

The oldest tobacco pipes found in Denmark, all of which were imported from England, date from the beginning of the seventeenth century. Pipes from the second half of the century mainly originated from the Netherlands.

Exports

Danish clay pipes were only sold on the Danish-Norwegian market (Norway was a province of the Danish kingdom right up to 1814).



Figure 1: Map of Denmark showing places mentioned in the text.

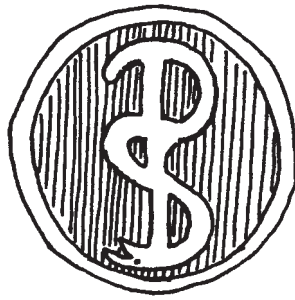


Figure 2: Samuel Burton's heel mark with the initials S and B in a serpent-like figure.

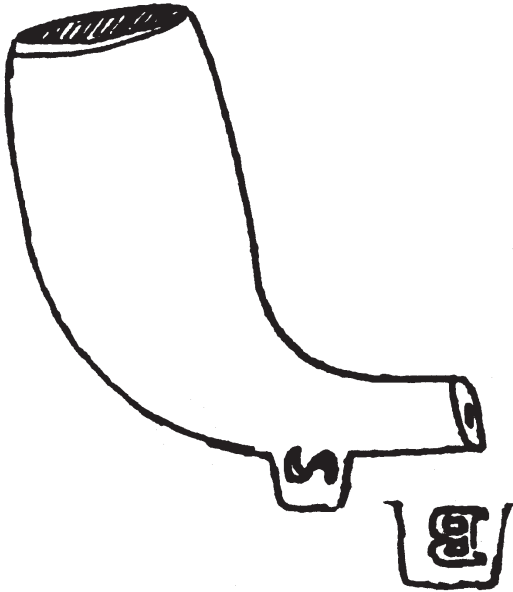


Figure 3: Samuel Burton marked most of his pipes with an S and a B on either side of the heel.

Eighteenth Century

Makers and their pipes

The first Copenhagen pipe manufacturer to make a lasting impression founded his business in 1747. The founder was the immigrant Englishman named Samuel Burton, who gained exclusive rights on pipe production in the capital. His pipes were marked either with the relief moulded initials SB, placed one on either side of the heel, or with a stamped mark comprising a serpent-like entwining of the letters SB under the heel (Figures 2 and 3). In 1762 Københavns Urtekræmmerlav (The Copenhagen Grocers Guild) obtained a production licence, but the company closed 12 years later when production became unprofitable due to the lifting of an import ban on foreign pipes, which the government had kept in place from 1751-68. The Guild's pipes are marked with the craftman's initials (Figures 4-5). Two pipe companies outside the capital had sizeable production for a significant period of time. One was run by the pipe manufacturing family Smidt in Stubbekøbing on Falster, where three generations of the family made tobacco pipes from 1727 to around 1800. Their pipes were marked on the stem with the Smidt name

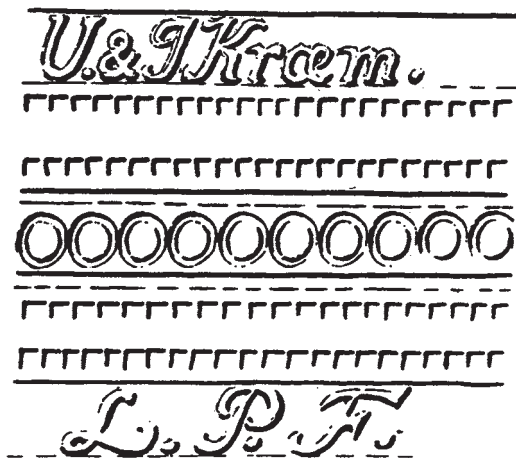
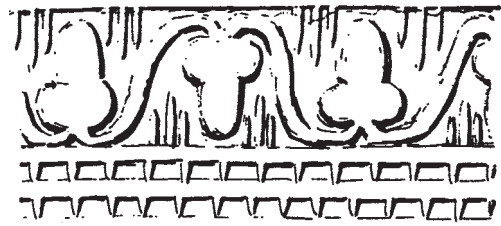


Figure 4: Stem marks from the Urtekræmmerlavets company (The Grocers Guild) with J. C. Romer's initials (above) and L. P. Frankenstein's initials (below).

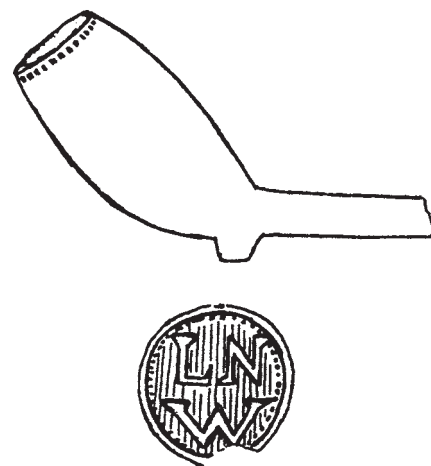


Figure 5: Heel mark from the Urtekræmmerlavets company (The Grocers Guild) with L. N. Walsøe's initials on the base of the heel.

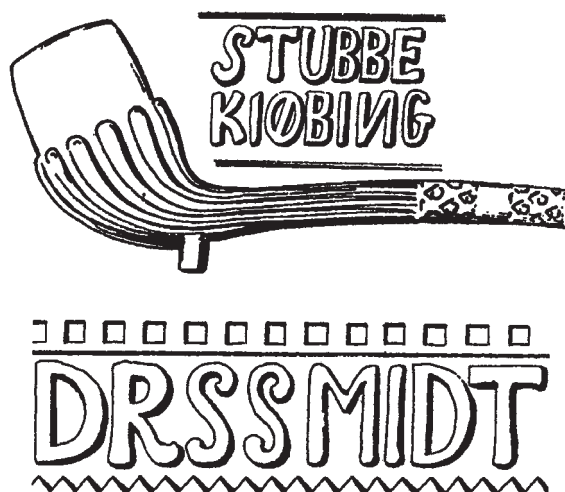


Figure 6: Pipe from Stubbekøbing with Daniel R. Smidt's name and the town name on the pipe stem.

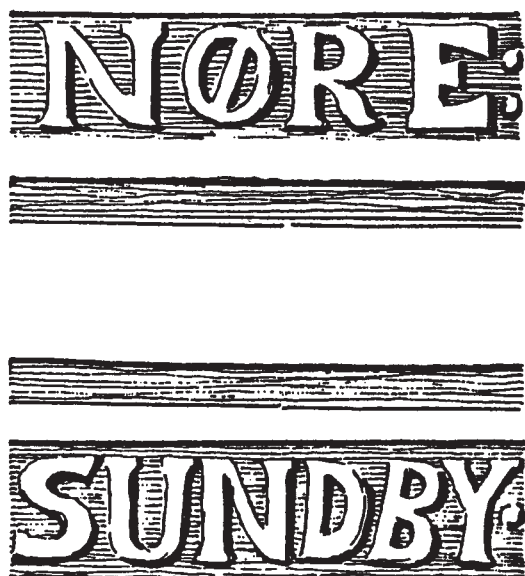


Figure 7: Stem mark from J. A. Rømer's company in Nørresundby.

and the town of origin, Stubbekøbing (Figure 6). The other was Johan Adolph Rømer's pipe manufacturing company in Nørresundby in northern Jutland, which was established in 1773 and produced pipes right up to 1815. The pipes are marked with the letters A and R on either side of the pipe heel, as well as with the town of origin Nørresundby on the stem (Figure 7).

Imports

Throughout the first half of the eighteenth century Denmark imported large numbers of tobacco pipes, particularly from the Netherlands. To support Danish pipe makers, who were greatly troubled by competition from foreign pipe makers, the government first imposed high duties

on imported pipes. But the measure was insufficiently effective, so a total ban on imports of foreign tobacco pipes was introduced in 1751. This import ban was again lifted in 1768 and replaced by high import duties.

Exports

In the eighteenth century Danish tobacco pipes continued to be sold only on the Danish-Norwegian home market.

Nineteenth Century

During the eighteenth century, Danish production of tobacco pipes dwindled, and production was finally extinguished just a few years into the new century.

Principal Collections

- Århus, Købstadmuseet Den Gamle By (The Old Town Museum).
- Nørresundby, Pibemagerhuset (The Pipe Maker's House).

Principal Bibliography

Ahlefeldt-Laurvig, J., 1980, 'Clay Pipes from Denmark' in P. Davey (ed.), *Clay Tobacco Pipes for the Archaeologist*, IV, British Archaeological Reports (International Series 92), Oxford, 219-251.

Bardenfleth, N. G., 2002, *Kridtpiber og kridtpiberygning*, Sesam, Copenhagen, 191pp.

Kristensen, J. E. T., 1959, 'Johan Adolph Rømers Tobakspibefabrik i Nørresundby', *Sprog og Kultur XXI*.

Linde, P., 1958, 'Christianshavnske Kridtpiber', *Histonske Meddelelser om København*, 4:5, 375-384.

Møller, A. M., 1985, 'Pibemagerne i Stubbekøbing', *Nykøbing F*, 103pp.

Nyrop, C., 1881, 'Danmarks Kridtpibefabfktion', *Nationaløkonomisk Tidsskrift*, 17, København, 125-165.

ENGLAND

by David A. Higgins

Introduction

The manufacture of tobacco pipes, made in one piece of white firing clay, started in England during the second half of the sixteenth century and has been continuous since then. Pipe making became widespread from the early seventeenth century onwards and well over 10,000 makers have already been documented. As well as providing for the home market, huge numbers of pipes were exported worldwide. There were peaks of production during the second half of both the seventeenth and nineteenth centuries but a sharp decline from the end of the nineteenth century onwards. Small scale production continues today.

Sixteenth Century

Makers and their pipes

Pipe making was probably taking place from the 1560s. Its origins are obscure; none of the early makers has been identified although they were probably potters who made pipes as a 'sideline'. Early pipes with relatively short, straight stems are often well finished. They are occasionally marked with single letter stamps on the heel

or with symbol marks on the heel or stem (Figure 1). Only heel forms are found and milling around the rim is unusual. The largest numbers of early pipes have been found in London, which was almost certainly an early production centre. Distinctive marks also occur in the Plymouth area and there was probably early production in Bristol.

Imports

None survive, although American Indian pipes must have been brought back by early explorers.

Exports

Pipes were exported from Bristol to Ireland in the 1590s and they were used in gift exchange with Ottoman naval captains. Early English pipes have also been found in the Netherlands and Sweden.

Seventeenth Century

Makers and their pipes

Pipe making spread rapidly during the seventeenth century; the first documentary or archaeological evidence of local manufacture appearing in several widely dispersed counties during the 1620s or 1630s. By the end of the century very large numbers of pipe-makers were operating and distinct regional pipe styles had emerged, with most places being within 10-20 miles of their nearest pipe-maker (Figure 2). Seventeenth century pipes almost always have milled rims and, sometimes, burnished surfaces. Spur

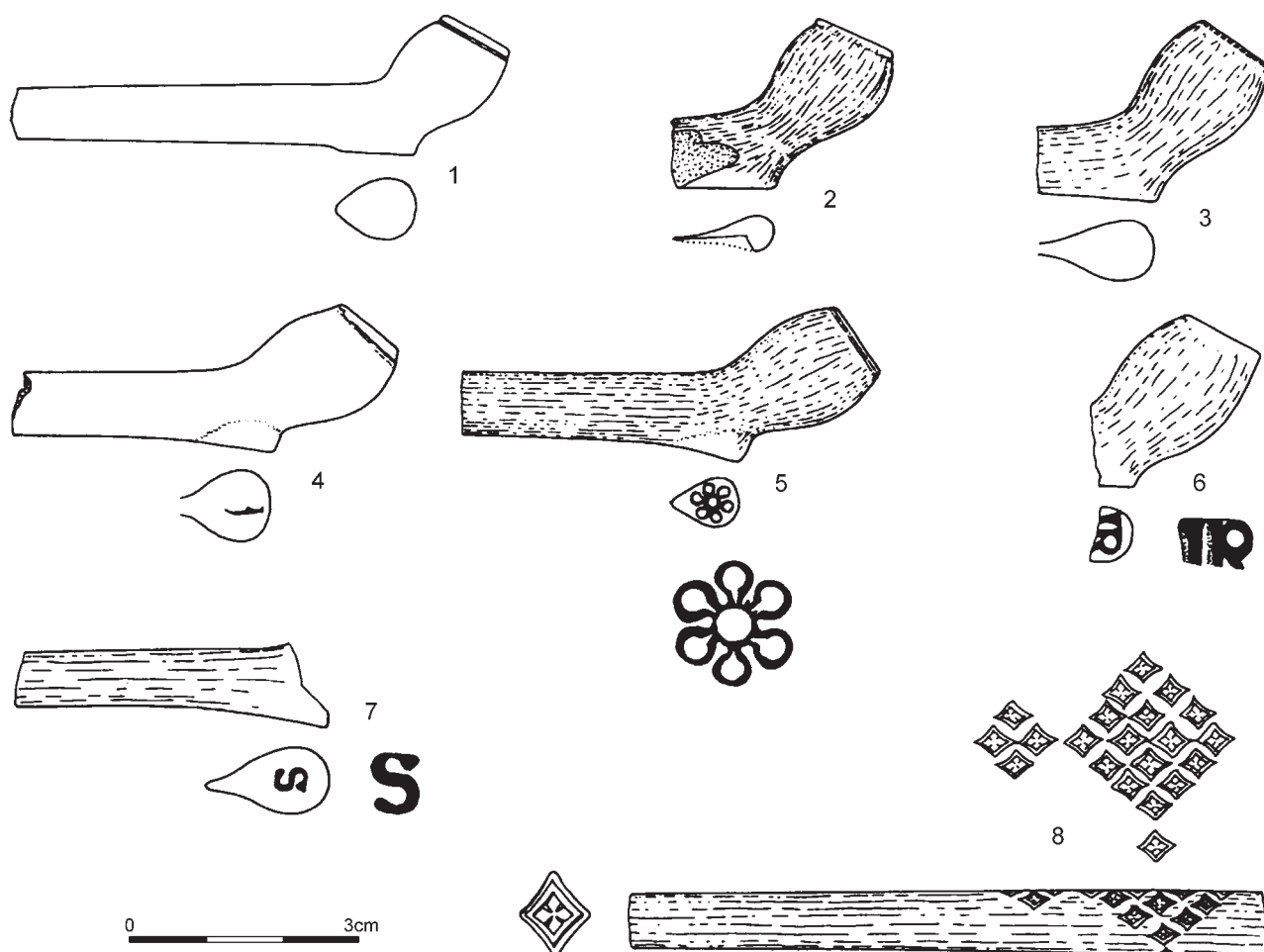


Figure 1: Early pipes of c1580-1610 from Berry Pomeroy Castle in Devon (Higgins 1998).

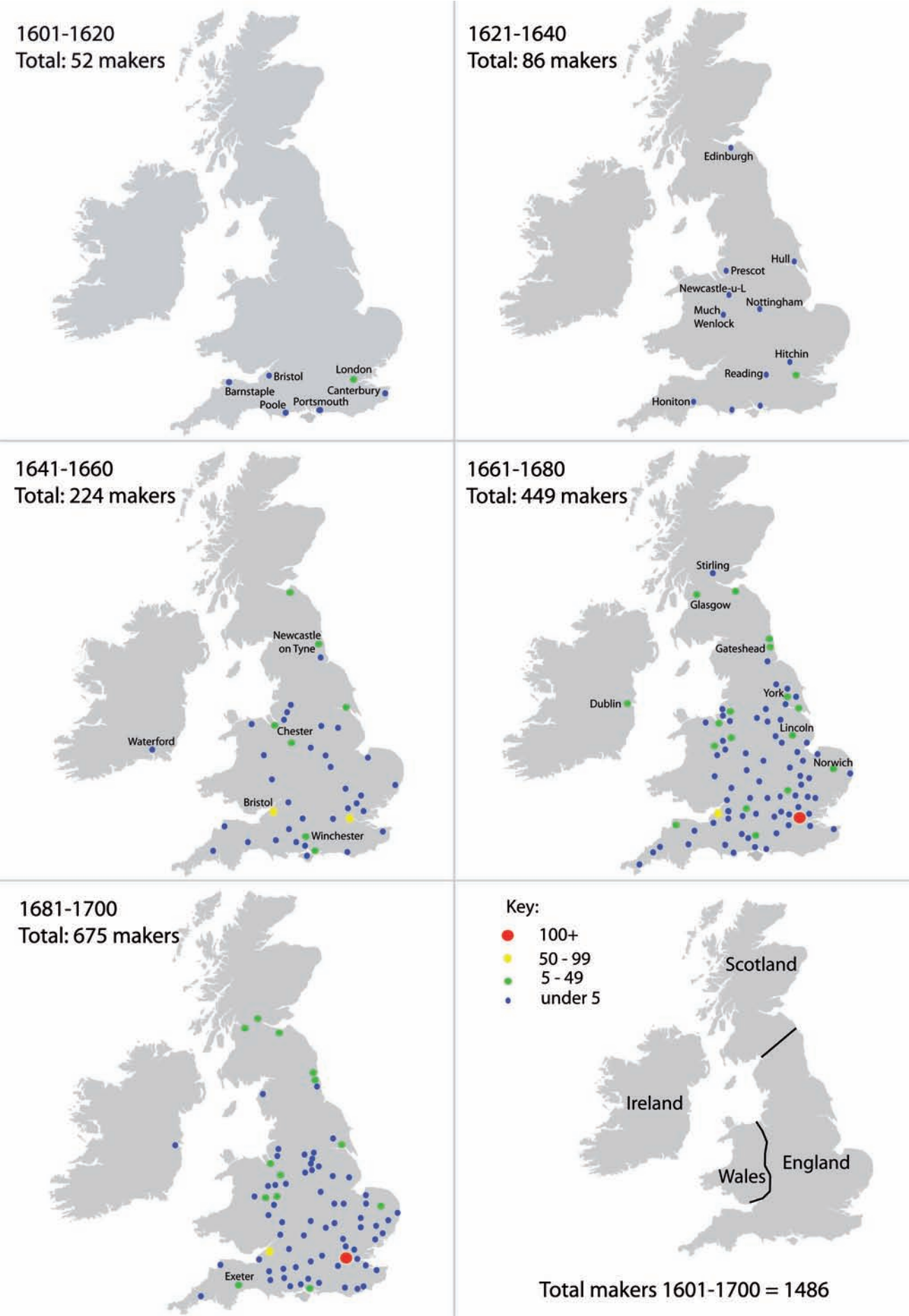


Figure 2: The distribution of seventeenth-century pipe makers in the British Isles, based on documentary sources (Davey, forthcoming; artwork by P. R. Tomlinson).

pipes appear from the early seventeenth century onwards and the stem length of both types increased during the course of the century. Moulded decoration is extremely rare. Makers' marks, normally stamped onto the heel of the pipe, sometimes occur on the stem or bowl. The styles of mark are often regionally distinct, allowing pipes to be attributed to different production areas with some precision (Figure 3).

Imports

Small numbers of Dutch pipes are found, which tend to be slightly more common in ports, where they probably arrived as personal possessions. Even rarer are the occasional examples of colonial pipes from North America and the Caribbean, or imported Ottoman pipes.

Exports

English merchants and colonists exported huge numbers of pipes as provisions or trade items from the early seventeenth century onwards. London and Bristol were the main production centres for the export trade to Africa, America and the West Indies although the products of many other coastal towns have been found overseas. There was also a substantial export trade in pipes from Yorkshire and Tyneside to the Baltic and from Chester and Liverpool to Ireland.

Eighteenth Century

Makers and their pipes

Between about 1680 and 1720 new styles with more cylindrical, upright bowl forms and simple cut rims replaced the earlier barrel shaped forms (Figures 4.2 - 4.7). Stems continued to grow in length and were straight until right at the end of the century, when curved forms were introduced. Both spur and heel forms were produced, but with the heels tending to become progressively smaller. The style and placement of marks changed too. There was a much greater use of impressed stem marks, some of which expanded into broad decorative borders (Figures 4.1-2, 4.6 and 4.8-13). In some areas moulded initials on the sides of the spur or heel became the most common method of marking, with stamped bowl marks becoming increasingly common in London, especially during the second half of the century (Figure 5). Most pipe bowls remained plain but, from the middle of the century, increasing numbers of mould-decorated pipes are found. The earliest examples are usually armorial, with the Hanoverian Arms or Prince of Wales Feathers being the most common motifs (Figure 6). From the 1760s onwards fluted designs become extremely popular and, by the end of the century, a wide range of other motifs appeared.

Imports

Dutch pipes continue to appear in small numbers, principally in coastal areas, as do occasional pieces from further afield, for example, the Ottoman Empire. These imports are never common and probably represent small consignments or the movement of individual possessions. There was no large scale importation of pipes into England.

Exports

The export trade continued to flourish, with the bulk going

to British colonies. In addition, there was significant trade with Iberia, Africa, the Mediterranean and the Baltic.

Nineteenth Century

Makers and their pipes

From the late eighteenth century onwards moulded decoration, especially flutes and leaf decorated seams, became very common and glazed tips were sometimes added. Many areas produced distinctive local motifs. Short-stemmed or 'cutty' pipes were introduced around 1850 and soon became the dominant type. The range and quality of decoration improved from the 1860s onwards and numerous ornate and topical decorative schemes were produced. Many pipes were mould-marked with either the makers initials on the sides of the heel or spur, or with a fuller name and/or address along the stem (Figure 7). Stamped bowl marks were also relatively common. The growth of urban areas encouraged the development of larger pipe making factories in the principal towns. Quite a number of these firms registered or patented their new designs from 1854 onwards and, during the later nineteenth century, organised their products into numbered sequences to be used with an illustrated catalogue. Pattern numbers were usually moulded on the left hand side of the stem and can often be used to identify particular patterns or manufacturers (Figure 8). The Census returns show a growing industry during the nineteenth century. In 1831, 1841 and 1851 respectively the total numbers of recorded pipemakers were 896, 2,842 and 4,365. The industry flourished nationally until the 1880s, when competition from briar and meerschaum pipes and, in particular, cigarettes, started a rapid decline.

Imports

Very small numbers of Dutch, American and other pipes are found in nineteenth century contexts. French pipes start to be imported and, from the middle of the century onwards, they formed a small but significant element of the pipes in circulation – particularly the products of the Gambier and Fiolet factories. Excavated groups show that both the one piece pipes with clay stems as well as the elaborate socketed designs were in widespread use right across the country. Many of these pipes have enamelled decoration, which never seems to have been produced in England.

Exports

Pipes continued to be exported in quantity to Africa, the Americas and to other established colonies as well as to new markets in Australia and New Zealand. London was probably still the principal source of exports followed by the north-west and Bristol. Some trade continued from the north-east to the near continent and the Baltic.

Twentieth Century and Later

Makers and their pipes

The twentieth century saw clay pipe makers losing the battle against changing smoking habits, in particular the cigarette. Long stemmed pipes were still produced, but the majority of the market was for short-stemmed

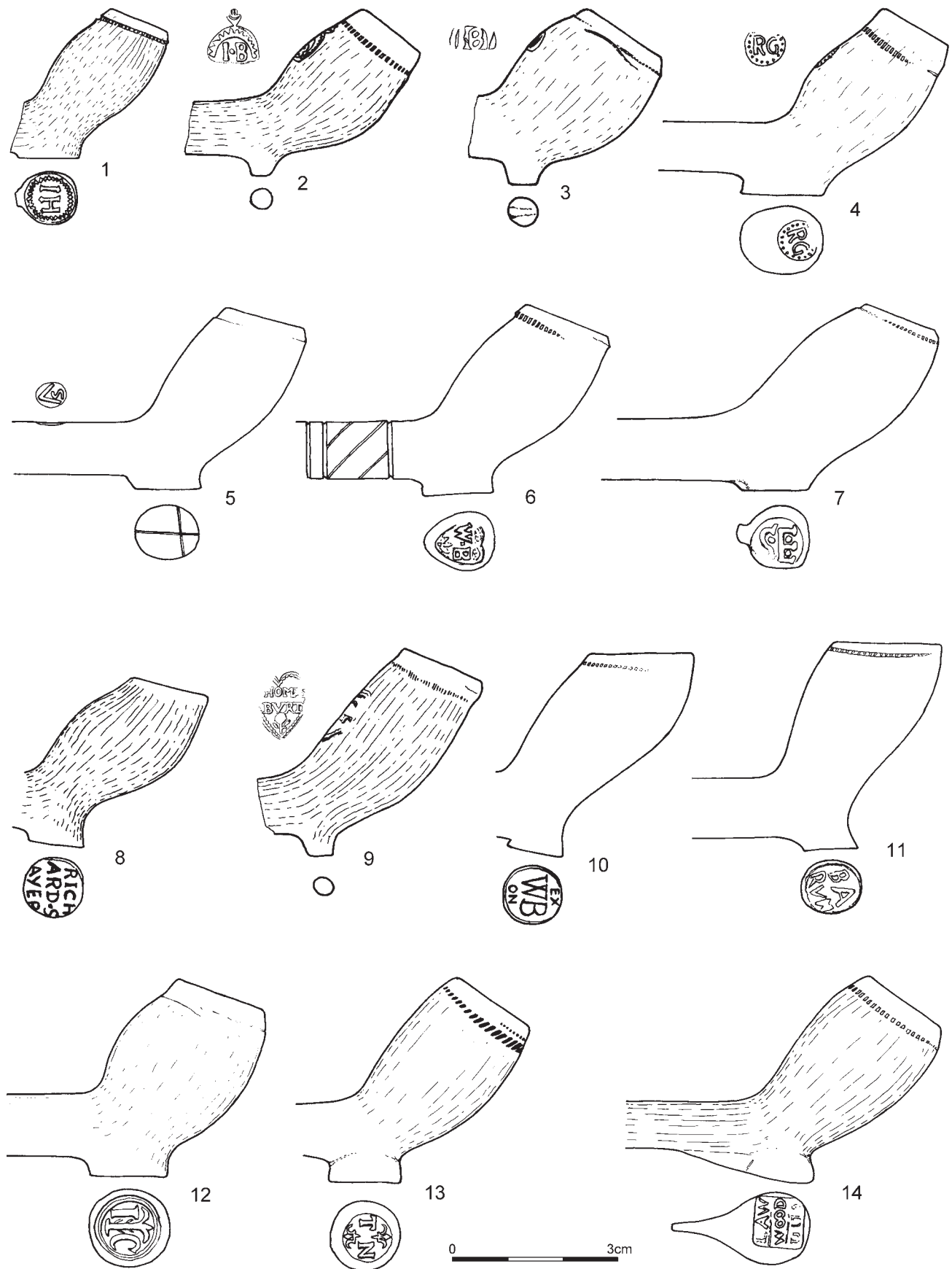


Figure 3: Regional styles of seventeenth-century bowl forms and marks: 1-3 north-west forms from Bewsey Old Hall, Cheshire; 4 Willaston, Cheshire; 5 Beverley, Humberside; 6 London; 7 Bodmin, Cornwall; 8 West Country style found in London (but made in East Woodhay, Hampshire); 9 Abingdon, Oxfordshire; 10 Exeter, Devon; 11 Barnstaple, Devon; 12 Beverley, Humberside; 13-14 Willaston, Cheshire (drawings by the author).

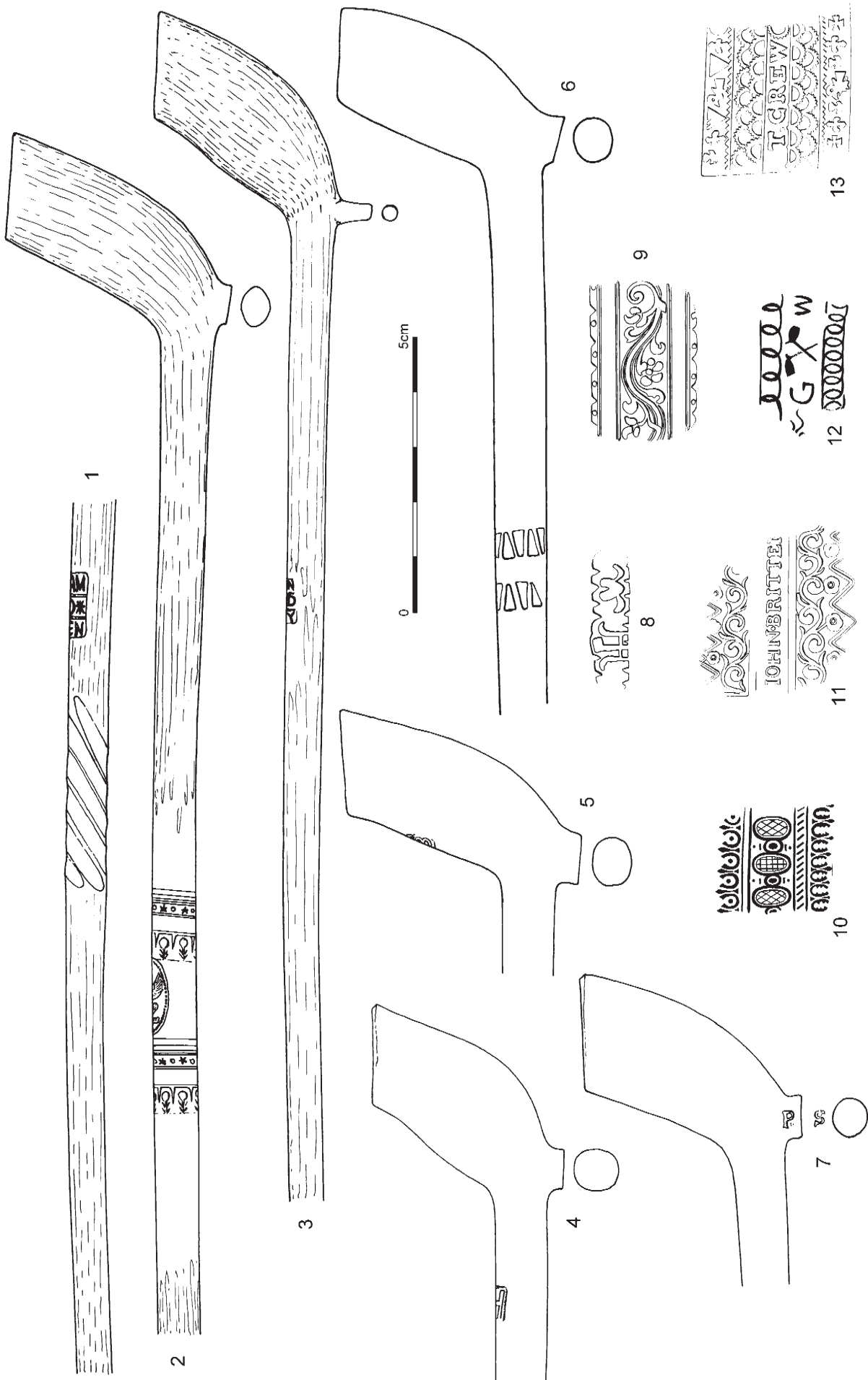


Figure 4: Eighteenth-century bowl forms and stem decoration: 1-3 Tong Castle, Shropshire (1 & 3 are Broseley products, 2 is from Chester); 4, 5, & 7, London finds; 6 Plymouth, Devon; 8-9 Chester stem stamps; 10-11 Midlands stem stamps; 12-13 Yorkshire stem stamps (1-11 & 13 drawn by the author, 12 drawn by S. D. White).



Figure 5: London style bowl of a form that was produced in very large numbers from c1700-1770. This example has the crowned initials WM moulded on the sides of the heel and an impressed bowl stamp containing the letters WM. This pipe was made by one of the William Manbys', who were prominent London manufacturers and exporters during this period. This example was found in the Thames near Bermondsey Wall West (author's collection; photographs by the author).

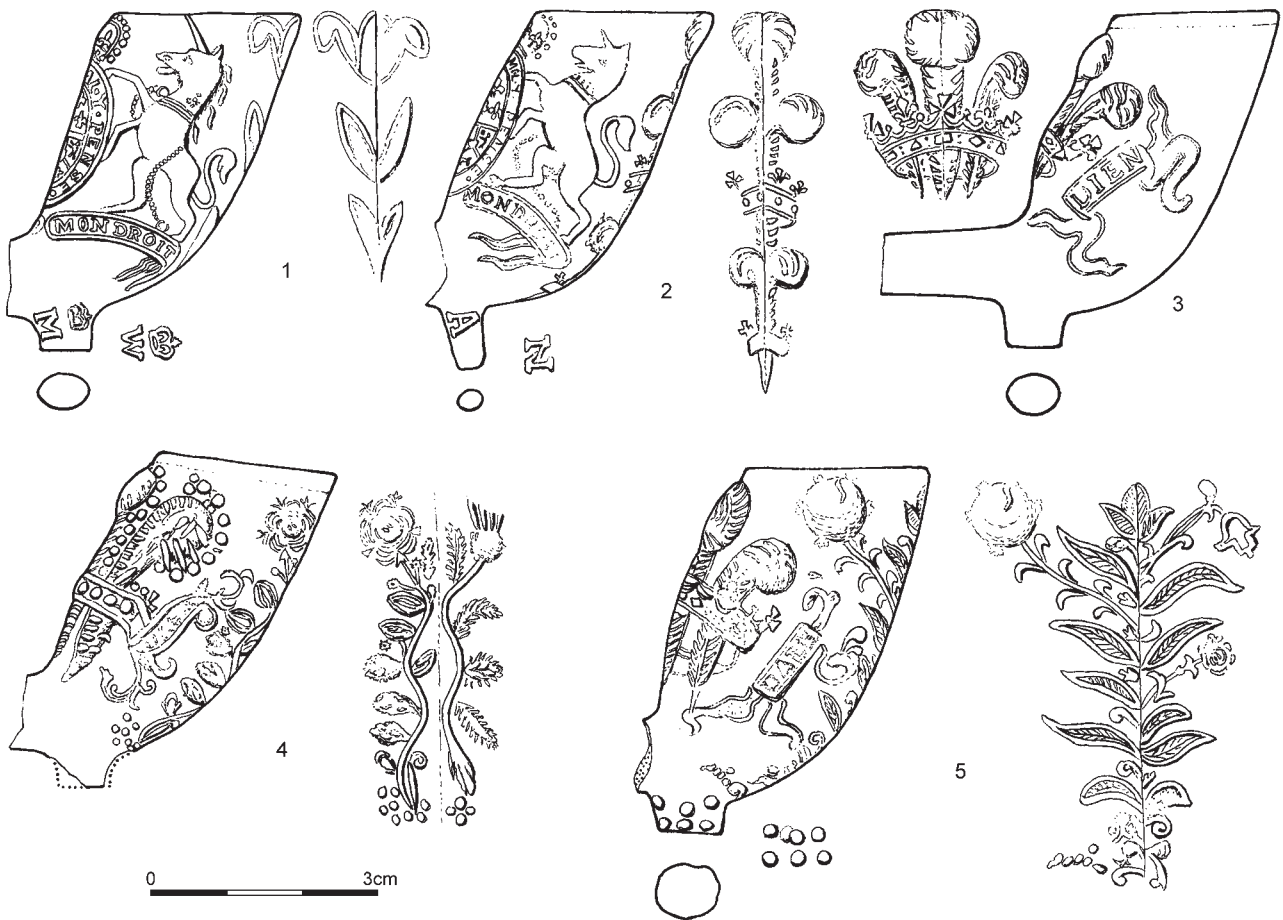


Figure 6: Eighteenth century armorial pipes from the Tower of London moat (after Higgins 2004).

cutty pipes and, increasingly, socketed bowls fitted with vulcanite or similar mouthpieces. The majority of the cutties still had moulded decoration on the bowls but most of the new designs were plain forms that were similar to briar or meerschaum patterns. Many were finished with a varnished surface, in imitation of meerschaum. The last

commercial manufacturer in England is John Pollock & Co, a firm originally founded in Manchester in 1879 but since 1990 based in Sheffield (Figure 8). Today there are still a small number of individual makers, mainly based in craft or museum workshops, who cater increasingly for the souvenir or heritage markets.

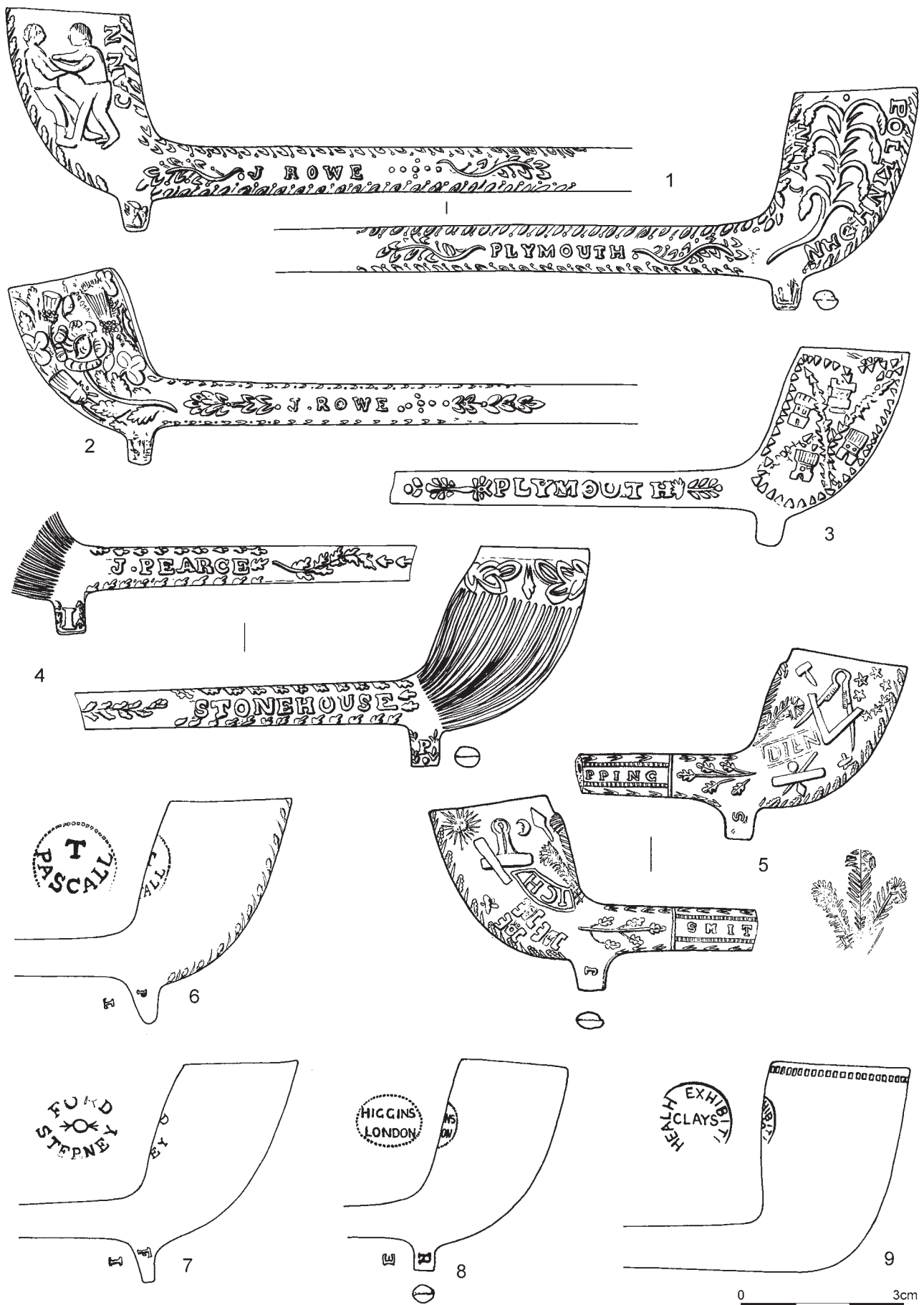


Figure 7: Nineteenth-century pipes showing various styles of decoration and mark. Nos. 1-4 1820s pipes from Dung Quay, Plymouth (after Higgins 2003); No. 5 a pipe from the Tower of London moat (after Higgins 2004); Nos. 6-9 bowl stamps from various sites in London (drawings by the author).

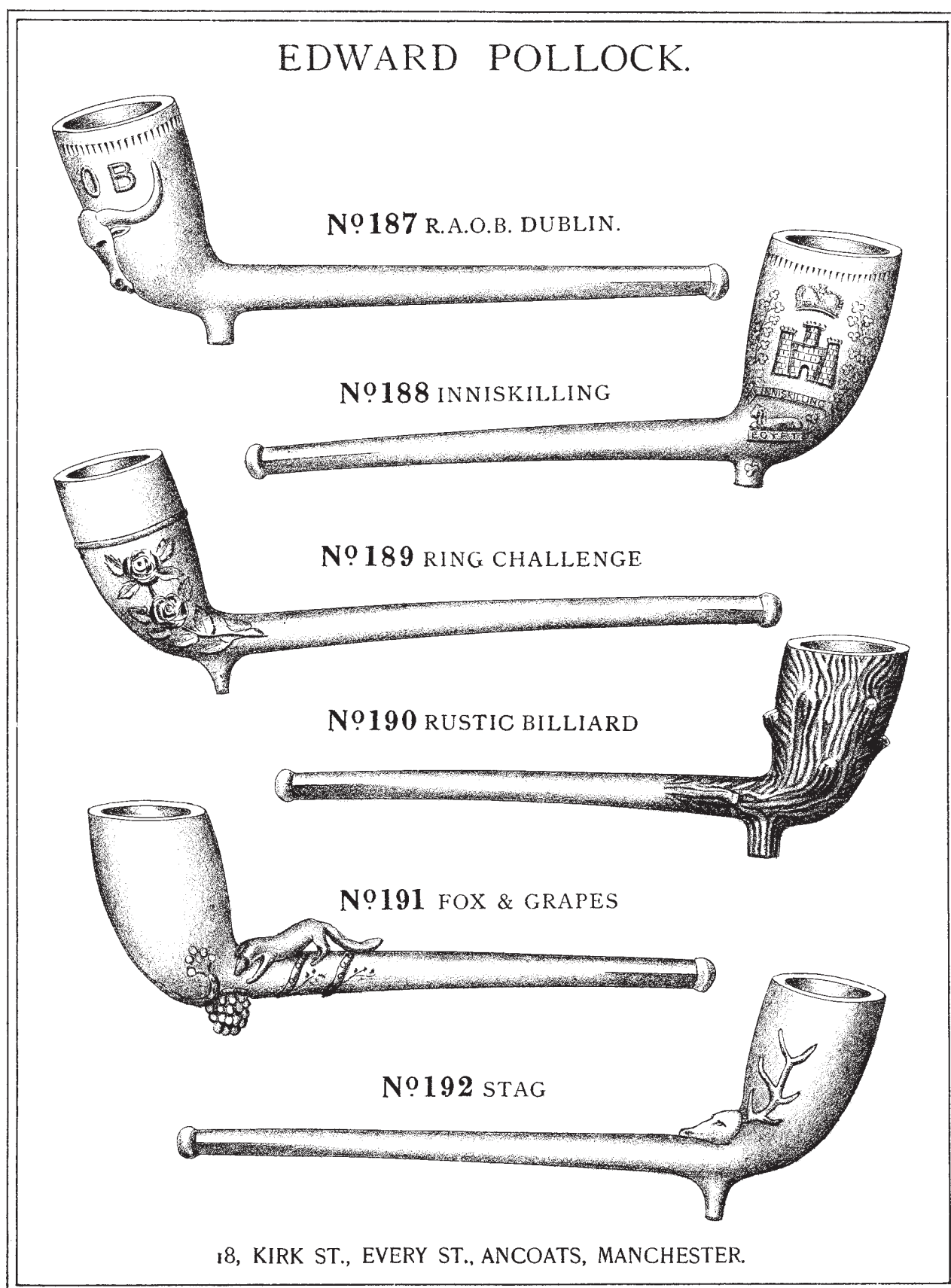


Figure 8: Page 36 from the Edward Pollock Catalogue, Manchester (c1906) showing the pattern numbers for designs 187-192. The numbers were added to the mould and appear as incuse moulded numbers on the left hand side of the stem, a short way back from the bowl.

Imports

France continued to form an important source until the First World War and German pipes also arrived in large numbers until the Second World War, together with smaller numbers of American stoneware pipes. A few Dutch pipes were imported throughout the twentieth century along with occasional shipments from other countries.

Exports

The export trade continued to form an important element of English pipe production with the majority of the exports passing through Liverpool and London. Pollock pipes were shipped all over the World during the second half of the century, with a lot of trade to Africa, where pipe smoking remained popular.

Future Research Objectives

- The origins and spread of the industry in the late sixteenth and early seventeenth century.
- More kiln assemblages to refine and study regional trends.
- Workshop layouts and evolution in both urban and rural locations.
- More complete pipes dating from before c1880.
- Kiln groups of all periods.
- Closed groups of pipes from sites of different social status in both urban and rural areas.
- Broader regional syntheses.
- The export trade to Africa and India,
- The national catalogue of stamped pipe marks to be made publically accessible.
- A new national list of pipe makers.

Principal Collections

Almost every English museum or archaeological unit holds pipes amongst their collections. Amongst the more important and / or accessible collections are: -

- Bewdley Museum – Displays include a small workshop and pipe making demonstrations.
- British Museum, London – Includes a wide range of material including collections of Bristol and Broseley pipes, as well as part of the important nineteenth century Bragge Collection.
- Broseley Pipe Museum – Complete nineteenth century pipe works and kiln; working pipe maker at weekends in the summer season.
- Kirkstall Abbey Museum, Leeds – Displays include a reconstructed pipemakers workshop.
- Museum of London and the associated London Archaeological Archive and Research Centre (LAARC).
- National Pipe Archive, Department of Archaeology University of Liverpool.

Principal Publications

The best general introduction, although now rather dated, is still Adrian Oswald's *Clay Pipes for the Archaeologist*, which was published in 1975 by British Archaeological Reports (BAR) of Oxford (British Series 14). This includes county-by-county lists of pipemakers, which are still valuable as a first step in identifying pipes. The most extensive range of articles on pipes is to be found in the series *The Archaeology of the Clay Tobacco Pipe*, which is published by BAR. This series includes both British and International volumes, ten of which are relevant to England:

I (63, 1979); III (78, 1980); VI (97, 1981); VII 100, 1982); IX 146, 1985); XI 192, 1988); XIII (239, 1994); XIV (246, 1996); XVII (352, 2003); XVIII (374, 2004).

For other publications the best source to consult is the *Bibliography of Clay Pipe Studies* published by the Society for Clay Pipe Research in 1989. This includes general works as well as county lists. The Society has also published nearly 80 volumes of its Newsletter, which are full of articles and information on pipes.

References

Davey, P. J., forthcoming 2011, 'Written and artifactual evidence for pipemakers and pipemaking in the British Isles in the 17th century', *Studies in Post-Medieval Archaeology*, **4**, Prague.

Higgins, D. A., 1998 (for 1996), 'Appendix 4: Clay Tobacco Pipes' in S. Brown 'Berry Pomeroy Castle', *Devon Archaeological Society Proceedings*, **54**, 239-47 (1-335).

Higgins, D. A., 2003, 'Tobacco Pipes from Excavations at Dung Quay, Plymouth' in P. Stead 'Excavation of the Medieval and Later Waterfront at Dung Quay, Plymouth', *Proceedings of the Devon Archaeological Society*, **61**, 63-95 (21-133).

Higgins, D. A., 2004, 'Appendix 2: The Clay Tobacco Pipes', in G. Keever, *The Tower of London Moat, Archaeological Excavations 1995-9*, Historic Royal Palaces Monograph No. 1, Oxford Archaeology / Historic Royal Palaces, 241-270 (315pp).

FRANCE

by André Leclair

(Translated into English by Peter Davey)

Introduction

Attested from 1620 at Rouen, clay pipe production spread rapidly through France to reach its zenith during the nineteenth century. Of the multitude of small factories that emerged, around a dozen gave French products their distinctiveness. The 313 workshops recorded between 1620 and 1970 are evidence for the persistence of the industry. Despite the many places in which pipes were made (97) a few, such as Marseille or St Quentin-la-Poterie, appear to be more significant due to the amount of research that has been applied to them.

Seventeenth Century

Two distinct influences can be observed on the products of the first workshops:

- English at Dieppe where some 30 makers were established following Thomas Gaye and Jean Grenecher (Figure 1).

- Flemish for northern towns such as Dunkerque or Lille, but also for Avignon with the brief establishment there of the brothers Van Latum.

A total of 43 workshops, at ten albeit widespread locations, is known from this century (Figure 1).

Imports

The majority of French pipes were imported through its ports. While English products supplied the northern ports of Rouen and Dieppe, Marseille was provided for in quantity by the Dutch via the Mediterranean.

Exports

The modest scale of the workshops of this period did not allow them to export their products which were destined for local markets and complimented the northern European imports.

Eighteenth Century

This period saw the appearance of 57 new pipe-makers in France (Figure 1). Only at St Quentin-la-Poterie (Gard) was there a major concentration of makers (19). Its pipes, inspired by both Flemish and English forms, saw the appearance of relief marked bowls (Figure 2).



Figure 1: Location of French pipe-making workshops from the seventeenth to eighteenth centuries.

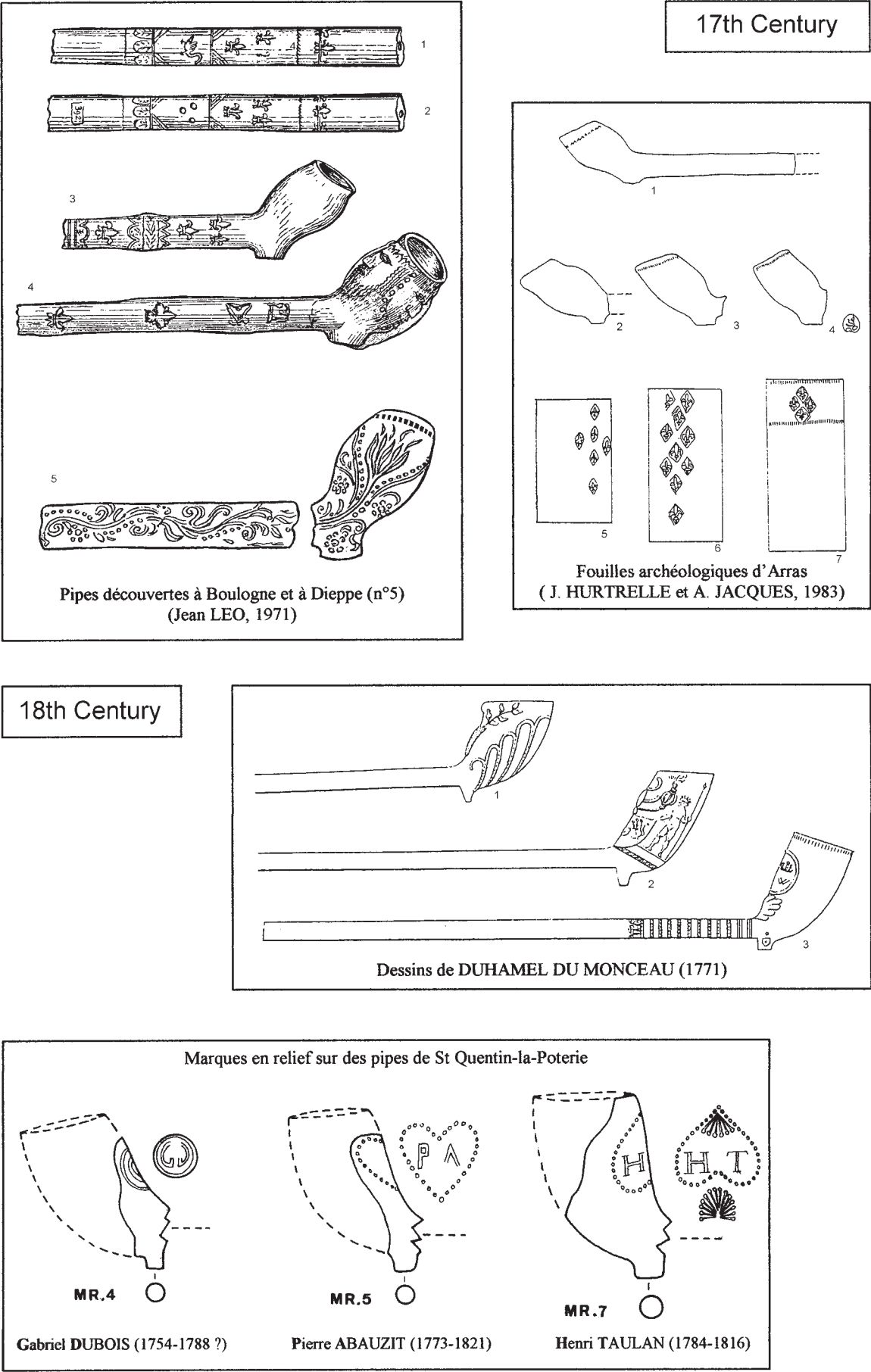


Figure 2: Examples of seventeenth and eighteenth-century clay pipes from France.

Imports and Exports

Despite the expansion of the home industry, France remained dominated by northern imports. The accounts of Marseille merchants provide a number of interesting facts: 93% of pipes arrived from the Netherlands. Seventy-one percent of the entries record Italian pipes in transit. In any event foreign pipes destined for the French market became increasingly rare due to heavy customs duties on entry.

Nineteenth Century

This 'golden age' of pipe-making saw the creation of 192 factories of which 15 had survived from the previous century (Figure 3). Although many remained modest family concerns, others experienced rapid development. The latter often employed hundreds of workers, such as Gambier (600), Fiolet (more than 700), Scouflaire (300 in 1865) or Duménil (between 300 and 400). These manufactories rivalled each other in the creation of new forms of which the socketed bowls (*têtes de pipes*) became synonymous with French production (Figure 4). Twelve surviving catalogues illustrate the diversity of these models and the skill of their creators. Gambier's catalogue includes in it 2,500 different patterns and the St Omer workshops offered 1,500 different styles, to name but two of them (Figures 5 and 6).

Another feature of the industry was the concentration in the same place of large numbers of workshops, with 43 establishments in Marseille and 50 pipe-makers in St Quentin. Whilst the forms remained simple these complied with the tastes of certain overseas clients.

The use of heel or bowl stamps to identify the manufacturer persisted into the middle of the century. These were replaced by the full name of the maker and the location of the workshop which were placed either on the stems of plain models or on the sockets of the more elaborate ones (Figure 7).

Imports

These seem to have been virtually non-existent considering the quantities of pipes produced in the country. Gambier alone made more than 250 million pipes between 1850 and 1860.

Exports

From 1850 St Quentin lost its Italian customers. The fame achieved by French manufactories from the second half of the century favoured pan-European export markets. Gambier and Fiolet opened branches in London and Brussels. Duménil had a New-York agent, as did Job Clerc who, together with Bonnaud, sent part of his production to Africa (Figure 8).



Figure 3: The major French pipe-making workshops in the nineteenth century.



Figure 4: A page from the 1838 Blanc-Garin catalogue.

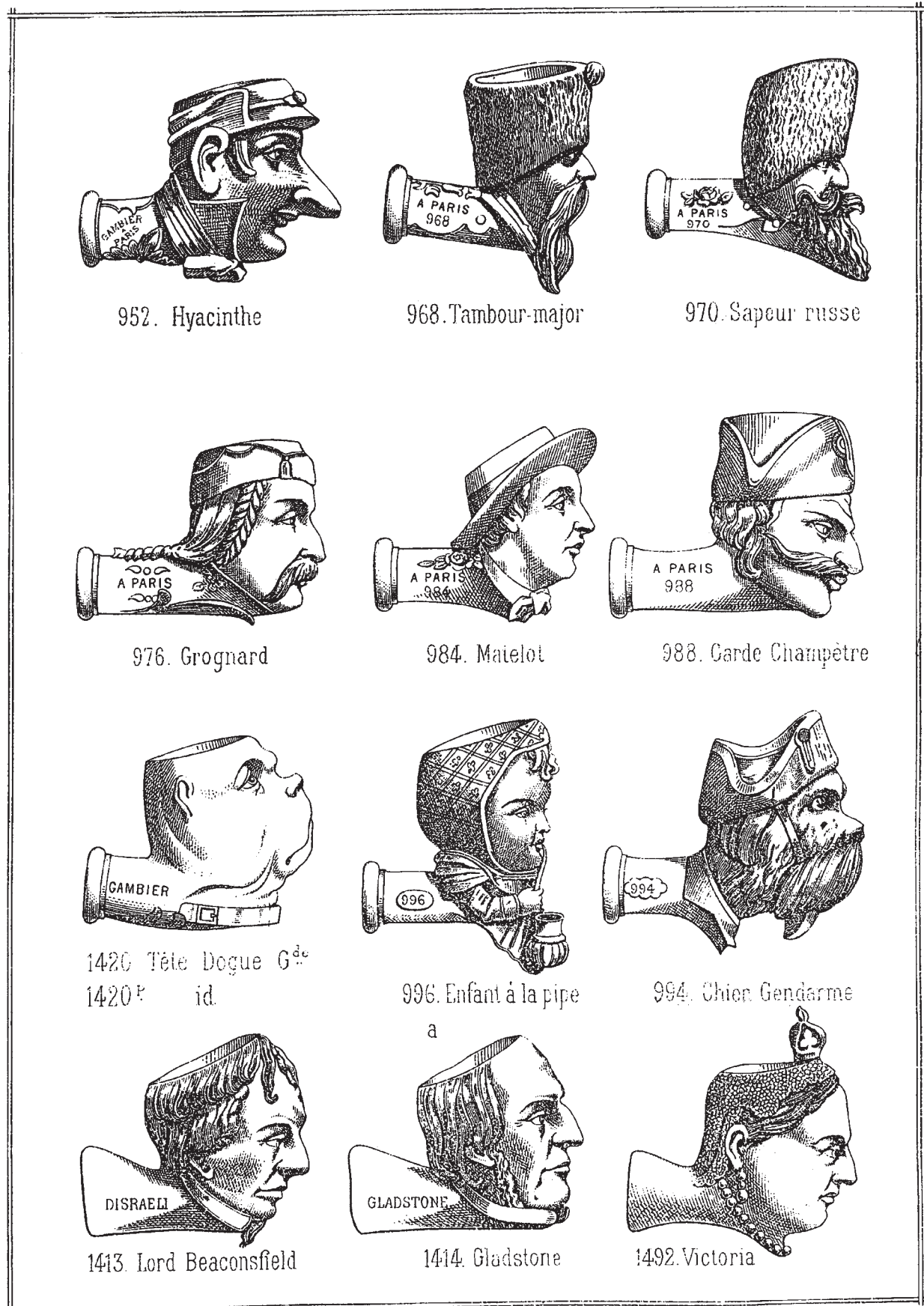


Figure 5: Page 19 of the 1894 Gambier catalogue.

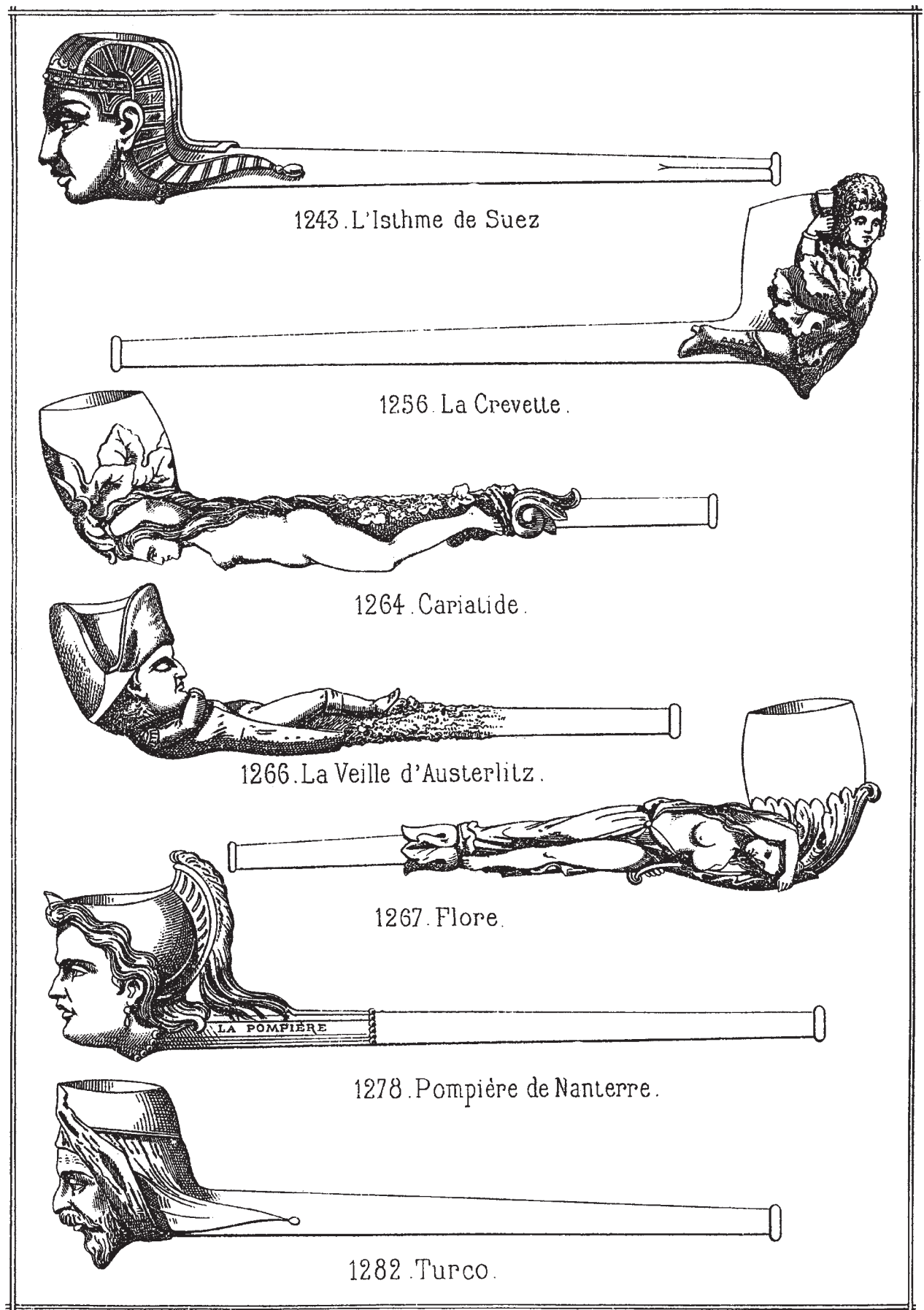


Figure 6: Page 48 of the 1894 Gambier catalogue.







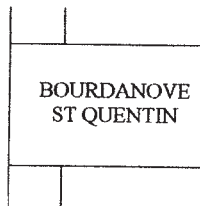
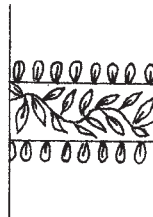
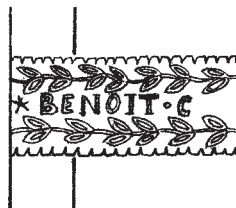
Sur le fourneau	<u>en relief</u>		<u>estampille</u>	
		Henri TAULAN (1784-1816)		Auguste BENOIT (1840-1900)
			ou	
				Quentin ROMAN (1813-1870)
au talon	<u>lettre</u>	<u>numéro</u>	<u>motif figuratif</u>	
	 Famille ABAUZIT	 Quentin ROMAN	 Louis BRUIES	
Sur le tuyau	<u>nominatif</u>	<u>décoratif</u>	<u>mixte</u>	
	 Joseph BOURDANOVE (1798-1851)	 Famille ROMAN	 Célestin BENOIT (1836-1861)	

Figure 7: Different types of marking on St Quentin clay pipes from the eighteenth to twentieth centuries.

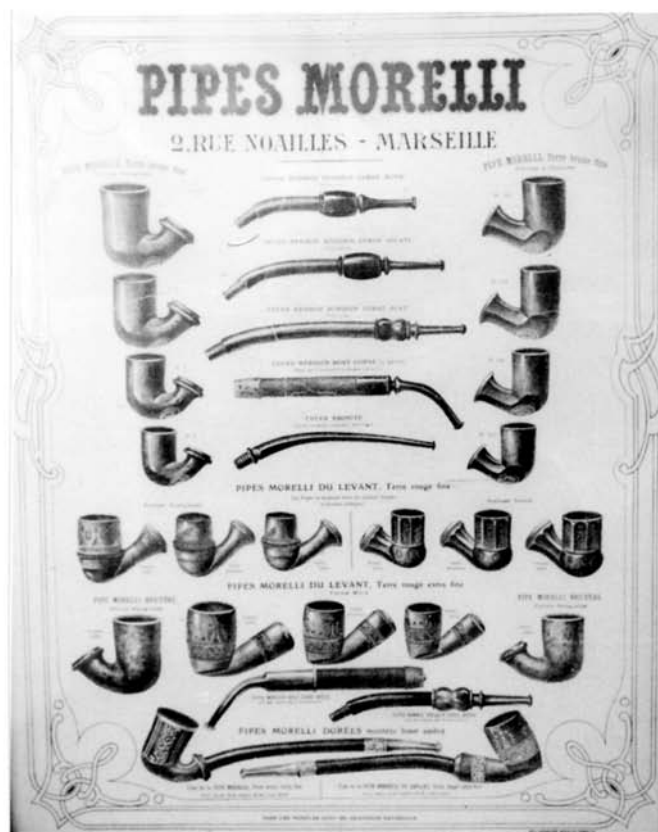


Figure 8: *Publicity material from Bonnaud and Morelli.*

Twentieth Century

Despite the decline of the clay pipe, 16 pipe-makers from the previous century continued in production. To these should be added a further 19 new workshops in 9 locations, albeit often short-lived. The last establishment to have been created in Marseille closed in 1956, but the factory of Job Clerc, in Saint-Quentin la Poterie, continued until 1972. It is worth noting that the practise of pipe-making in France endures today in the workshop of Gérard Prunnaud at St Quentin.

Imports and Exports

The introduction of briar pipes (from 1856 at St Claude) began an inevitable decline in the use of clay for the manufacture of European pipes. In the twentieth century a few workshops tried in vain to attract smokers back to the traditional models, for example, makers in Marseille and St Quentin supplied clays to merchants operating in the Far East or in Africa.

New Research Objectives

- A thorough study of the poorly understood seventeenth to nineteenth century workshops.
- Collation of archaeological sites where clay pipes are present.
- Analysis of the trading links and exchanges between different workshops.

Principal Collections

- Paris, le Musée du fumeur.
- Bergerac, le Musée du tabac.
- St Claude, le Musée de la pipe.

Principal Bibliography

Declef, G., 1987, *Les Pipes en Terre de Givet*, Terres ardennaises, Charleville-Mézières.

Deloffre, V., 1991, *Pipes et Pipiers de St Omer*, Musée Sandelin / Saint-Omer.

Leclaire, A., et M., 1986, *Naissance de la Pipe en Terre à St Quentin-la-Poterie*, Office culturel de S.Q.P.

Leclaire, A., et M., (ed.), 1999, *Les pipes en terre Job Clerc*, Bagnols-sur-Cèze.

Leclaire, A., et M., 2008, 'Les Pipiers Saint-Quentinois XVIIIème - XIXème Siècles' *Journal of the Académie Internationale de la Pipe*, **1**, Liverpool, 105pp.

Leo, J., 1971, *Les Pipes en Terre Françaises*, Le grenier du collectionneur, Bruxelles.

Raphael, M., 1991, *La Pipe en Terre, son Périple à Travers la France*, Editions Aztec, Vitrolles.

Raphael, M., (ed.), 2003, *La Pipe en Terre à Marseille*, Nice.

GERMANY

by Ruud Stam

Introduction

Germany imported and exported clay pipes from the beginning of the seventeenth century. Because of its fluid territorial history, eastern Prussia and Silesia are also included in this summary.

After a slow start in the first half of the seventeenth century, German clay pipe production centres grew strongly after 1650 (Figure 1). Most of those early centres had ceased production before 1700. In the eighteenth-century production began in the Westerwald, the most important German centre of all. In the rest of Germany about 300 production sites have been identified, most of which were small with a limited output. From the first half of the nineteenth century clay pipe production ceased in most other centres and was concentrated in the Westerwald until the twentieth century. A rudimentary production still survives there.

The Seventeenth Century

Pipe Makers and their Products

Before 1650 a number of pipe makers were recorded in Mainz, Wesel, Cologne and Glückstadt. After 1650 production increased strongly in Mannheim/Frankenthal

(Figure 2), south Niedersachsen, Silesia/Oberlausitz and Southern Bavaria (Figure 3). Where the pipe makers came from and the transfer of technology remains an open question. A direct connection to the Netherlands or Great Britain has only been proved in one case (Glückstadt).

Production techniques, forms, orientation and decoration of the products followed Dutch models. Pipes made in the Silesia/Oberlausitz area where the bowl and the stem were made separately and joined by hand are an exception (Figure 5), as are the socketed pipes in Bavaria in the second half of the seventeenth century.

Imports

With the exception of Bayern and the area of Mannheim/Frankenthal, Dutch imports dominated. It is often very difficult to distinguish them from local products, as the German pipe makers imitated the Dutch products and some of them were capable of producing pipes of the same high quality. Imports from Great Britain have only been found in negligible numbers.

Exports

German pipe makers mainly served local demand within the historical territory of Germany. Exports further afield have only been proven in a few cases such as Mannheim/Frankenthal to Switzerland and from Southern Bavaria to Austria.

The Eighteenth Century

Pipe Makers and their Products

Many of the production centres from the seventeenth century such as Mannheim/Frankenthal and Silesia/Oberlausitz stopped production around 1700. At the beginning of the eighteenth century the most important centre, the Westerwald (Höhr, Grenzhausen, Hilgert), came into production. By around 1790 this area had more than 100 workshops. At the beginning of the eighteenth century the second most important pipe making region was Southern Niedersachsen (Uslar, Großalmerode). During the century other important centres arose, for example in Grimma, Waldenburg and Altenburg (Figures 4 and 6). Most are concentrated in the west and the middle of Germany. To the north and south significantly fewer production centres have been located. The workshops in general are rather small. Only in the Westerwald was there a system where the workshops were dependent on wholesale marketing (the Verlagssystem). Manufactories came into production in Rostin, Neumark in Prussia, in Sborovsky in the Neumark (1750-1752) and in Bavaria. Stylistic development largely followed Dutch models and imitations of Dutch forms, decoration and marks occurred in nearly all the centres.

Imports

Though the total number of Dutch imports increased due to the spread of smoking and the demand for good quality smoking equipment, they diminished as a percentage of the number of pipes in use as a whole. German pipe makers were more and more able to satisfy the demand.



Figure 1: German clay pipe production centres in the seventeenth century.

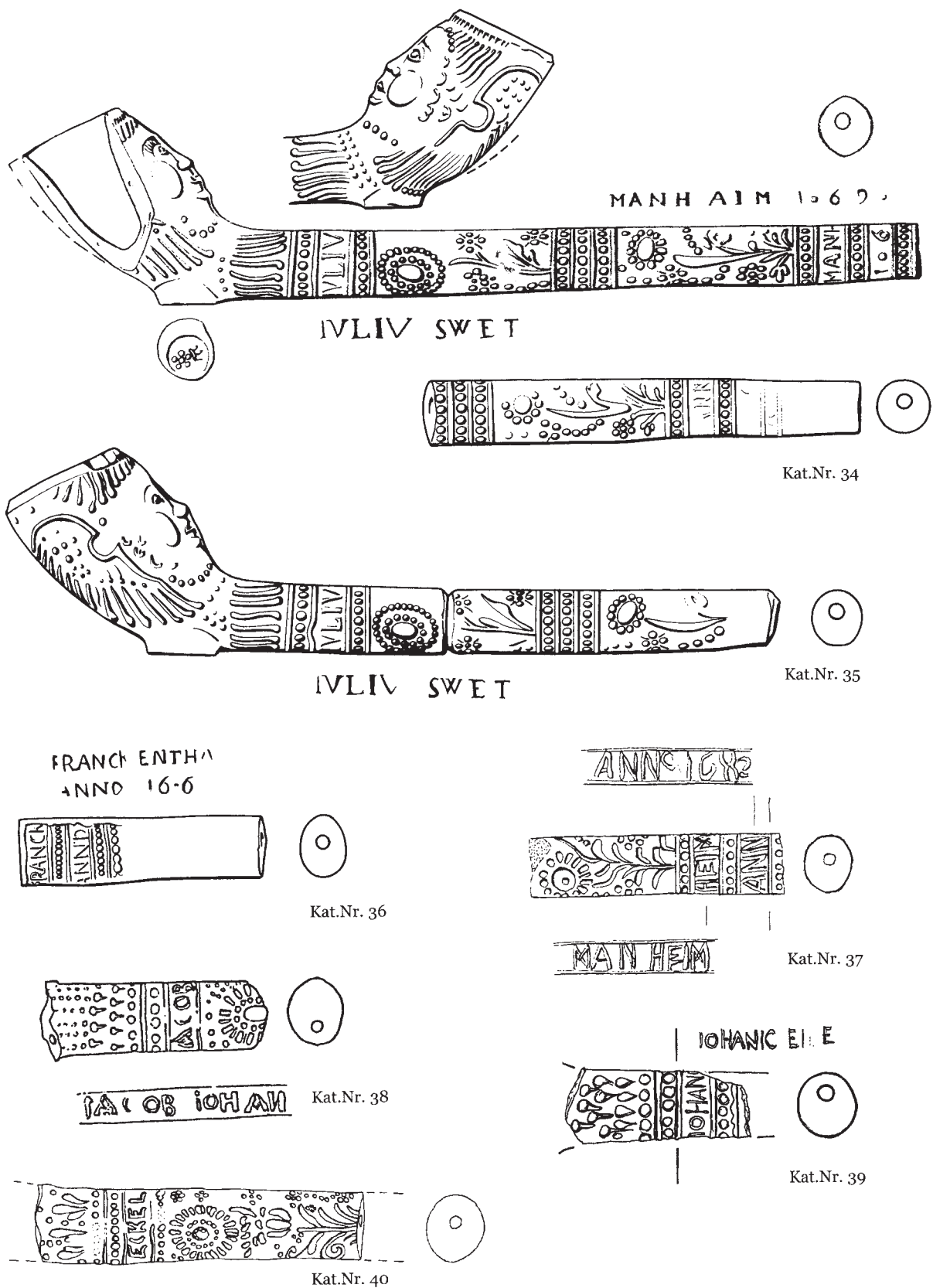


Figure 2: Highly decorated seventeenth-century clay pipes from the region Mannheim/Frankenthal (after Schmaedecke 2002, 29).

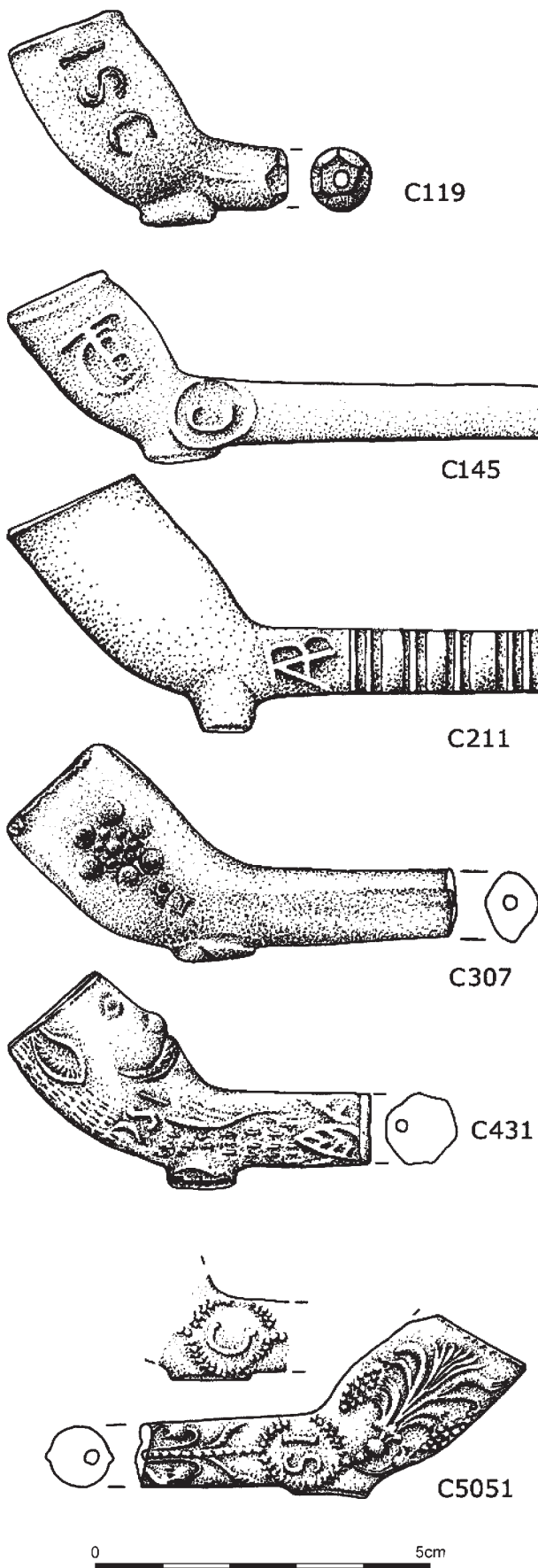


Figure 3: Bavarian clay tobacco pipes with Appaltator marks, 1675-1745 (after Mehler 2010, 273).

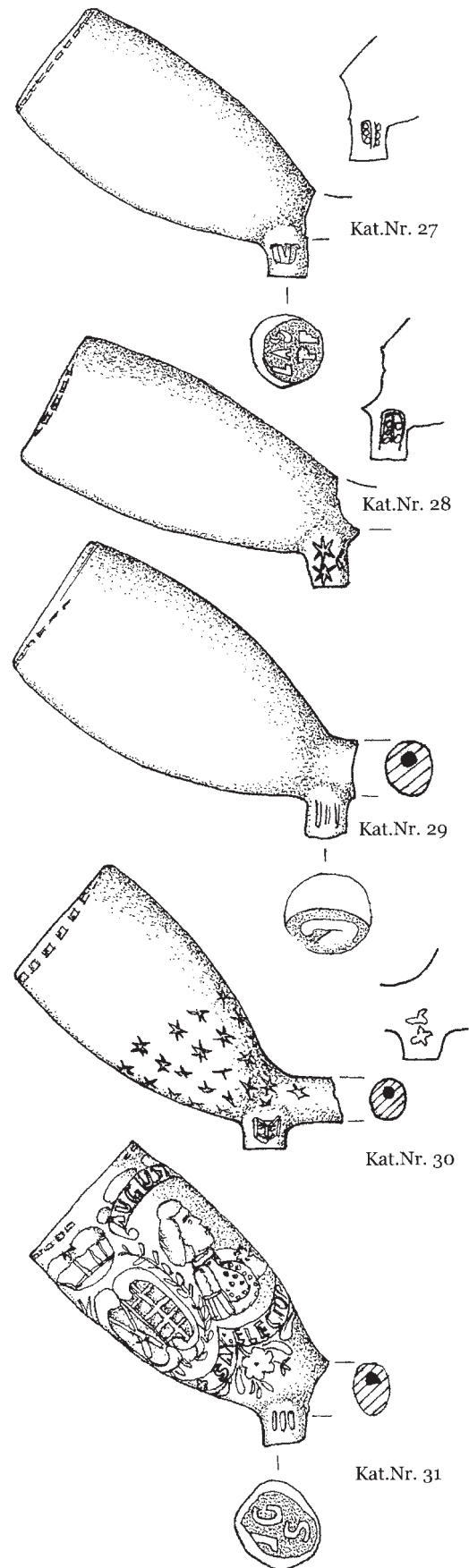


Figure 4: Clay pipes from Waldenburg (after Standke 2003, 123).

Exports

Archaeological finds show a characteristic pattern of pipe distribution from the different centres. Southern Niedersachsen supplied the whole of Northern Germany and, in smaller quantities, the present-day territories of the Netherlands and Denmark. The Westerwald provided pipes for Bavaria, Austria and Switzerland and even became a serious competitor in the Netherlands. Rostin exported to the whole Baltic area and to Russia; Sborovsky exported to Poland and Czechoslovakia.

The Nineteenth Century

Pipe makers and their products

By 1800 clay pipe production in Germany had passed its zenith. The production of pipes by the most important centres had been severely reduced by the Napoleonic wars. The number of workshops in Germany also rapidly diminished prior to 1850 because of the use of pipes made in other materials and alternative ways of consuming tobacco. Many pipe makers left the country, for example from the Westerwald to the Netherlands and Belgium. Only the centres in Southern Niedersachsen (Uslar and Großalmerode) and in the Westerwald (Höhr, Grenzhausen, Hilgert, Ransbach and Baumbach) were able to maintain their position. At the end of the nineteenth century, with the exception of about ten very small centres, the only large scale production was in the Westerwald.

German centres contributed little to the development of international figural pipe models and were hardly innovative. In the second half of the nineteenth century important pipe factories were established by Müllenbach & Thewald and Julius Wingender in Höhr and by Wilhelm Klauer and Sons in Baumbach.

Imports

Imports were almost entirely limited to high quality pipes from the Netherlands and the new figural models from Gambier in France.

Exports

Exports stagnated until 1830 when pipe makers from Uslar and Großalmerode opened a new market with the so called president pipes (portrait pipes depicting American presidents). These centres hardly contributed to the export boom in the second half of the nineteenth century. The factories in the Westerwald, however, which also produced pipes in the so called Verlagssystem, took advantage of booming exports to America, Africa and Asia and produced almost exclusively for those markets. The competition between the factories in the Netherlands, France, Belgium and Great Britain was ruinous. After the start of American import restrictions in 1892 exports diminished very strongly.

The Twentieth Century

Pipe makers and their products

After the First World War clay pipe making was confined

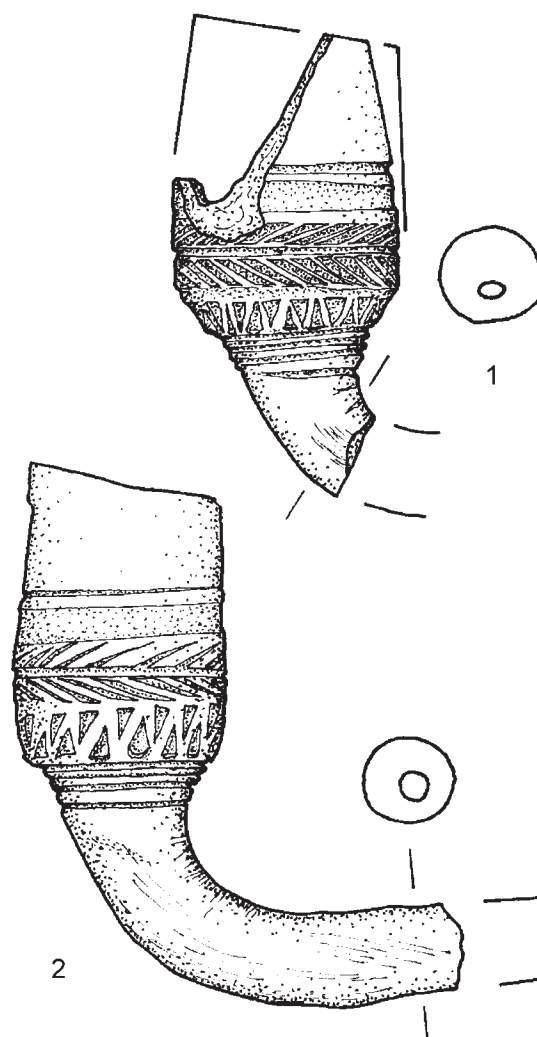


Figure 5: Hand made pipes from Görlitz. (after Kluttig-Altman and Kügler 2003, 91).

to the Westerwald. The number of makers diminished steadily as the market shrunk. A brief revival after the Second World War ended in the beginning of the 1960s. A lack of investment, innovation and reluctance to rationalize forced the factories and the small workshops to close down. At the end of the century only one pipe maker in Hilgert and four factories, that only made toy pipes with automatic machines, were still in production.

Imports

Imports ceased during the twentieth century.

Exports

Overseas exports ended as a consequence of the First World War. In the twenties and thirties there was a brief revival, which then petered out completely.

The Twenty-first Century

Pipe makers and their products

There is now a single pipe maker in Hilgert and three toy pipe factories in Ransbach-Baumbach.

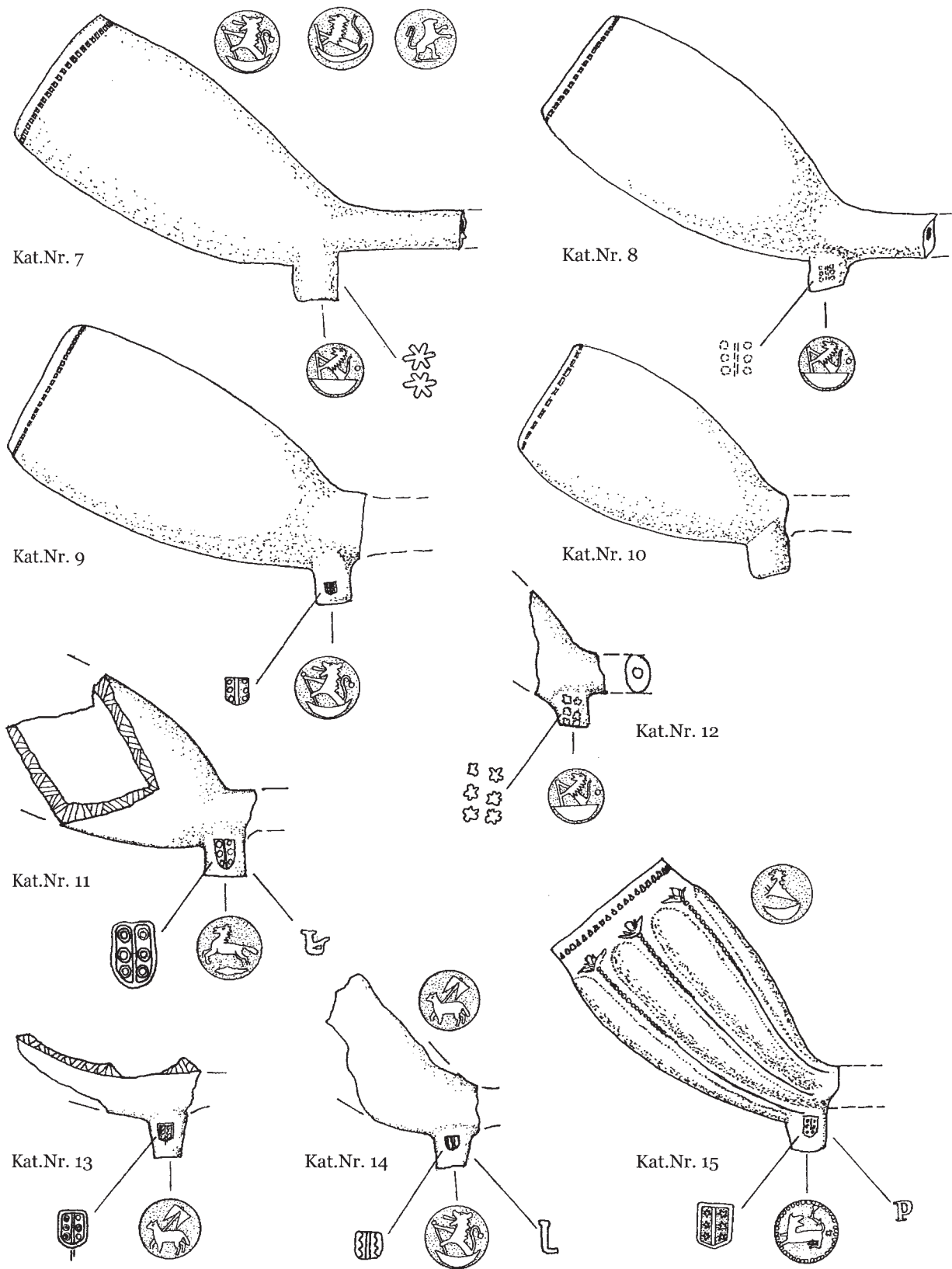


Figure 6: Clay pipes from Altenburg (Standke 2007, 61).

Imports

There are no imports.

Exports

There are no exports.

Research Objectives

Clay pipe research in Germany first started in the 1980s. There is no central research institute. Thousands of find spots are known and three hundred pipe making centres have been located, but generally not published. Only a few production sites such as Westerwald, Southern Niedersachsen, Schleswig-Holstein and Sachsen have been studied or published. There are a number of articles about archaeological finds and a single monograph about pipes found in a larger area (Bavaria).

New Research Objectives

There are four main research areas that need to be addressed:

- A general survey of the discoveries and the relationship between the find-spots and production centres. Such a study is unlikely in the near future.
- Archaeological surveys of known production centres in order to be able to identify the pipes made there.
- Historical research about production centres.
- Regional surveys of discoveries.

Principal Collections

- Landesamt für Archäologie in Dresden: Largest collection of literature about pipe making in Germany (former Library of Martin Kügler).
- Keramikmuseum Westerwald in Höhr-Grenzhausen: Clay pipes from the nineteenth and twentieth century and pipe making equipment from the Westerwald.
- Private collection of Helmut Szill, Erding: at least 4000 clay pipes from the region around Erding in Bavaria.

Principal Bibliography

Kluttig-Altmann, R., and Kügler, M., 2003, 'Bewegung in Sachsen. Ein Beitrag zur Emanzipation der Deutschen Tonpfeifenforschung', *Knasterkopf*, **16**, 88-98.

Kügler, M., 1987, *Tonpfeifen. Ein Beitrag zur Geschichte des Pfeifenbäckerhandwerks in Deutschland. Quellen und Funde aus dem Kannenbäckerland*, Höhr-Grenzhausen, 141pp.

Kügler, M., 1987, *Die Pfeifenbäckerei in Hilgert. Beiheft zur Landes- und Volkskundlichen Film-Dokumentation*, Nr. 1. Hg. vom Amt für Rheinische Landeskunde Bonn, Köln 52pp.

Kügler, M., 1995, *Pfeifenbäckerei im Westerwald. Die Geschichte der Pfeifenbäckerei des unteren Westerwaldes von den Anfängen (um 1700) bis heute*. [Phil. Diss. Marburg 1995] (Werken und Wohnen. Volkskundliche Untersuchungen im Rheinland, Bd. 22), Köln, 424pp.

Fachzeitschrift, *Knasterkopf – Mitteilungen für Freunde irdener Pfeifen* (ab Heft 14/2001: *KnasterKOPF – Fachzeitschrift für Tonpfeifen und historischen Tabakgenuss*), Hefte/Bände 1/1989 - 20/2009.

Mehler, N., 2009, 'Tonpfeifen in Bayern (c1600-1745)', *Zeitschrift für Archäologie des Mittelalters*, Beiheft **21**, Bonn.

Mehler, N., 2009, 'The archaeology of mercantilism: clay tobacco pipes in Bavaria and their contribution to an economic system', *Post Medieval Archaeology*, **43:2**, 261-281.

Seeliger, M., 1993, 'Pfeifenmacher und Tonpfeifen zwischen Weser und Harzvorland. Geschichte der Handwerker und ihrer Erzeugnisse', *Beiträge zur Volkskunde in Niedersachsen*, **6**; Schriftenreihe der Volkskundlichen Kommission für Niedersachsen, Bd. 7, Göttingen 266pp.

Schmaedecke, Michael, 1999, 'Tonpfeifen in der Schweiz. Beiträge zum Kolloquium über Tabakspfeifen aus Ton in Liestal/Schweiz am 26 März 1998', *Archäologie und Museum*, **40**, Liestal, 138pp, [including the important article, Hinweise für die Erfassung von archäologischen Tonpfeifenfunden].

Schmaedecke, M., 2002, 'Floral verzierte Pfeifenstiele aus Südwestdeutschland und angrenzenden Regionen. Ansätze zu einer Systematisierung von Produkten vornehmlich aus dem Raum Mannheim/Frankenthal', *Knasterkopf*, **15**, 19-34.

Standke, B., 2003, 'Zur Tonpfeifenbäckerei in Waldenburg (Altstadt)', *Knasterkopf*, **16**, 118-130.

Standke, B., 2007, 'Zur Tonpfeifenbäckerei in Altenburg. Die Pfeifenmacherfamilie Laspe', *Knasterkopf*, **19**, 53-74.

HUNGARY (including former territories)

by Anna Ridovics

Introduction

Hungary came into contact with pipe-smoking via the Turks and western mercenaries fighting within the country's borders during the late sixteenth and early seventeenth centuries. The first local production of Turkish-style pipes may have begun in the third quarter of the seventeenth century. A distinctly Hungarian, more elaborately decorated, style emerged in the eighteenth century, with Debrecen becoming the dominant production centre from the late seventeenth until the end of the nineteenth century. From 1800 other centres, often based on existing potteries utilising local clays, were established in North-Upper Hungary and West Hungary, Transdanubia, at such sites as Selmecbánya and Körmend.

Late Sixteenth / Seventeenth Century

Excavated examples (mostly Turkish and some Dutch or English style pipes) arrived in Hungary as personal belongings or through Turkish trade from the near Balkans (and possibly from more distant territories too). Smoking appears to have spread from the Great Hungarian Plain northwards to Upper Hungary. Presumably local Turkish workshops were active - in Eger, and maybe in Szeged and Buda as well. Hungarian workshops began local production in the last quarter of seventeenth century copying Turkish patterns. The only excavated early workshop is at Szepesvár (Figure 1).

Excavated Finds

Groups from fortresses provide the best chronological data about early types and forms:

- Almost 100 published fragments from Szekszárd, Jeni Palánk, which was in Turkish hands between 1596 and 1686 (Gaál 2004).
- From the pre-1654 layer at Füzer.

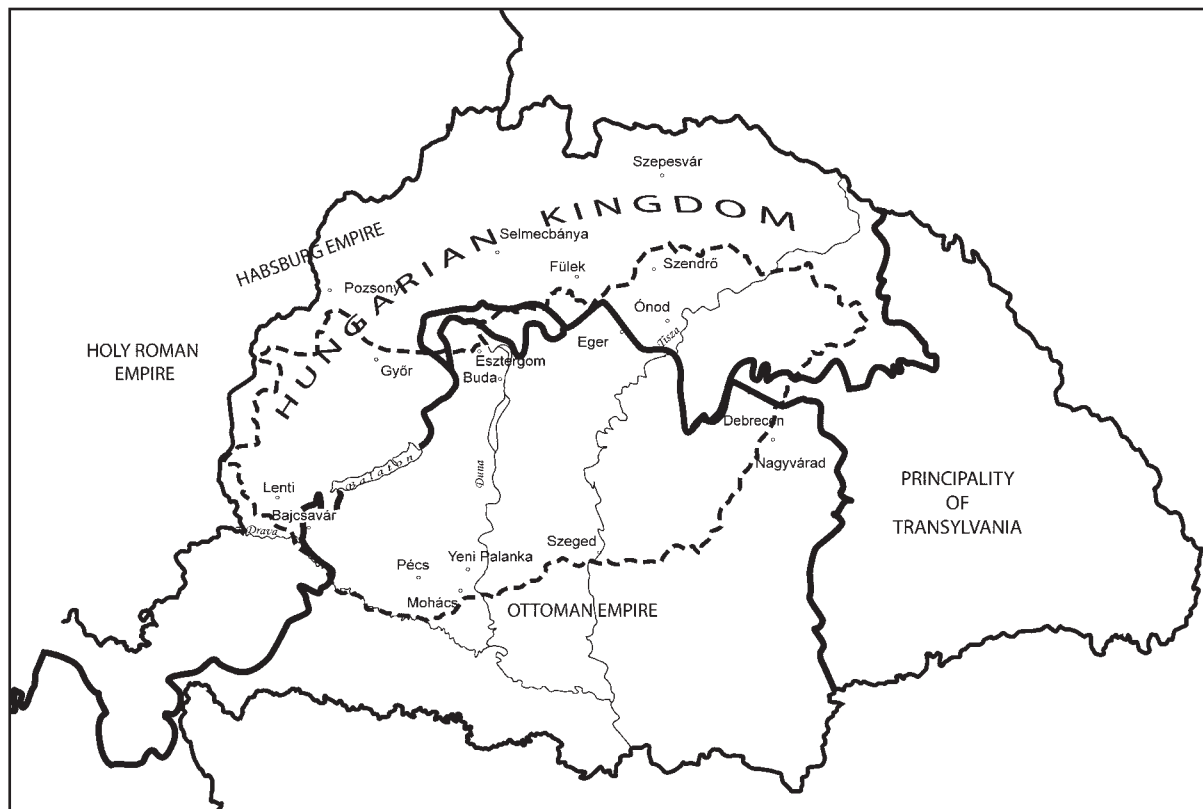


Figure 1: Map of Hungary and neighbouring territories in the seventeenth century. Present day borders marked with the dotted line.

- Turkish pipes, some inscribed, from the pre-1660 layer of Nagyvárad Castle (Emödi 1998).
- Early forms from Fülek, razed in 1682 (Kalmár, 1959).
- Turkish pipes in Pécs, after 1686 (Fehér 1959).
- The pre-1783 groups from Eger Castle have been partly published (Kovács 1963).
- Seventeenth and eighteenth century pipes from Szeged Castle ditch (Tomka 2000, Kondorosy 2007).
- Several hundred fragments from a backfilled

cellar in a mid-eighteenth-century building at Szt. György Square and from other places in Buda.

- Some Hungarian soldiers at outposts like Ónod Castle, which never fell into Turkish hands, smoked Turkish-made clay pipes (Tomka 2000 and 2005) .

Dutch/English Style Pipes

These mould made, one piece pipes in white, ivory or grey bodies, with polished surfaces and forward leaning bowls have mainly been recovered from excavations at fortresses

in Upper Hungary, from Pozsony to Szendrő, dated before the last third of the seventeenth century. Within the area of the Ottoman Empire they have been found at Buda. The bowls are generally heeled, but spur types also occur. They are often decorated with flower, tendril, lily and crocodile-head (Jonah and the whale) patterns with very few makers' marks. The Eger examples, with their slightly different bowl and stem shapes, may be earlier.

Turkish Style Pipes (a brief and limited morphology)

A wide variety of two-part pipes with socketed bowls has been excavated from Turkish occupied towns and castles. They occur unglazed in red and yellow bodies, sometimes burnished and occasionally glazed. Impressed bowl decoration is popular; some bear Arabic maker's marks.

Type I (A) - Pipes with continuous smooth profiles This type, popular before the 1680s, was possibly developed under Dutch or English influence (Figure 2).



Figure 2: Type I(A) pipes with continuous smooth profiles (Kondorossy 2007)

The lower part of the bowl forms a continuous smooth profile with the upper; the angle between bowl and stem decreases with time.

They are mostly red clay pipes, painted, polished. This form appears to be of Turkish (Balkan) origin, arriving in the country during the seventeenth century, and in use until the middle of the eighteenth. The early forms, with the bowls at almost a right-angle to the socket, later gave way to acutely angled types, with visibly thinner sockets ending with a star-shaped terminal and with a rounded bowl (Figure 3).

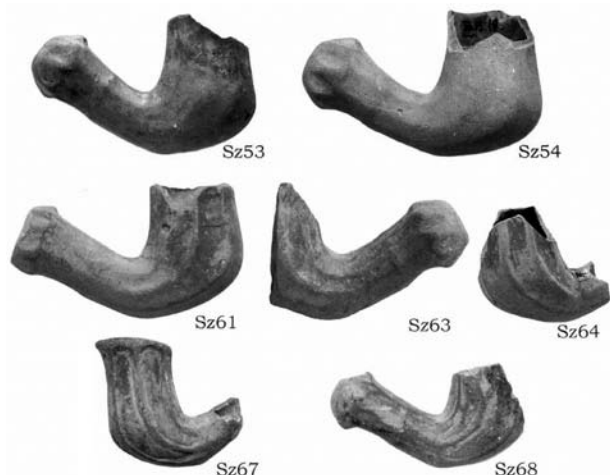


Figure 3: Rounded I (A) bowls with 'star' shaped terminals (Kondorossy 2007).

Type I(B) - Pipe body with continuous smooth profile, with a 'backbone' line on the upper part (Figure 4) The largest excavated groups are from Várna in North-East Bulgaria. Some pieces have swollen heads, shortened sockets and angular socket ends with wheel stamps.

Type II - Pipes with interrupted profiles In these forms the upper and lower parts of the bowl are quite distinct



Figure 4: Pipe with backbone line from Szeged (Kondorossy 2007)

Type II(A) Pipes with semi-spheroid bowls (Figures 5-7)

- Finely made pipes in a variety of colours (white, ivory, grey) in the best clay.
- Pipes with fluted, semi-spheroid bowls which are unglazed or covered with green, yellow or brown lead glaze (Figure 5).



Figure 5: Glazed pipe with semi-spherical bowl from Szekszárd (Gaál 2004).

- Pipes with plain bowls with impressed decoration (Figure 6).
- Undecorated pipes with semi-spheroid bowls, an angular or cylindrical chimney and a simple socket without an enlarged end. These latter are thinner walled, and were mass produced



Figure 6: Pipe with semi-spheroid bowl from Szekszárd (Gaál 2004).

for everyday use throughout the Hungarian territories, but are not known elsewhere. They are common on castle sites (Figure 7).

Type II(B) - Pipes with different bowl forms (Figures 8-9)

- Finely made pipes in a variety of colours (white, ivory, grey) in the best clay. Some early Turkish pipes have an angular socket at the end of a conical opening, the lower part formed like a keel (Figure 8).
- Pipes with the lower section of the bowl flattened into a wide disc.
- Pipes with a tulip-shaped or sack-like bowl (Figure 9).



Figure 7: Pipe with semi-spheroid bowl from Szeged (Kondorossy 2007).



Figure 8: (above) Pipe with a disc shape lower section from Szeged (Kondorossy 2007).

Figure 9: (below) Tulip shaped pipes from Szeged (Kondorossy 2007).



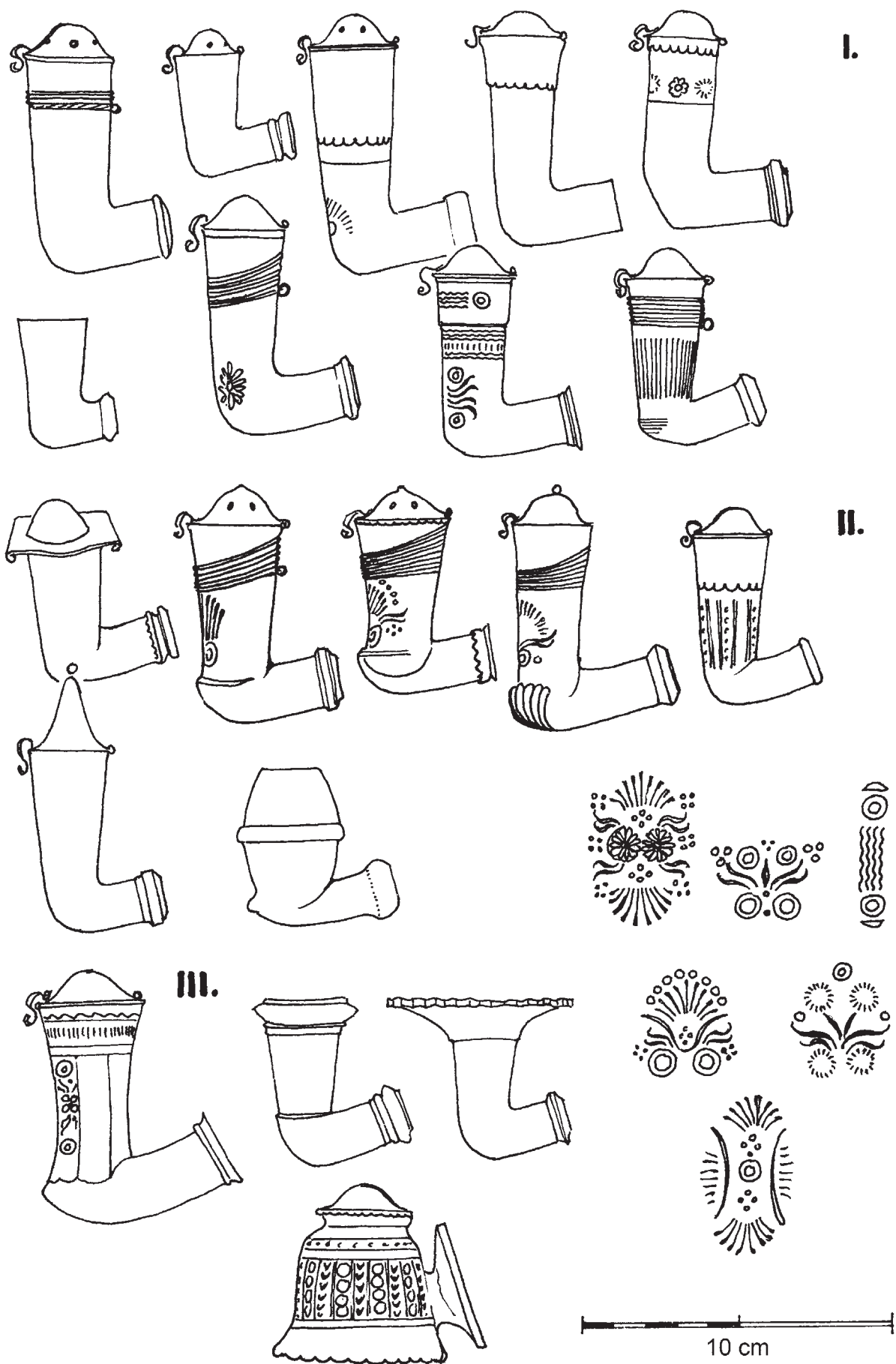


Figure 10: Debreccen pipe forms (Levárdy 2000).

Seventeenth to Eighteenth Century

Transition from Turkish to Hungarian Styles

Pipes dating from the second half of the seventeenth century in the form of human heads, facing in the same direction as the smoker, have been found at Fülek, Csókakő, Buda and Polgár. These are probably the first indication of Hungarian production, given the Islamic ban on human images, although they are ultimately based on Turkish prototypes.

In this period the following developments can be observed:

- Socket rings, already found on a few of the better quality early examples, become general from the end of the seventeenth and eighteenth centuries.
- The angle between the bowl and the socket diminishes, which possibly allowed the bowl to extend in length.
- The capacity of the pipe tends to increase, perhaps reflecting a reduction in the price of tobacco.
- Turkish stamps disappear, while on the simple red pipes (perhaps from the middle of the eighteenth century) ornamentation increases.
- From around 1700 there is a marked reduction in the number of glazed pipes, possibly as a result of bulk manufacture.

Debrecen

The Debrecen potters received their first franchise in 1574 and they probably also made pipes in the seventeenth century. During the eighteenth century the majority of potters changed to pipe production. By the end of the century the town had won a reputation for remarkably good pipes. Pipe makers became so numerous that they founded an independent guild. In 1798 over 10,960,000 pipes were made in the local red clay. There was also a great demand for accessories, with an annual production of 100,000 mouthpieces.

Nineteenth Century

Debrecen

By the end of the nineteenth century only five pipe makers were left. The best known was Mihály Seress. Large-scale imports from Pest, Buda and Upper Northern Hungary contributed to a decline which was complete by the end of the century (Figure 10).

The two main types are: smooth, plain pipes and decorated pipes, mostly with longer bodies and short stems. Their names often referred to famous characters and some were more decorative than functional, for example, the Makra pipe with its very long bowl (Figure 11) or the plate pipe with its rich ornamentation, or the communal pipe with one bowl and up to six or eight stems (Figure 12).

Other Nineteenth Century Production Centres

At the beginning of the nineteenth century a number of Hungarian potteries at Holics, Pozsony and Bábolna started to produce pipes using local clays (Figure 13).

Factories were also founded in Pest-Buda and Trausdorf. Porcelain pipes were made at Regéc and Herend.

Selmecbánya - North-Upper Hungary Around 1800 workshops were established, at first producing hand-made, and later machine-assisted clay pipes. In 1828 there were 14 manufacturers, of which five were known to be from Selmec. In 1890 there were 14 independent workshops operating in the free royal towns of Selmecbánya and Bélabánya, a number which had risen to 25 by 1910. Selmecbánya earned an international recognition for its 'Selmec' pipe. The most famous maker was Károly Zachar (1852-1925), Figure 14.



Figure 11: Short and tall Makra pipes from Debrecen (Szalay 2000).

Selmec pipes were produced in great variety. Brown, black or marbled pipes with tall cylindrical or octagonal bodies with distinctive decoration are typical. 'Selmec' pipes were also produced in Körmöcbánya, Zólyom.

Clay-pipe Workshops and their Products in the

Transdanubian Region The large excavated groups from Körmend imply that production was active there between 1820 and 1850 along with Vasvár, Bonyhád and Pápa. Some products from Schemnitz/Selmecbánya, Podrečsány, Kis Azar, Wienerneustadt, Pernitz and Theresienfeld were also present. Tiny workshops, such as Körmend, Vasvár and Bonyhád, appear to have been able to maintain their businesses by producing counterfeits of the products of the great manufacturers.



Figure 12: Communal pipe from Debrecen (Szalay 2000).

Copies of the simpler Turkish forms continued to form a significant part of the Hungarian manufacturers repertoire during the nineteenth century. The dominant form was plastically ornamented. The workshops in this region used five-hundred different shapes (Figure 15).

These Transdanubian workshops were organised as individual enterprises, often by German speaking Jews, and not through the guild system. In 1848 two firms employed 81 pipe makers and 25 boys in Pápa. By 1885 the major factories were those of Samuel Boskowitz, Joseph Toch and Leopold Schlesinger.

Twentieth Century

The Selmec tradition was successfully revived around 1910 by Sámuel Boskovitz in Pápa and later in Városlőd. Pipes were also produced at the majolica manufactories at Pápa and Hódmezővásárhely until the Second World War.

Selmecbánya continued to make probably the best quality clay pipes in the whole of Hungary and later in Slovakia. Production ended in 1959.

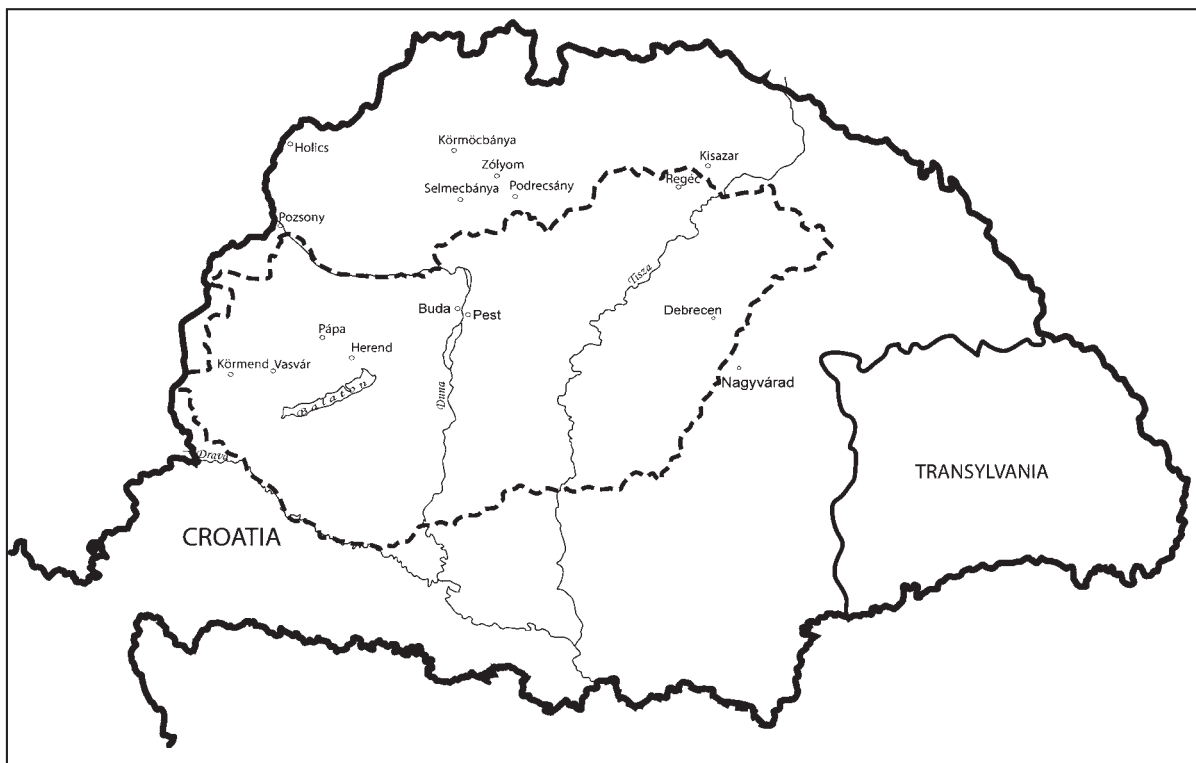


Figure 13: Map of Hungary and neighbouring territories in the eighteenth and nineteenth centuries.

Imports and exports

From the early seventeenth to the end of the eighteenth century Turkish pipes were imported in quantity; later in the nineteenth pipes made in Austria formed a significant element in the Hungarian market. From the end of the eighteenth century Debrecen pipes were exported to France and England, Selmec pipes to Germany, Italy and Switzerland, and Hungarian pipes to Vienna. In the

twentieth Selmecbánya products were sold in Germany, Italy, Belgium, Russia, Canada, England, Egypt, India, Cuba and the United States.

Research

Further research is needed on both rural and urban archaeological groups. Kiln sites need to be identified and examined throughout the region. The scale and mechanics

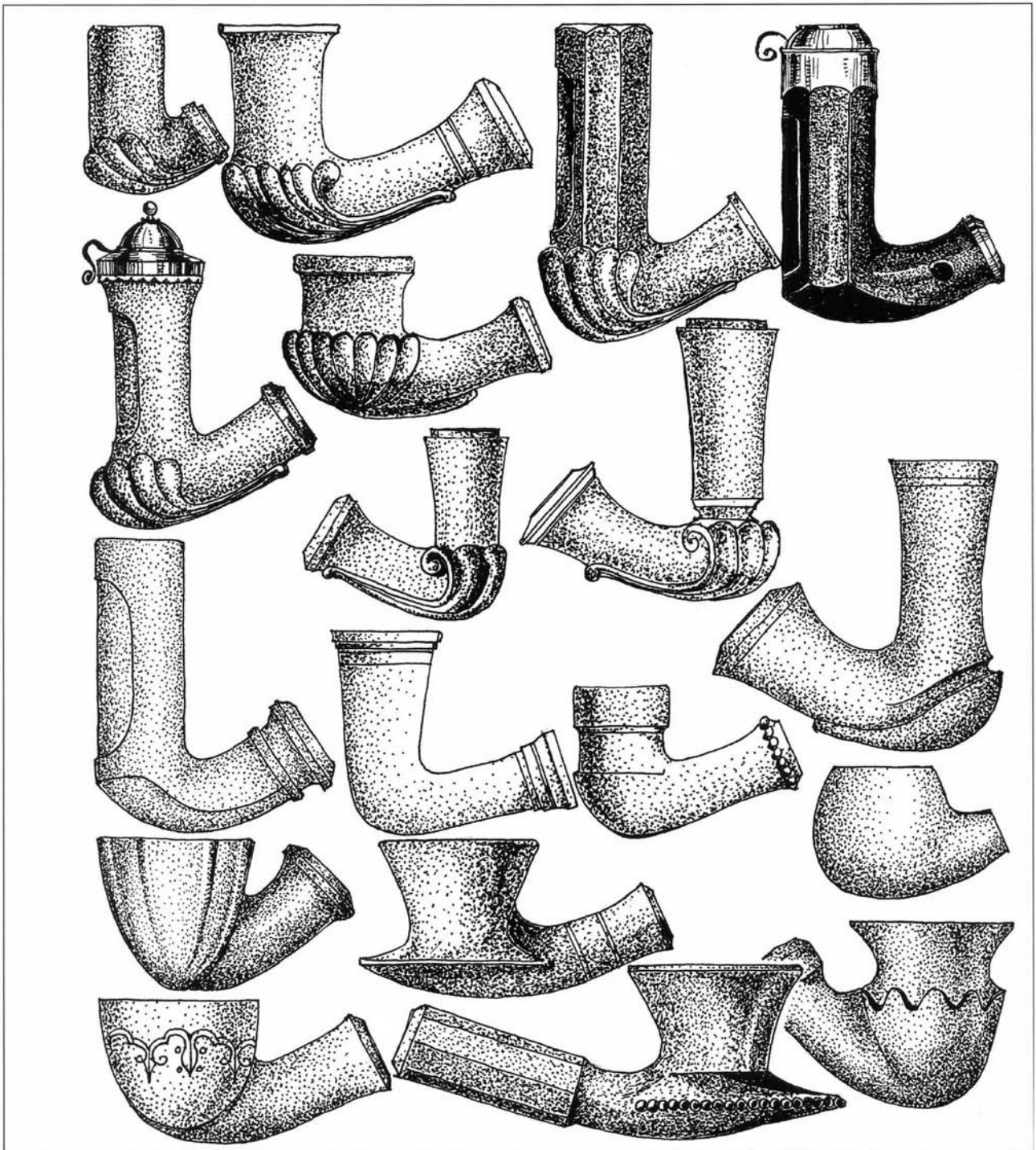


Figure 14: Pipes by Károly Zachar from Selmechánya (Levárdy 2000).

of exports from Hungary in the seventeenth and eighteenth needs to be further examined.

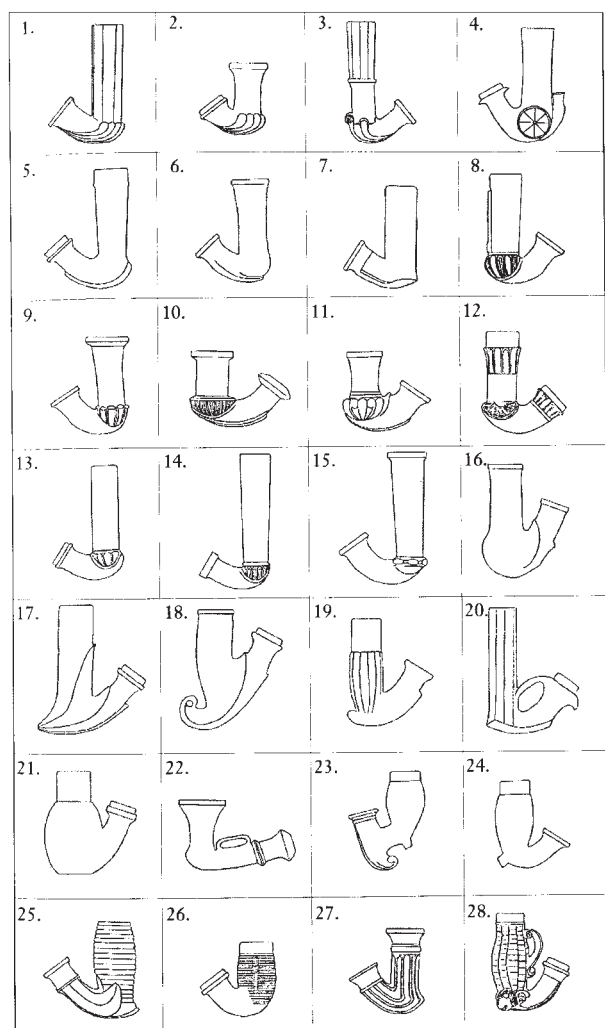
Principal Collections

- Budapest, Hungarian National Museum.
- Budapest, Historical City Museum of Budapest.
- Debrecen, Déri Museum.
- Eger, Istvan Dobó Castle Museum.
- Körmend, Rába Museum of Local History.
- Pápa, Graf Károly Esterházy Castle and County Museum.

- Pécs, Janus Pannonius Museum.
- Szeged, Ferenc Móra Museum.
- Szekszárd, Mór Wasinszky County Museum.
- Vasvár, Museum of Local History.
- Selmechánya (Slovakia), Slovenské Banské Múzeum.

Principal Bibliography

Ecsedi, István, 1932, 'A Debreceni Cseréppipa', *A Déri Múzeum Néprajzi Osztályának Közleményei*, 2, Debrecen.



MAIN TYPES OF CLAY PIPES IN THE FIRST HALF OF THE 19TH CENTURY BY MANUFACTURERS ACTIVE IN THE WESTERN TRANS-DANUBIA AREA.

Site of excavation inventory number	Maker's mark of the clay pipe	Ex- hibited
1. VHM 395 (Vasvár)	M.HONIG SCHEMNITZ stamped	V 25
2. RHM KM 409 (Körmend)	K. AZAR stamped	(-)
3. RHM KM 71 (Körmend)	without stamp	KM 28
4. RHM R55 84.25.4. (Körmend)	JOSEPH BARTSZ stamped	R55-19
5. RHM KM 345 (Körmend)	PODRECS stamped	KM 8
6. RHM R55 84.25.44 (Körmend)	JOSEPH BARTSZ stamped (IN THERESIENFELD)	(-)
7. VHM 558 (Vasvár)	M.HONIG SCHEMNITZ stamped	V 28
8. RHM KM 170 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 25
9. RHM KM 157 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 28
10. RHM KM 124 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 21
11. RHM KM 56 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 27
12. WMM 73.5.100 és 73.5.128 (Bonyhád)	without stamp	B 9
13. VHM V 301 (Vasvár)	ANTON PARTSCH stamped	(-)
14. RHM KM 68 (Körmend)	without stamp	(-)
15. RHM KM 128 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 22
16. RHM R55 84.25.3 (Körmend)	JOSEPH BARTSZ stamped	R55-16
17. VHM V 293 (Vasvár)	ANTON PARTSCH stamped	V 17
18. VHM V 296 (Vasvár)	ANTON PARTSCH stamped	V 19
20. VHM V 153 (Vasvár)	VOSVAR stamped	V 18
21. RHM R 55 III/D 170-127-110 (Körmend)	without stamp	R55-13
22. RHM KM 107 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 14
23. RHM KM 84.26.131 (Körmend)	CÖRMEND stamped	KM 31
24. RHM KM 84.26.66 (Körmend)	without stamp	KM 38
25. RHM R55 III/C 159-90-111	without stamp	R55-17
26. RHM KM 192 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 39
27. RHM KM 84 (Körmend)	without stamp	KM 36
28. VHM V 51,52,53, (Vasvár)	without stamp	V 9

Rövidítések jegyzéke:

VHM = Vasvári Helytörténeti Múzeum, Vasvár
RHM = Rába Helytörténeti Múzeum, Körmend
KM = Körmend, Vida J. utca (Monaco)
R55 = Körmend, Rákóczi u. 55.
WMM = Wosinsky Mór Múzeum, Szekszárd
B = Bonyhád

Figure 15: Some Transdanubian pipe types (Nagy 2000).



Figure 16: Hungary's present borders.

Emődi, János, 1998a, 'Adalékok a váradi vár építéstörténetéhez' in Emődi, János, *Történeti adatok Nagyváradi múltjából*, II, Nagyváradi, 9-80.

Emődi, János, 1998b, 'Egy pipakészítő műhely a Krisztina utcában' in Emődi, János, *Történeti adatok Nagyváradi múltjából*, II, Nagyváradi, 127-138.

Fehér, Géza, 1959, *A Janus Pannonius Múzeum hódoltságkori török emlékei*, (Die Denkmäler aus der Zeit der türkischen Unterwerfung in Janus Pannonius Museum in Pécs), A Janus Pannonius Múzeum Évkönyve, Pécs, 103-151.

Gaál, Attila, 2004, *Hódoltságkori cseréppipák a Wosinsky Mór Múzeum Gyűjteményében*, (Irdene Pfeifen aus der Zeit der Türkenherrschaft in der Sammlung des Wosinsky Mór Museums). A Wosinsky Mór Múzeum évkönyve XXVII, (Jahrbuch des Wosinsky Mór Museums, Szekszárd (Ungarn) XXVII, (Separatum)), Szekszárd, 259-296.

Haider, Edit, 2000, 'Factory-Made Ceramic Pipes', in E. Haider, A. Orgona and A. Ridovics (eds.) *The History of the Hungarian Pipemaker's Craft – Hungarian History Through the Pipemaker's Art*, Budapest, 56-57.

Kalmár, János, 1959, 'A füleki (Filakovo) vár XV-XVII. századi emlékei. (Die Denkmäler der Burg Filakovo aus

dem XV-XVII. Jahrh)', *Régészeti Füzetek Ser.*, **II:4**, Budapest.

Kondorosy, Szabolcs, 2007, 'Cseréppipák az esztergomi várból', *Communicationes Archeologicae Hungariae*, 305-330.

Kondorosy, Szabolcs, 2008, 'A szegedi vár pipái I' in 'A Móra Ferenc Múzeum Évkönyve. Néprajzi Tanulmányok', *Studia Ethnographica*, **6**, 331-364.

Kovács, Béla, 1963, 'A Dobó István Vármúzeum cseréppipái', *Egri Múzeum Évkönyve*, **1**, 235-262.

Kovács, Gyöngyi, 2004, 'Cseréppipák a 17-18 századból', *Budapest Régiségei*, **XXXVIII**, 121- 131.

Levárdy, Ferenc, 1994, *Our Pipe-smoking Forebears*, Velburg, 176pp.

Lovasova, Eva, 2000, 'The Art of the Selmezbánya Pipe' in *The History of the Hungarian Pipemaker's Craft – Hungarian History Through the Pipemaker's Art.*, Ed. Haider, Edit – Orgona, Angelika – Ridovics, Anna. Exhibition Catalogue, Budapest, 39-44.

Morgenroth, Walter, 2001, 'Das geheimnis der echten Schemnitzer Tabakspfeifen', *Knasterkopf* **14**, 53-60.

Nagy, Zoltán, 2000, 'Transdanubian Pipe Manufactures Associated with Selmezbánya' in E. Haider, A. Orgona and A. Ridovics (eds.) *The History of the Hungarian Pipemaker's Craft – Hungarian History Through the Pipemaker's Art*, Budapest, 45-55.

Nagy, Zoltán, 2001, 'Dunántúli cseréppipa készítő műhelyek és termékeik a XIX században', *Fontes Castriferriensis*, **1** Szombathely, 1-267.

Szalay, P., Emőke, 2000, 'The Debrecen Clay Pipe' in E. Haider, A. Orgona and A. Ridovics (eds.) *The History of the Hungarian Pipemaker's Craft – Hungarian History Through the Pipemaker's Art*, Budapest, 33-38.

Tomka, Gábor, 2000, 'Excavated Pipes from the Sixteenth to the Eighteenth Century in Hungary', in E. Haider, A. Orgona and A. Ridovics (eds.), *The History of the Hungarian Pipemaker's Craft – Hungarian History Through the Pipemaker's Art*, Budapest, 5-32.

Tomka, Gábor, 2003, 'Finjans, Pipes, Grey Jugs, "Turkish" Objects in the Hungarian Fortresses of Borsod County' in I. Gerelyes, and G. Kovács (eds.), *Archeology of the Ottoman Period in Hungary*, Budapest, 311-320.

Tomka, Gábor, 2005, 'Cserép pipafejek az Ónodi vár ásatásaiából (1985-1991)', *A Herman Ottó Múzeum Évkönyve* **XLIV**, Annales Musei Miskolciensis de Herman Ottó Nominati (Különlenyomat) Miskolc, 607-626.

Závodi, Szilvia 2003, 'A lenti vár kerámiaanyaga', *Communicationes Archeologicae Hungariae*, 171-201.

IRELAND

by Joe Norton

Summary

Pipe smoking began early in Ireland, exports of clay pipes from Bristol to Cork being recorded in 1597 (Jackson & Price 1983). The origins of the Irish pipe industry were rooted in the British industry, the first makers almost certainly being English. Dublin was the principal centre throughout. The industry lasted for four centuries, until the mid twentieth-century.

Seventeenth Century

The first known pipemakers were in Waterford, an Edward Abbot, recorded in the 1640s (Price, Jackson & Jackson 1979) and a Thomas Dier/Dyer, who, like Abbot, was probably a Bristol man. He was admitted a freeman in 1656, taking an apprentice named James Emans for a term of eight years in December 1659 (Pender 1947, 154) and recorded paying tax in 1662 (Walton 1982). No product by either man has yet been identified.

A feature of Irish, especially Dublin, pipes of the late seventeenth/early eighteenth century is a single raised 'dot' on either side of the bowl, just above the heel or spur (Figure 1). On flat heeled pipes, especially those from Dublin, a ridged and pinched heel is common (Figure 2). Twelve pipemakers are known from the seventeenth century, nine in Dublin, one in Limerick, and two in Waterford (Figure 3).

The products of one of the Dublin maker's (Allen) and the Limerick maker (Turner) are the only ones to date that have

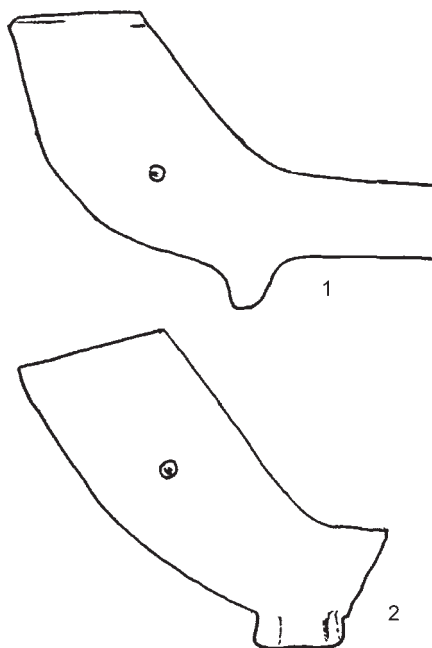


Figure 1: Irish pipe bowls with a single raised 'dot' on the side of the bowl.



Figure 2: Irish pipe bowl with ridged and pinched heel.

been identified from both excavation and documentary sources (Figures 4 & 5).

Imports

As is to be expected there are vast numbers of imported bowls, mostly from the Western half of Britain. Bristol, because of its historic trading links, especially with the east and south-east coastal towns, figures prominently in the recovered material, as does the Liverpool area. The second ranking imported material is Dutch, mostly from Gouda and Amsterdam.

Exports

None known.



Figure 3: Seventeenth- and eighteenth-century pipe making locations.

Eighteenth Century

There are at least thirteen known makers in this period, some overlapping from the seventeenth century; seven in Dublin, two in Newry and one each in Belfast, Galway, Knockcroghery and Waterford (Figure 3). Pipes made by two of the Dublin makers are known (one known from documentary sources and one known only from a pipe find) as well as pipes made by an as yet unidentified Galway maker. All three of these makers were working in the early part of the eighteenth century.

The latest known eighteenth century date for the Dublin makers is 1731; there is then a lengthy gap in the record until c1815. This is both a reflection of scarcity of relevant sources and a lack of intensive research for the period. The identifiable pipes from Dublin have fine roller stamped stems, with some similarities to Chester material of the same period. The most elaborate stamp is of a Francis Street maker, Thomas Jacob, of whom sadly, nothing is known (Figure 6).

The small rural village of Knockcroghery, Co. Roscommon, had a pipe industry established in the eighteenth century, supposedly by a Scottish maker. Certainly there was at least one maker, by name Thomas Buckley, working there in the 1740s (Religious Census,

1749). He may have come from Galway as a pipemaker of the same name was recorded there in 1727. In Waterford some of the pipe makers also made hair curlers as a sideline (Lane 1997).

Imports

Bristol again figures large in the excavated material and Dutch material also has a continuing presence.

Exports

None known.

Nineteenth Century

A total of 175 makers are known from 12 centres (Figure 7) the largest being Dublin and Belfast, with Derry, Waterford and Cork following close behind (the total of 175 refers to manufacturers, sometimes called 'makers' in Directories, etc. These 'makers' are manufacturer/owners as opposed to actual workers in the factory). The Dublin industry was dominated by several families, usually connected by marriage, the most prominent of whom were the McLoughlins and the Cunninghams. The Hamiltons seem to have been the main Belfast Manufacturers. The premier manufacturer in Waterford was the Hanley firm, with the Fitzgerald factory in Cork being the biggest in that city.

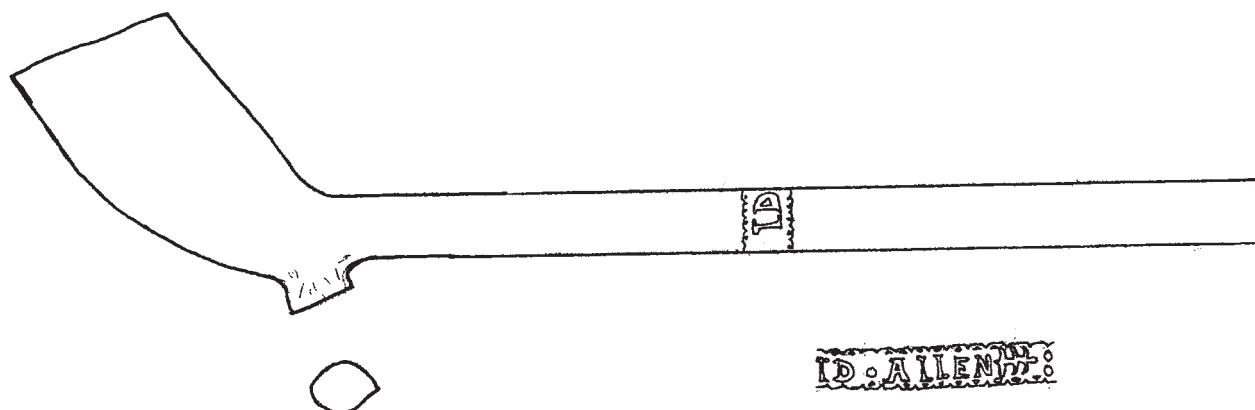


Figure 4: An Allen mark from Dublin.

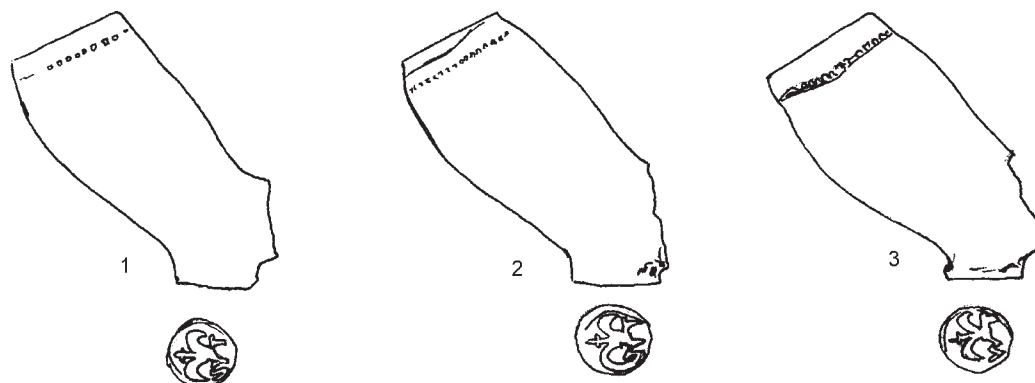


Figure 5: Three heel pipes marked with a William Turner mark from Limerick.

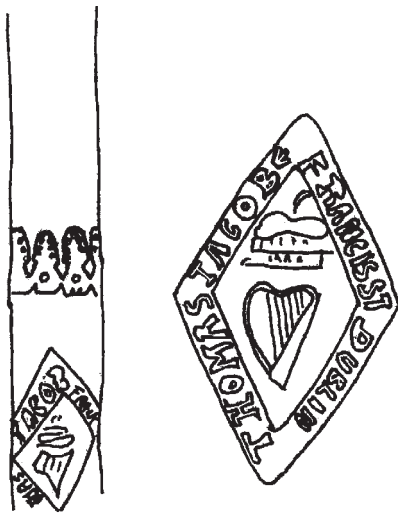


Figure 6: Stem mark of Thomas Jacobs, Francis Street, Dublin.



Figure 7: Nineteenth- and twentieth-century pipe making locations.

Knockcroghery grew to become an important production centre, with seven kilns at work in the early nineteenth century. Production continued until 1921 when it was stopped abruptly with the destruction of the village from which it never recovered (Anon 1921).

We know from the archaeological record that at least some of the makers in Dublin shared kilns. Irish pipes in the first half of the century were of a high standard, both in design and finish (Figure 8). The products of the second half of the century show, for the most part, a marked downturn in both areas, becoming cruder and less diverse

in style (Figure 9). There are two predominant types from this period; pipes with merchants' names and those with political slogans of which, given Ireland's troubled history in this period, there was no shortage. Moulded marks were often placed on the stem, with the maker's name usually on the right side and his place of work on the left. Stamped marks were often placed on the back of the bowl facing the smoker and, occasionally, on the front of the bowl as well. Census figures provide an important means of assessing the overall scale of the industry, and changes in it, during this period (Figure 10).

Imports

There are still some Bristol and Dutch pipes coming into the country, though compared to the eighteenth century, in much smaller numbers. There is one significant legacy of the Dutch imports: the increasing and widespread use of the 'Crowned L' stamp on Irish pipes, which begins in the early nineteenth century and continues in debased form into the twentieth century (Figure 11).

There was an increase in the amount of Scottish imports, to the point where they were accused of 'dumping' to undermine the local manufacturers.

Exports

No large scale organised export trade is known, although small numbers of Irish pipes are certainly found right across England during this period, as well as further afield.

Twentieth Century

There are 40 pipemakers recorded from ten locations in the twentieth century. The last was Hanley's of Waterford which still made limited numbers of pipes into the 1950s (Figure 12). The last Cork and Belfast makers ceased in the early 1930s, and the last Dublin maker c1940. Some of these makers carried over from the nineteenth century (Figure 7).

Imports/exports

No significant numbers known, although Hanley's of Waterford exported to Australia, South Africa and America (Anon 1958).

Future Research

Few of the known seventeenth century makers have as yet been matched with their products, only the 'Allens' of Dublin and William Turner in Limerick have been so identified. This period is critical for the understanding of the beginnings of the industry, its influences, outside competition, etc.

Jackson and Price (1983) have shown that Bristol pipes were from the very beginning an export commodity to various Irish ports. This is just one major production site and is well represented in the archaeological record.

The eighteenth century is still largely blank, due to a lack

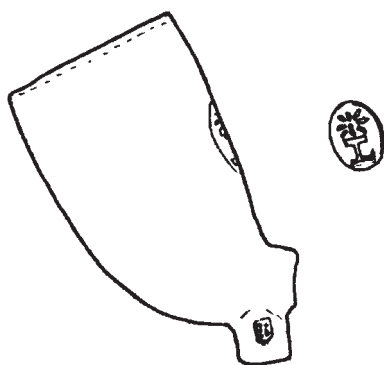


Figure 8: *Nineteenth-century Irish bowl with a crowned L mark.*

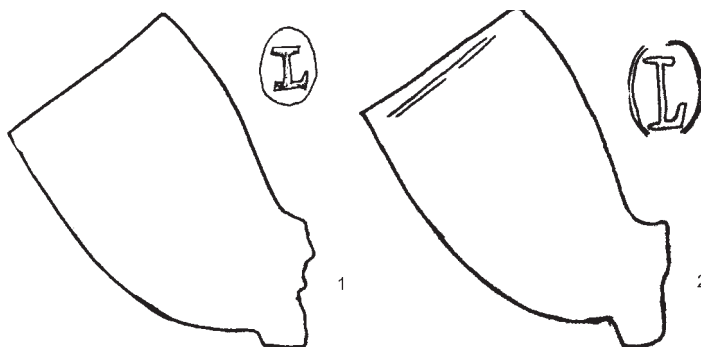


Figure 9: *Cruder forms from the second half of the nineteenth century.*

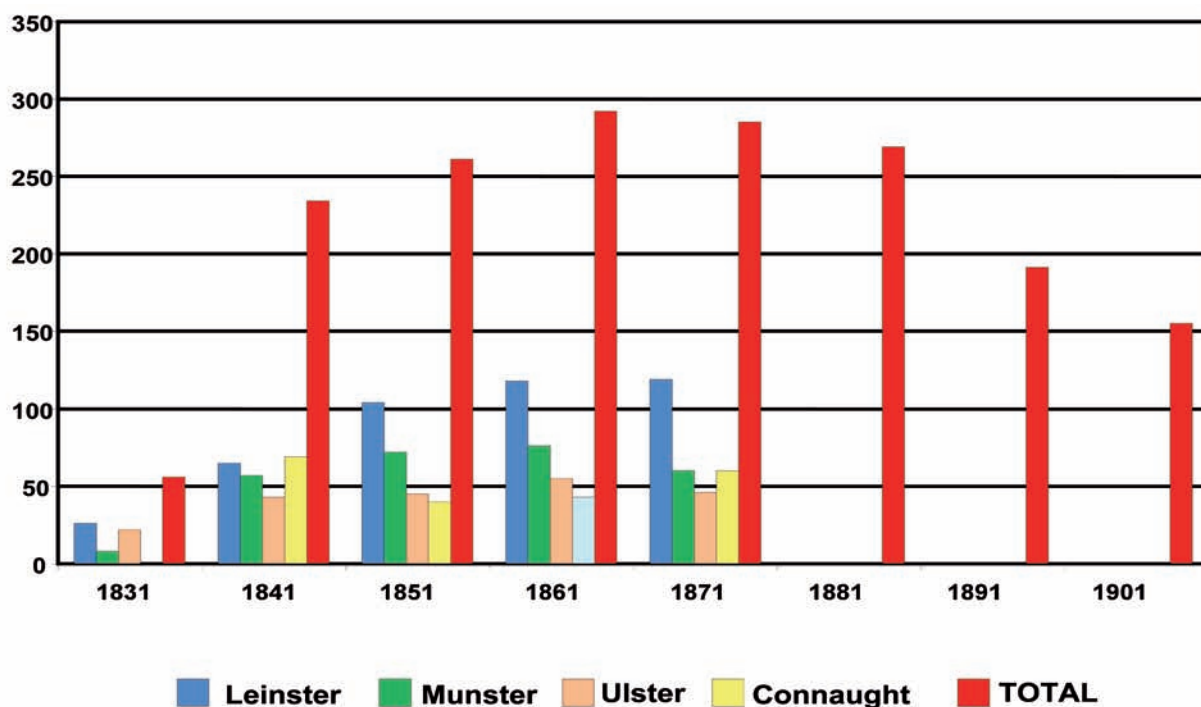


Figure 10: *Pipe makers by decade from the census figures.*

of records and research in this period. While excavation has produced large numbers of pipes, detailed analysis on these assemblages is still lacking (except for the Waterford finds (Lane 1997, 366-374)). The number of known makers in the seventeenth century is, for the most part, not matched by identifiable products. Is this a lack of recognition of a locally produced item or simply that not all makers marked their pipes? The most commonly stamped pipe found in Dublin is by the Allens, father and son, for whom, rarely, there is both documentation (though incomplete) and pipes. A lot more lengthy and time consuming documentary research needs to be done.

In the nineteenth century things become somewhat easier due to the introduction of city trade directories at the end of the eighteenth century, though pipemakers don't feature until the second decade of the nineteenth century. There are pitfalls in placing total reliance on these as a sole decider of a maker's working life, the most significant

example of this being the Dublin maker Paddy Devlin of Francis Street, who only appears for a decade from the mid 1930s. However, according to an interview he gave in 1937 when aged 80, he had been a pipemaker his whole life, as were members of his family going back some 200 years. He is not unique in this regard. At least two other pipemakers in the Francis Street area of Dublin are known but not recorded in directories or on valuation lists, where one would expect to find some record of their activities.

There are references in nineteenth-century census statistics to pipe makers in various towns not covered by directories. This is an area not yet explored, the small town pipe maker supplying a very local market.

The marked deterioration in quality of pipes in the second half of the nineteenth century is another area that warrants further research. Was it due to changing markets in the wake of the famine, or were other forces at play?

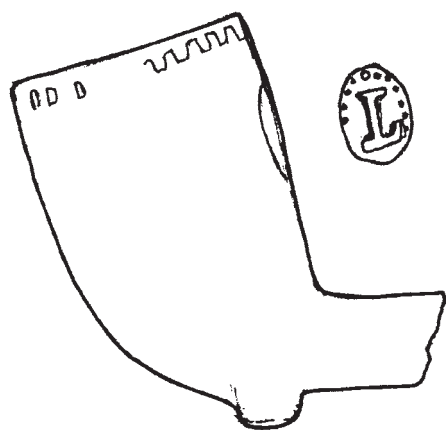


Figure 11: Debased 'L' stamp from twentieth century.

Principal Bibliography

Census of the Diocese of Elphin by Religion 1749 (m 2466), National Archives of Ireland.

Anon, 1921, *Roscommon Messenger*, Saturday June 25.

Anon, 1958, *Waterford News*, Jan 3.

Jackson, R., Jackson, P., and Price, R., 1983, *Ireland & the Bristol Clay Pipe Trade*, privately published, 50pp.

Lane, S., 1983, 'The Clay Pipes' in Cleary, R.M., 'Excavations at Lough Gur, Co. Limerick, 1977-1978, Part 3', *J. Cork Hist. and Archaeol. Soc.*, **88**, 75-77.

Lane, S., 1995, 'The Clay Pipes', in Hurley, M. F., and Sheehan, C. M., *Excavations at the Dominican Priory of St. Mary's of the Isle, Crosses Green, Cork*, Cork, 123-127.

Lane, S., 1996, 'The Clay Pipes', in Hurley, M.F., 'Excavations in Cork City: Kyril's Quay/North Main Street (Part 2)', *J. Cork Hist. and Archaeol. Soc.*, **101**, 58-61.

Lane, S., 1997a, 'Clay Pipes', in Cleary, R. M., Hurley, M. F., and Shee Twohig, E., (eds.) *Excavations by D.C. Twohig at Skiddy's Castle and Christ Church, Cork 1974-77*, Cork, 224-238.

Lane, S., 1997b, 'The Clay Pipes' in Hurley, M. F. *et al*, *Late Viking Age and Medieval Waterford Excavations 1986-1992*, Waterford Corporation, 366-374.

Lane, S., 2003, 'The Clay Pipes' in Cleary, R. M., and Hurley, M. F. (eds.), *Excavations in Cork City 1984-2000*, Cork City Council, 248-251.

Norton, J., 1980, 'The Pipes' in Sweetman, P. D., 'Excavations at King John's Castle, Co. Limerick, 1976', *Proc. Royal Irish Acad.*, **80C** No. 11, 225-227.

Norton, J., 1982, 'The Pipes' in Sweetman, P. D.,

'Excavations at Kilmainham', *Dublin Historical Record*, **35** No.2 (March), 72-73.

Norton, J., 1984a, 'The Clay Pipes' in Sweetman, P. D., 'Excavations at Shop St., Drogheda, Co. Louth, 1981', *Proc. Royal Irish Acad.*, **84C** No. 5, 199-206.

Norton, J., 1984b, 'The Clay Pipes' in Lynch, A., 'Excavations of the Medieval Town Defences at Charlotte's Quay, Limerick', *Proc. Royal Irish Acad.*, **84C** No. 9, 305-307.

Norton, J., 1985, in Manning, C., 'Archaeological Excavations at Two Church Sites on Innishmore, Aran Islands', *J. Royal Soc. Antiq. Ireland*, **115**, 107-109.

Norton, J., 1987, 'The Clay Pipes' in Sweetman, P. D., 'Archaeological Excavations at Abbeyknockmoy, Co. Galway', *Proc. Royal Irish Acad.*, **87C** No.1, 11.

Norton, J., 1988, 'The Pipes' in McMahon, M., 'Archaeological Excavations at the Site of the Four Courts Extension, Inns Quay, Dublin', *Proc. Royal Irish Acad.*, **88C**, No. 9, 305-307.

Norton, J., 1991, 'The Clay Pipes' in Sweetman, P. D., 'Archaeological Excavations at St. John's Priory, Newtown, Trim, Co. Westmeath, 1981 & 1984', *Riocht na Midhe*, **8**, No. 3, 100 (88-104).

Norton, J., 1992, in Clyne, M., 'Excavations at Roshill Abbey, Co. Galway', *J. Galway Archaeol. and Hist. Soc.*, **44**, 207-208.

Norton, J., 1994, 'The Clay Pipes' in Simpson, L., 'Excavations at Isoldes Tower, Dublin', *Temple Bar Archaeology Report*, **1**, 82-86.

Norton, J., 1997, 'The Clay Pipes' in Walsh, C., *Archaeological Excavations at Patrick, Nicholas and Winetavern Streets, Dublin*, Brandon Books & Dublin corporation.

Norton, J., 2004, 'The Clay Pipes' in Fitzpatrick, E., O'Brien, M., and Walsh, P. (eds.) *Archaeological Excavations in Galway City, 1987-1998*, Wordwel, Dublin, 427-447.

Price, R., Jackson R., and Jackson P., 1979, *Bristol Clay Pipemakers*, privately published.

Pender, S., 1947, 'Freemen of the City of Waterford 1656', *J. Cork Hist. and Archaeol. Soc.*, **LII**, 154.

Walton, J., 1982, 'The Subsidy Roll of Co. Waterford 1662', *Analecta Hibernica*, **30**, 47-96.

<i>Price List.</i>		
<i>When ordering, it is only necessary to mention Numbers on List.</i>		
<i>No.</i>	<i>Per Gross.</i>	
17—JOHN BRIGHT
47—KING'S COUNTY
8—DHUDEEN
58—CAVE HILL
29—HOME RULE
68—SMALL DUBLIN
11—CLAW
16—ROPE, small
78—ROBERTS
30—PLUG, small
48—CHEVALIER
27—T. W.
9—DUTCH, small
77—LARGE TRALEE
45—PLUG, large
PACKED IN ONE AND TWO GROSS BOXES.		
<i>For Illustrations of above Numbers see opposite page.</i>		

We are the Largest
Manufacturers of
Clay Pipes in Ireland

AND MAKE SHAPES -
TO SUIT EVERY CLASS
OF TRADE. - -

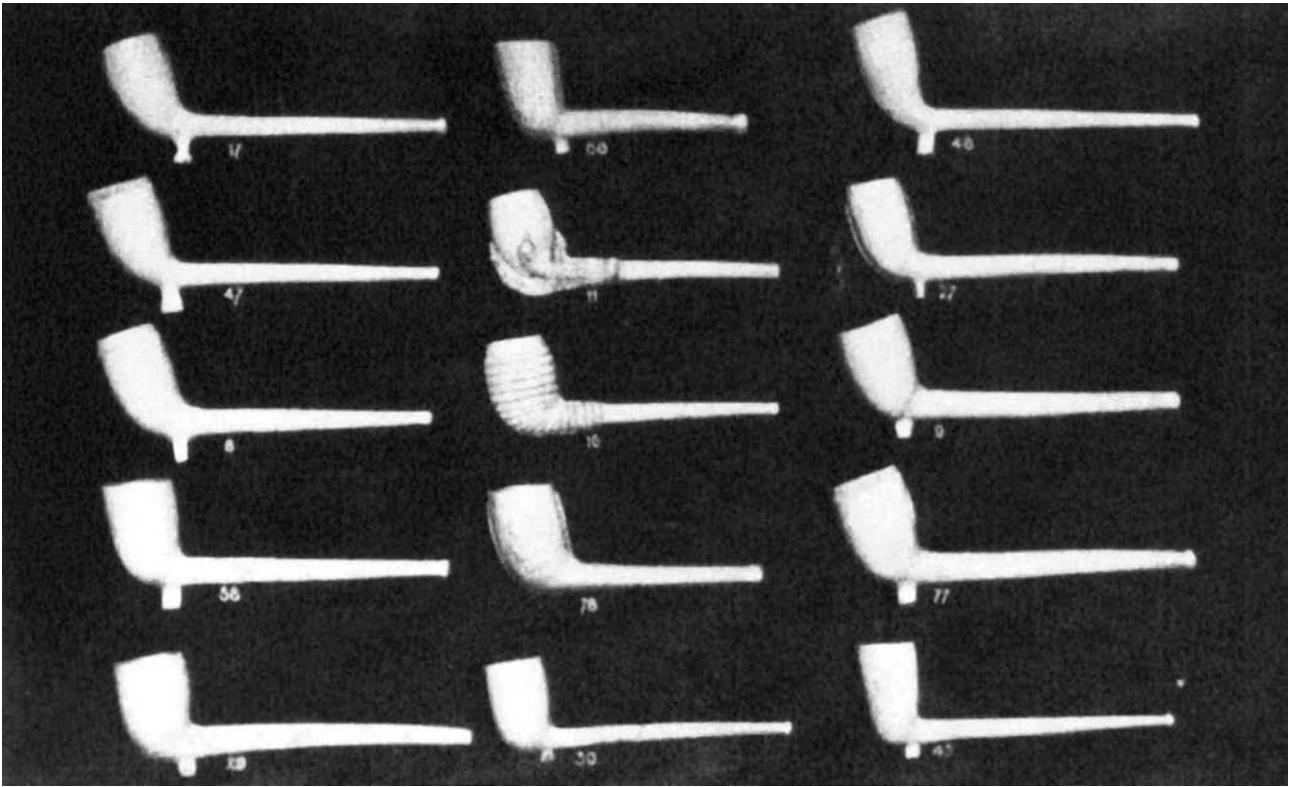


Figure 12: Two pages from Hanley’s catalogue, probably 1930s to 1940s.

JAPAN

by Barnabas T. Suzuki

Introduction

As discussed in the *Pipe Year Book* by the author (Suzuki 2001, 2002 and 2003a), the first introduction of tobacco smoking into Japan in the form of rolled tobacco was made by Portuguese before 1576. Pipe smoking seems to have been introduced by a Dutch seaman in 1585/6. Before the supply of clay pipes became sufficient in the Netherlands, Dutch sailors carried pipes with a metal bowl and a metal mouth piece linked with a wooden stem.

To date, almost ten thousand fragments of Dutch clay pipes have been excavated, including approximately 3,000 bowls, mostly at the site of the Dutch trading post (Dejima) in Nagasaki. More than 50% of them are dated 1700-1740. Less than 2% dated 1640 to 1670 (Figures 1 and 2).

Dating	Number of pieces	Percentage
1640-1670	27	1.7 %
1670-1690	42	2.6 %
1690-1710	243	15.1 %
1700-1735	415	25.9 %
1730-1740	587	36.6 %
1740-1860	290	18.1 %
Total	1,604	100 %

Figure 1: Pipe fragments excavated at the site of the Dutch Trading House 1996-1997 and 1998-1999 (after van der Lingen 2002).

Until about 1641, Dutch traders stationed in Japan smoked Japanese metal pipes (*kiseru*) and probably supplied these pipes also to their colleagues in Taiwan and other trading posts in Southeast Asia. In this way, Japanese pipes with a small metal bowl were propagated in these areas.

In addition to Dutch traders, Japanese trade ships also started to visit these Southeast Asian countries from the latter half of the sixteenth century and there were at least seven Japanese towns in those areas. The supply of tobacco and *kiseru* to those expatriates was carried out by Japanese, Chinese or Dutch merchant ships until 1636, when Japan closed her doors not letting any Japanese ship go out or return. Only Dutch ships and Chinese ships were allowed to continue trade with Japan (Suzuki 2002).

The main reasons for Dutch expatriates in Japan shifting from *kiseru* to clay pipes are:

1) Cost

Between 1641 and 1730 the cost of a silver *kiseru* was 173 to 303 times that of a clay pipe and seven times that of copper or bronze *kiseru* (Suzuki 2003a, 63; Suzuki 2003b, 74). It is said that the annual consumption of fragile clay pipes by a Dutch seaman

in the seventeenth to eighteenth centuries was about 10 pieces or more (Suzuki 2003a, 65; Jacob 1991, 40).

2) Quality of smoke

Clay pipes absorb the moisture and juice of tobacco and give a better smoking quality, while metal bowls of *kiseru* lack these features. It seems that the quality of smoke with a metal pipe was less attractive to Dutch merchants.

3) Maintenance

Unlike clay pipes, metal bowls do not absorb tobacco juice and moisture, and frequent cleaning of *kiseru* was required.

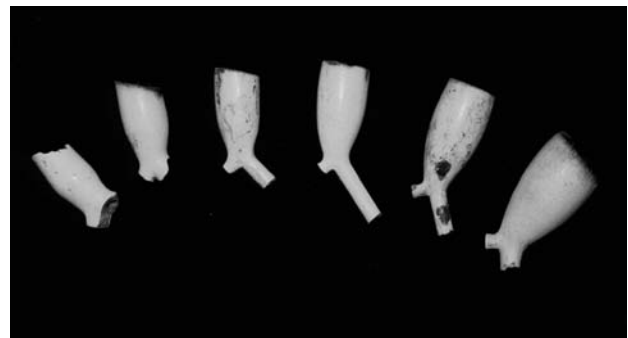


Figure 2: Dutch clay pipes excavated at the site of the Dutch Trading House in Nagasaki (City Board of Education of Nagasaki), photograph by B. T. Suzuki, 2001.

The Japanese Use of Clay Pipes

By the time Dutch clay pipes started to be seen in Japan after about 1640, use of *kiseru* had already become very popular. The workmanship and design of some of these *kiseru* had already reached a high level and cheap looking and fragile clay pipes did not attract smokers in Japan. There are records that Dutch traders gave clay pipes to warriors (samurai) of low class and some of these have been excavated in Tokyo, but there is no sign in most of the bowls that they have ever been smoked. It is clear Dutch clay pipes were treated as novelty items but not for actual use.

Simple clay or earthenwares (baked in a relatively low temperature kiln) were made in Japan for specific uses, for example, in some religious ceremonies, to dry salt or for a clay dish throwing game. Hard earthenwares, stonewares and porcelains made in the high temperature kilns were more commonly used for other purposes. There are also several examples of clay or porcelain pipes having been manufactured in Japan between the seventeenth and twentieth centuries.

1) Oribe *kiseru* (Suzuki 1999, 140, 144 & 145)

Late in the sixteenth century, *Oribe Furuta* (1543-1615; master of the tea ceremony and famous for his unique designs of porcelain tablewares) introduced new designs of porcelain wares, often with a green glaze, which

continued to be popular until the middle of the seventeenth century. *Oribe* also made ceramic pipes with a unique shape and with the mouthpiece often bent upwards. These *Oribe kiseru* were only made until the middle of the seventeenth century. Later in the eighteenth and early

nineteenth centuries replicas of *Oribe* wares started to be seen in Seto, but not many of the *Oribe kiseru*.

From its shape and design, the author presumes that the *Oribe kiseru* was made as an ornamental purpose for the



Figure 3: *Oribe kiseru*, unsmoked c1610-1640 (B. T. Suzuki Collection).

tobacco *bon* (Suzuki 2004a) used for the tea ceremony. Because of its limited use, the total quantity manufactured was not large; a surviving complete specimen is very rare today. The author has not seen any of *Oribe kiseru* with signs of smoking in the bowl.

2) *Karatsu bowls*

There are some other ceramic bowls of the *Edo* Period (1600-1867) found today but in many cases without any sign of having been smoked. The following pictures show some examples. *Karatsu* is one of the districts famous for ceramic and porcelain wares and started manufacture during the period 1573 to 1593.

The *Karatsu kiseru* in Figure 4 was excavated at the Katsuyama-cho site in Nagasaki in 2001 from an early seventeenth-century layer.

The source of the two specimens shown in Figure 4 is unknown but they are of a very similar make to *Karatsu*



Figure 4: Unsmoked early seventeenth century ceramic bowl from the *Karatsu* kilns, City Board of Education of Nagasaki; photograph by B. T. Suzuki, 2002.

ceramic. It is most likely that some kilns tried to make ceramic pipes (*kiseru*) but did not gain popularity and production did not continue.

3) *Earthenware kiseru bowls in Aomori*

Some primitive *kiseru* bowls were excavated in Aomori Prefecture in 1981. Aomori is the northernmost area of Japan's main island and the site of the excavation



Figure 5: Other examples of ceramic *kiseru* (B. T. Suzuki Collection).



Figure 6: Early seventeenth-century clay pipes excavated in Aomori, photograph by B. T. Suzuki, 2007.



Figure 9: Unsmoked bowl, length 25mm. (Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.



Figure 7: Unsmoked bowl, length 35mm. (Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.



Figure 10: Unsmoked bowl, length 28mm. (Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.



Figure 8: Unsmoked bowl, length 23mm. (Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.



Figure 11: The only kiseru excavated at the site (ko'hone shape, bronze), early seventeenth century. (Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.

(Aza-Hama-dori, Oaza-Odanosawa, Higashi-dori Mura, Shimokita Gun, Aomori Prefecture) is a small village facing the Pacific Ocean.

Excavated fragments from the site include:

- 159 porcelain pieces.
- 40 metal pieces.
- 27 stone wares.
- 1 metal *kiseru* bowl (bronze) of early seventeenth century date.
- 4 bowls of clay *kiseru*.
- 6 fragments of *kiseru* stems.

Figures 8, 9, and 10 take the shape of the *ko'hone* type of *kiseru*, which is similar to the bronze *kiseru* excavated at this site. Ko'hone was a typical shape until the end

of the seventeenth century, where the bowl and shank resemble the flower of a water plant called *ko'hone* (*Nuphar japonicum* or *Nuphar pumilum*). All clay pipes excavated here are unsmoked and their workmanship is very primitive, apparently not by professional hands. There is no other case of similar pipe bowls excavated in this area or any other part of Japan.

The area was very thinly inhabited in the seventeenth century, but known for producing *hiba* timbers for building houses and ships. *Hiba* (*Thujopsis dolabrata*, a member of the cypress family) timbers were transported by ship to the southwestern part of Japan. Structural remains including the smith's forge site and iron nails for ship building imply that the site was used for repairing trading ships visiting this area. Seventy percent of the porcelain pieces



Figure 12: Kotoh *kiseru* (late nineteenth century), unsmoked (B.T. Suzuki Collection).



Figure 13: Seto ceramic *kiseru* (during the World War II); B.T. Suzuki Collection.

excavated are from Karatsu. There was no production of porcelain or ceramic wares in this area in the seventeenth century.

There was one bronze *kiseru* of *ko'hone* shape excavated at the site which is the only metal *kiseru* here. In the early seventeenth century the supply of metal *kiseru* was not yet sufficient, especially in a remote area like this site. It is possible that workers stationed at the site waiting for trade ships to arrive might have tried to make clay replicas of a metal pipe (*kiseru*) without success.

4) Ornamental *kiseru*

Occasionally, an ornamental or novel *kiseru* made of porcelain is found, such as the example shown in Figure 12. This *Kotoh*-porcelain *kiseru* (late nineteenth century) was manufactured at the eastern shore of Lake Biwa not far from Kyoto. *Kotoh* in Japanese means 'lake east'. This is one of the typical examples of ornamental *kiseru* not actually used for smoking.

5) Seto ceramic *kiseru*

In the twentieth century, ceramic *kiseru* again came into the picture, this time for practical use (Figure 13). During World War II given the shortage of metal due to the large consumption for weapons, ceramic *kiseru* started to be manufactured. When the war ended, their popularity quickly disappeared. These were mostly manufactured in the Seto area,

These *nobe-kiseru* (*kiseru* with the bowls, stems and mouth pieces made from the same material as opposed to ordinary *kiseru* (called *rao-giseru*) which consisted of a metal bowl and a metal mouthpiece linked with a bamboo stem) were found after the War at one of the warehouses in Seto which survived the American bombing. Both bowls and mouthpieces are glazed.

Conclusion

As discussed above, ceramic or porcelain pipes never gained popularity in Japan except for some ornamental purposes and their production was extremely limited. The major reason for this seems to be their fragility.

Except for the Aomori bowls, most of them were manufactured with a high temperature kiln and moisture absorption is much less compared to European clay pipes. The smoking quality of metal pipes with Japanese tobacco was not a major issue. The bowls of Japanese metal pipes (*kiseru*) continues to be very small even today. By the middle of the seventeenth century tobacco leaves were coarse cut and pipe bowls were made with larger diameters for easy filling. When tobacco shredding became advanced to meet the demand for much more finely cut tobacco, the size of a *kiseru* bowl was considerably reduced. After several puffs of very finely cut dry tobacco (Suzuki 2004b, 24), ashes are knocked out and a pinch of new tobacco is filled in the bowl for the next smoke. With this procedure, moisture does not condense in the bowl and the heat of the

bowl does not increase much. The type of tobacco used for metal *kiseru* does not require moisture absorbent clay pipes.

Principal Bibliography

Aomori-ken Shi, *Shiryō-hen, Kohkō 4* (History of Aomori Prefecture, Archaeology 4), 488pp.

Lingen, B., van der, 2001, 'Dutch clay tobacco pipes excavated at Dejima, Nagasaki, Japan in 1996 and 1997: a preliminary report', *Tabakoshi Kenkyū*, **77**, 3437-3450.

Lingen, B., van der, 2002, *Clay Tobacco Pipes from the 1998-1999 Dejima Excavation, A preliminary report, 2001*, The Nagasaki City Board of Education, with Japanese translation and annotation by B.T. Suzuki, 219-242.

Lingen, B., van der, 2010, 'Clay pipes from the Dutch trading post in Nagasaki', in 'Symposium papers', *VOC and the Netherlands Japan Exchange. Tobacco and Salt Museum Tokyo*, June 26, 109-127.

Jacob, E. M., 1991, *In Pursuit of Pepper and Tea: The Story of the Dutch East Company*, Netherlands Maritime Museum, Walberg, 96pp.

Suzuki, B. T., 1999, *Historical Study of Smoking Introduction into Japan*, Kyoto, 329pp.

Suzuki, B. T., 2001a, 'Introduction of Pipe (Kiseru) Smoking into Japan', *Pipe Year Book*, Académie Internationale de la Pipe, France, 27-34.

Suzuki, B. T., 2001b, 'Exportation of Kiseru of Japan in the 17th and 18th Centuries: Dutch Factories and Propagation of Pipe Smoking in Asia', *Bulletin of the Japan-Netherlands Institute*, **26 (1)**, 99-117.

Suzuki, B. T., 2002, 'Export of Kiseru in the Seventeenth and Eighteenth Centuries', *Pipe Year Book*, Académie Internationale de la Pipe, France, 45-56.

Suzuki, B. T., 2003a, 'Importation of Dutch Clay Pipes into Japan in the 17th and 18th Centuries', *Pipe Year Book*, Académie Internationale de la Pipe, France, 62-75.

Suzuki, B. T., 2003b, 'Clay Pipes as Consumption Goods within the Dutch Factory - Start of supply from the home country and shift from Kiseru', *Bulletin of the Japan and Netherlands Institute*, **28 (1)**, 59-79.

Suzuki, B. T., 2004a, 'Tobacco Culture in Japan' in Sander L. Gilman, and Zhou Xun (eds.), *Smoke: A Global History of Smoking*, Reaktion Books, London, 76-83.

Suzuki, B. T., 2004b, 'Development of Pipe-Smoking Culture in Japan', *Pipe Year Book*, Académie Internationale de la Pipe, France, 19-30.

MALTA

by John Wood

Summary

Geographically and politically Malta had a pivotal position in the Mediterranean (Figure 1). The Order of St. John of Jerusalem acquired the islands in 1530. In 1798 Napoleon occupied the island with the connivance of the local population. Following his defeat, Malta effectively became a UK protectorate until independence in 1974.

On Malta there was never a clay pipe factory as such, although residents were both users and traders in tobacco. Ottoman-style socketed pipes - chibouks or reed pipes (Maltese *pipi tal-qasba*) - from Greece or the Balkans dominate the assemblages from the seventeenth century onwards; western European products figure increasingly at later dates.

The Seventeenth and Eighteenth Centuries

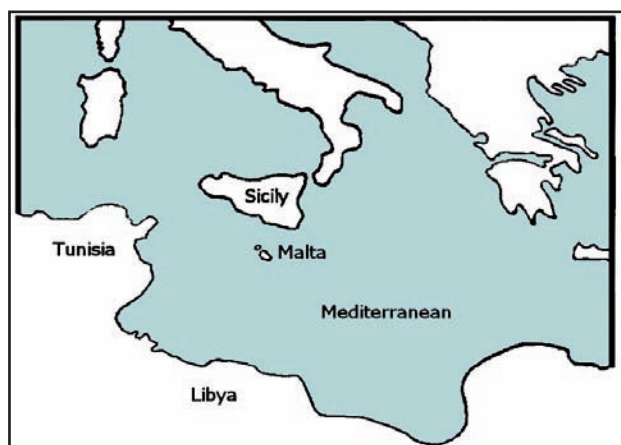


Figure 1: General location map.

By 1673 the popularity of tobacco was such that Grand Master Niccolo Cotoner decreed it a taxable commodity and since the Knights looked to Sicily to supply their most basic needs, let alone luxuries, one might suppose that clay pipes were also coming from that direction. Both Birgu and Bormla were at the hub of maritime activity when tobacco was first introduced on the island (Figure 2). In addition to the standard recreational facilities on offer in any port the demand for tobacco related products created a market for professional vendors. Nine examples of Venitian-style thrown pipes with sockets, dating from 1670 to 1750, have been found in the Malta quarantine harbour (Figure 3). There is also a prisoner's graffito of a flared pipe bowl on the walls of Gozo citadel that must date to around 1700 (Figure 4).

Between 1654 and 1692 60% of all tobacco imports were from the Greek mainland and islands (Cutajar 1987). Although pipes are not specifically mentioned it is unlikely that all this tobacco was rolled into cigars or



Figure 2: Malta and Gozo.

ground as snuff. In 1732 200,000 clay pipes were ordered in preparation for a siege and a corresponding amount of tobacco (*pers. comm.* Giovanni Bonello). A series of Arrival Books in the National Archive Malta Libretti for the years 1743-47 show 89% of tobacco imports coming from the east (*pers. comm.* Joseph Muscat).

The two most numerous groups of clay pipes on record may have formed part of that colossal order of 1732. In Group 1 ten practically identical artefacts (Figure 5), were excavated from Dockyard creek, one from an old sewer system in the Inquisitor's Palace, Birgu, and a further two in the Gozo Museum reserve collection. The eight pipes in Group 2 (Figure 6) were recovered from two sites in Dockyard creek at different times.



Figure 3: Pale buff body covered in a metallic looking glaze; thrown rim in a distinctive Venetian style and an internal 3-holed grate at waist level; thumbnail indentation under the heel. Height: 53mm, terminal dia.: 18mm, socket

opening: 9mm. [BA1/3/37]. Found by a team of diving archaeologists carrying out an impact assessment in advance of a proposed yacht marina in Dockyard Creek.

This pipe was made in the vicinity of Venice between 1670 and 1750 (Boscolo 1980). This style of pipe has been found as far afield as Zelovo, Croatia (Bekic 1999-2000, 249-279), the Marseille quarantine (Gosse 2007, 8-12), and from a shipwreck at Omonville-la-Rouge, Normandy (Anon 1985) associated with a Dutch pipe dating from 1700 to 1725.

A further eight similar artefacts have been excavated from the Malta quarantine harbour.



Figure 4: During restoration of the Citadel of Gozo prisoners' graffiti were uncovered by the removal of wall plaster. One shows a tobacco pipe with a rounded bowl and flared rim. This style had been a popular shape since the early seventeenth century. However, the 'keel' joint under the bowl suggests a late seventeenth or early eighteenth century model. Also the addition of a mouthpiece would indicate the prisoner was a gentleman - and the loss of his pipe was one of his deprivations.



Figure 5: Black sack like 'shaved' ware; slightly flared damaged rim; undecorated except for a double incised line around the socket. Height: 38mm, length: 44mm and socket opening: 8mm. [VTR/1994/108].



Figure 6: Sack like fluted bowl in greyish to black clay with evident keel; a quarter of the bowl and half the rim are missing. Rim diameter: 27mm, socket opening: 8mm. [BA3/4/219].

The Nineteenth Century

Free men were at liberty to go around with 'the bit between their teeth' as this illustration shows (Figure 7). This type of pipe remained popular (Figures 8 to 11). Recent restoration work on the fabric of Fort Manoel has revealed various artefacts including a number of clay tobacco pipes (Figures 12 to 16) which seem to date mainly from the period of British occupation, during which period Lloyds Maltese shipping registers confirm the existence of trade from France and the United Kingdom (Table 1). European and Ottoman pipe makers were highly organised at this time and trade routes relatively safe. Merchants and tradesmen exploited these conditions.



Figure 7: A peasant off to market with his goats' cheeses and with a pipi tal-qasba well alight.

The Twentieth Century

Both chibouks and western-style clay pipes remained popular well into the twentieth century.

The Chibouks

Thanks to Guido Lanfranco and his folklore phone-in on RTK radio we know that a Mr. Spiteri from Żejtun remembered an old man who made and sold chibouks. Spiteri said his grandfather bought red *pipi tal-qasba* from itinerant North Africans who sold them in Malta before 1940 at two and a half pence each, along with the sweet sedge root *ħabb ġħažiz*, the latter being a treat for the children. According to the late Salvu Axiaq, a lifelong pipe smoker, the Gozitan potter Carmel Sacco dug and processed clay from il-Harrax (Figure 2). Sacco occasionally made pipes for Axiaq. Another correspondent Tessie Vella, formerly of Rabat, said a professional potter worked at Bir Riebu (a suburb) in the 1930s. He made pipes as a sideline for his friends. She also remembered North African nationals selling attractive pipes in cream coloured clay.

The folklorist Joseph Cassar Pullicino and museum director Francis Mallia both remembered seeing Gozitan priests smoking reed pipes. In earlier times as Fr. Joseph

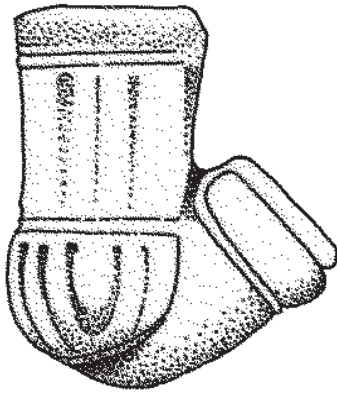


Figure 8: Complete mould-made pipe; buff coloured clay with large orange patches; slightly chipped rim; three raised panels either side with impressed divisions and the central panel a slightly raised vertical line; two horizontal bands circle the upper and lower rim. Bowl decorated with one broad and two narrow gadroons on either side. Rim diameter: 27 mm, inner rim diameter: 20.5 mm, height: 50.8 mm and the shank opening 9 mm; stubby keel-jointed socket terminal with a 5.8 mm collar [B 1].

Found in the basement of a house in St Lazarus Street.

Similar artefacts are most common in the region of Sicily and southern Italy. Loppel (1985, 3) proposes a date circa 1800 and Cascio and Maurici (1997) suggest the later date of 1870.



Figure 9: Mould-made pipe in gritty micaceous terracotta with a burnished umber finish. The rim is missing; length: 48mm, socket diameter: 19mm. The bowl is rounded with chevron rouletting underneath. The socket has 12mm opening and a single band of rouletted decoration. A stylised bird is impressed on the right hand side of the socket [Ca 1].

Found during the excavation of an old sewer system in the basement of the Auberge de Castille, Valletta, which was used to quarter both French and English regiments between 1798 and 1840. After the latter date a new sewer system came into operation and the old one was abandoned.

A very similar stamp occurs on a pipe from the Athenian Agora (Robinson 1985, 149-203, Pl. 61, A 10). The bird stamp is characteristic of a group of pipes from Varna, Bulgaria, and this pipe may well be a product of the Varna workshops.

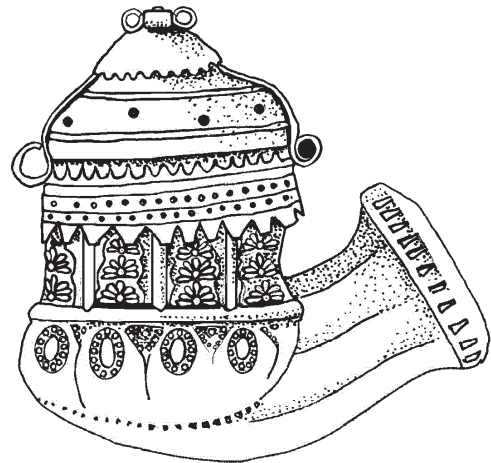


Figure 10: The clay is yellowish-red and burnished. A rounded panelled bowl supports a straight faceted rim. Length: 65mm, terminal diameter: 28mm, socket opening 15mm. The rim facets have panels with a rayed dot decoration, the bowl has impressed ovals with raised middles surrounded by elongated dots separated by stamped triangles and the termination has a scalloped wreath. A mark is applied to the right hand side of the shank the details of which are indiscernible. Robinson says of these pipes that the idiosyncratic mark seems to be a meaningless imitation of an Arabic monogram. The rim is fashionably decorated with an ornate metal lid [CRP 3].

The pipe is relatively large as tobacco prices plummeted with massive production to meet demand. Other examples have been found in Dockyard creek, the Quarantine harbour, Fort Manoel and the Auberge de Castille.

Various authors (Hayes 1980 and Robinson 1972) have described artefacts like this. According to Hayes (1980, 6) this is a typical pipe produced in Istanbul workshops after 1850.

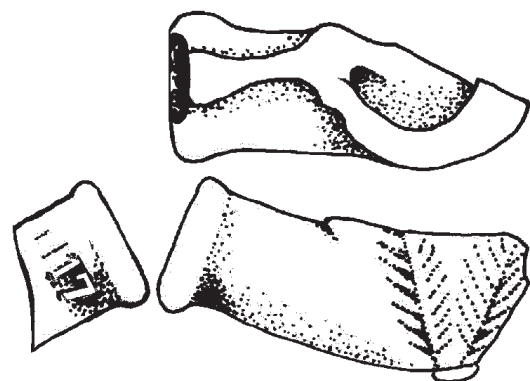


Figure 11: Mould-made terracotta pipe fragment; broken bowl; rim missing and termination damaged. The bowl has a button shaped foot above which are decorative palm leaves. On the left side of the socket, parallel with the termination, is a very abraded moulded pattern number [---N? 17]. Length: 46mm, terminal diameter: 20mm and socket opening: 9mm [I-S 1].

Found a decade ago on the roof of a farmhouse at Triq Sruc in Xaghra.



Figure 12: Plain white clay bowl; internal diameter: 18mm, rim one third missing. There is a black residue in the bowl. It has a chipped heel and no stem [Manoel 091]. Excavated in the crypt of the chapel dedicated to St Anthony of Padua. Probably French, nineteenth century.



Figure 13: White pipe bowl; walls 3mm thick; plain heel; stem missing. Bowl has moulded milling around the rim; 7-string harp moulded decoration on both sides; blackened inside [Manoel 092]. Later nineteenth century.



Figure 14: Undecorated white pipe bowl with 'snub nose' keel; no evidence of use. Walls 2mm thick; three quarters of rim damaged [Manoel 093]. English 'Gladstone' design; late nineteenth to early twentieth century.

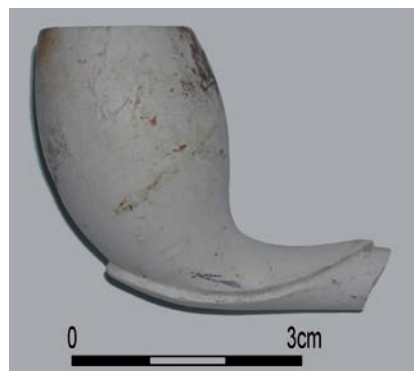


Figure 15: Undecorated white pipe bowl and part of stem; blackened inside; 2-3 mm thick. Similar to Fig 14 but the 'snub nose' keel sweeps back upwards over the remaining stem [Manoel 094]. English 'Gladstone' design. Late nineteenth to early twentieth century.



Figure 16: Undecorated white pipe bowl and heel; blackened inside; walls 1mm thick; one third of rim chipped and stem missing [Manoel 095]. Probably French, late nineteenth century.

Bezzina says, some priests 'were indulging in the not commendable but increasingly popular habit of smoking a pipe. Due to their state and dignity, they were prohibited to smoke in public, but were free to do so in private'.

It would seem that reed pipes were not made in Malta on a commercial basis. Anthony Wetz, manager of Malta pipeworks at Marsa, who works with briar, says neither he nor his father remember reed pipes being made locally. In their opinion they were imported.

The Western-style Clays

Fifty years ago in Malta the older generation was familiar with clay pipes, although clay pipe smoking was practically obsolete. An anonymous resident of Valletta, born in 1932, remembers circa 1940:

Plaster pipes used to come in wooden boxes packed in straw and used to be sold by a man we called Mr Karm. His shop was in St John Street steps leading to ta'Giezu church. Sailors used to go in and buy these pipes. The boxes were big wooden ones; the pipes came in quantities.

We used to open the boxes for him. When a pipe accidentally broke he gave it to us and we used to put a matchstick to bridge the break and played at smoking pipes. They were all white, smooth, and sold at one penny each. They were also bought by some old men from the villages.

In the Lloyd Maltese shipping registers for the early twentieth century there are many references to pipes as part cargo from ports of origin such as London, Liverpool, Manchester and Glasgow (Figure 17). The McDougall bowl fragment from Glasgow and the Bonnaud pipe from Marseilles formed part of this trade (Figures 18 and 19).

Year	Date	Carrier	Source	Part cargo of clay pipes
1838	20-Apr	Celere	Marseille	11 cases
1838	02-Jun	Fifteen	London	9 bundles
1838	15-Jun	Lady Briggs	Marseille	4 cases
1838	12-Nov	Moise	Marseille	1 cases
1890	15-Jan	Marcotis	Liverpool	50 cases
1900	04-Jan	Neva	London	7 cases
1900	28-Feb	London Prince	Manchester	1 cases
1919	19-Nov	Serbino	Glasgow	61 cases
1920	24-Feb	Scottish Prince	London	8 cases
1920	24-Mar	Sitra	Glasgow	140 cases

Figure 17: Extracts from Lloyd's Maltese Shipping Registers.



Figure 18: This pipe has a white clay bowl and a fragment of stem. The upper part of the bowl and end of the stem is missing. The bowl wall is 4mm thick at the break and a raised vertical spine is moulded on the front. One side of the bowl is decorated with raised trefoil leaves, the opposite side appears to have a harp. One side of the stem has an incuse 100 followed by an M and a longer strip of illegible characters. The bowl is clean inside [Manoel 096].

Irish style; probably a product of McDougall of Glasgow around 1900. His model No. 100 is called 'Hibernia' (Gallagher 1987, 144).



Figure 19: Terracotta bowl with traces of a black coating; rim diameter: 25mm, height: 41mm and socket opening: 10mm. The bowl is fluted and the socket is stamped BONNAUD/MARSEILLE on the left hand side [Gb 2].

The French factory was a family business founded by Alphonse Bonnaud in 1824. It closed in 1958. This particular mark was registered on 7th April 1924 and renewed by Antoine Bonnaud on 5th February 1942 (Raphaël 2003, 166-167).

This pipe is one of two from the same factory displayed at Gharb Folklore museum. Another Bonnaud pipe was found by a farmer at Ras il-Bajda in Gozo and a fourth, a socket fragment, by museum excavators at Greeks' Gate, Mdina.

New Research Objectives

- Fortunately much of Malta has World Heritage status and there is a continual maintenance programme in progress. Projects such as shoring up the medieval bastion at Mdina and preserving the sophisticated quarantine system off Marsamxett harbour mean that archaeologists are working alongside developers. They frequently reveal pipes.
- Marine archaeology is well developed on the island and excavations undertaken for twenty-first century conversions, for example adapting the Knights Galley creek as a modern marina, are revealing many more artefacts.
- Expertise is shared with European colleagues on a regular basis.
- One future project, planned with the support of the Superintendent of Antiquities in Malta and with technical assistance from Glasgow University, is to test selected pipes excavated on the island or off its coast, for traces of cannabis and opium, as attested in archival records and by verbal tradition.

Principal Collections

- Heritage Malta and Superintendent of Antiquities: 349 pipes in all, mostly in reserve.

- Birgu Maritime Museum: display of small excavated group from Dockyard Creek.
- Gharb Folklore Museum, Gozo: private collection on display.

Acknowledgements

I am grateful to Nathaniel Cutajar, Timothy Gambin, Joseph Muscat, Christian Mifsud and George Azzopardi without whose help this work would have been impossible. I also thank David Higgins for his advice about European pipes.

Principal Bibliography

Anon., 1985, 'L'Archéologie Sous-Marine Post-Médiévale' in *Archéology Sous-Marine*, Exhibition Catalogue, Département Recherches Archéologiques Sous-Marines, Nantes, 117-118.

Bekic, L., 1999-2000, 'Uvod u problematiku g linenih', *VAMZ*, **3**, s. XXXII-XXXIII, 249-279.

Bonello, G., 2008a, 'Tobacco in Malta at the Time of the Knights', *The Sunday Times of Malta*, January 27, 56-57.

Bonello, G., 2008b, 'Smoking Habit Gains Ground', *The Sunday Times of Malta*, February 03, 56-57.

Bonello, G., 2008c, 'From Tobacco Use to Maltese Typonomy', *The Times of Malta*, December 04, 28-29.

Bonello, G., 2008d, *Histories of Malta: Confessions and Transgressions*, **9**, Fondazzjoni Partrimonju Malti.

Boscolo, G., 1980, *La pipa Chioggiotta*, Chioggia, 83pp.

Cutajar, D., 1987, 'The Malta Quarantine Shipping and Trade 1654-94', *Mid-Med Bank Ltd*.

Darmanin, D., 2000, Feature: 'Clay pipes: A Victorian Soldier's Vice', *The Sunday Times of Malta*, September 10, 38-39.

Gallagher, D. B., 1987, 'The 1900 list of the Pipe Makers' Society', in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, **X**, British Archaeological Reports (British Series 178), Oxford, 142-163.

Gosse, P., 2007, 'Les pipes de la quarantaine: Fouilles du port antique de Pomègues (Marseille)' in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, **XIX**, British Archaeological Reports, (International Series 1590), Oxford, (340pp plus 6 plates).

Hayes, J., 1980, 'Turkish Clay Pipes: A Provisional Typology' in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, **IV**, British Archaeological Reports, (International Series 92), Oxford, 3-10.

Lo Cascio, P. and Maurici, F., 1997, *Rinvenimenti di pipe di terracotta in Sicilia, secoli XVIII e XIX*, unpublished manuscript.

Loppel, S., 1985, 'Un Naufragio Anonimo e Senza Storia', *Blu*, **1**, 3.

Raphaël, M., 2003, *La pipe en terre à Marseille*, Editions Aztec, Nice, 285pp.

Robinson, R., 1985, 'Tobacco Pipes of Corinth and of the Athenian Agora', *Hesperia*, **54**, 149-203.

Wood, J., 1986, 'Unidentified artefacts 8 UA0026', *International Journal of Nautical Archaeology*, **15:4**, 347.

Wood, J., 1988, 'A chibouk from Marsaxlokk, Malta', *Society for Clay Pipe Research Newsletter*, **18**, 34.

Wood, J., 1992a, 'Pipes from Gozo (Malta)', *Society for Clay Pipe Research Newsletter*, **36**, 18-31.

Wood, J., 1992b, 'Studju fuq il-pipi Ghawdxin', *Il-Hajja f'Ghawdex*, Ottubru, 1.

Wood, J., 1992c, 'Pipi tal-Qasba', *L-Imnara*, **16**, Vol. 4, No. 3, 62-63.

Wood, J., 1998, 'Pipes from Malta: a short account of the tobacco pipes found in Dockyard Creek, Birgu', *International Journal of Nautical Archaeology*, **27:4**, 313-330.

Wood, J., 1999, 'A controversial vice', *The Sunday Times of Malta*, January 31, 48-49.

Wood, J., 2000, 'A study of clay tobacco pipes in Tunis. Were they traded to Malta?', *Post-Medieval Archaeology*, **33**, 233-241.

Wood, J., 2001, 'Tobacco pipes from Manoel Island, Malta', *Mariner's Mirror* **87**, 1, 83-88.

Wood, J., 2009, 'Tobacco pipes from an underwater excavation at the quarantine harbour, Malta', *Malta Archaeological Review*, Issue 7, 2004-2005, 15-26.

Wood, J., Forthcoming 'Tobacco Pipes from Dockyard Creek, Birgu', *Society for Clay Pipe Research*, Occasional Monograph Series.

Zarb-Dimech, A., 2005, *The Maltese Tobacco Scene – A Historical Survey*, Privately Published (printed by Veritas, Malta: ISBN 99932-0-371-8), 208pp.

THE NETHERLANDS

by Ruud Stam

Summary

Prior to 1640 Amsterdam was the most important pipe making centre after which Gouda took over. The quality of Gouda pipes became pre-eminent in European production. The major threat posed by high wages could only be overcome through excellence. Gouda remained the main centre in the Netherlands and exported millions of pipes annually from approximately 1630 to 1930. In the twentieth-century pipes made in plaster moulds became more and more important and were exported to many countries, especially America. These pipes could not compensate for the loss of production. Other centres were less important although some of them also exported. All the clay had to be imported from Belgium, the Westerwald and England. The decline of production in Gouda after 1750 was caused by competition from other countries, export fees and prohibitions and the rise of other methods of smoking.

Seventeenth Century

The first recorded makers are Thomas Lourens and William Boseman, both of whom were working in Amsterdam in 1607. Both were born in England, as were many of the first pipe makers in the Netherlands. The first pipe maker mentioned in Gouda was Willem Barends. All over the country pipe makers were starting up businesses. The most important seventeenth-century centres were Enkhuizen, Gorinchem, Groningen, Hoorn, Leiden, Maastricht, Rotterdam, Schiedam and Utrecht (Figure 1). The pipes produced in these centres were sold in large areas around those cities. Pipe making also started in Alkmaar, Alphen/Aarlanderveen, Amersfoort, Appingedam, Bergen op Zoom, Breda, Delft, Deventer, Dordrecht, Geertruidenberg, 's-Gravenhage, Haarlem, Harlingen, Kampen, Koog aan de Zaan, Meppel, Nijmegen, Schoonhoven, Tholen, Willige Langerak and Zutphen. These centres were primarily only of local importance.

At the start of the seventeenth century Amsterdam was more important than Gouda (Figure 2). There was much competition between the two centres and, from 1640 onwards, Gouda surpassed Amsterdam as the quality of the Gouda pipes became better (Figures 3-8). After 1670 production in Amsterdam declined and stopped at the end of the century. In Gouda, Leiden and Gorinchem guilds were set up.

Good quality pipes were marked. The earliest marks were geometric. Afterwards figural marks and marks with the initials of the first pipe maker to own a particular mark, were used (Figure 9). Towards the end of the century numbers were also used as marks. At the end of the century the best pipes from Gouda were of the highest

quality in Europe and set a standard seldom reached at other European centres.

Export and import

At the beginning of the century, when Dutch pipe manufacturing was poorly developed, English pipes were imported. During the rest of the century there was hardly any importation.

Amsterdam exported mainly to America, the Baltic and Scandinavia. In eastern America many pipes marked EB (for Evert Bird from Amsterdam, *cf* Fig 2) have been excavated. A wreck, found on the coast of the Dominican Republic (Monte Christi Bay) was loaded with pipes made by Bird. As New Amsterdam became New York in 1664 export to America dwindled. This was one of the main factors for the decline of pipe manufacturing in Amsterdam. Gouda exported mainly to European countries. The costs of transport and the high wages in Holland, in relation to the European competition, and the regulations of the guild, stimulated a concentration on the development of high quality pipes at Gouda.

Eighteenth Century

During this century Gouda remained by far the most important centre of pipe making in the Netherlands. Gorinchem and Schoonhoven developed into secondary centres, where mainly the more simple pipes were produced. Alphen competed in the market for the best pipes and even imitated Gouda marks (Figure 10). Deventer, Groningen, Leeuwarden, Maastricht, Meppel, Utrecht and Zwolle were of local or regional importance (Figures 11-12). As Gouda pipes were more and more imitated the Estates of Holland and West-Friesland granted the Gouda makers the right to put the arms of Gouda on the side of the spur (e.g., Figure 5). The Gouda pipe industry reached its largest extent just before 1750 when there were 374 factories and tens of millions of pipes were produced annually. The Gouda pipe, with its balanced form and superb finish remained the European quality standard (Figures 4-8). In neighbouring countries such as France, Belgium and Germany, many imitations were produced. Even the marks and inscriptions were imitated.

Import

Many cheaper pipes were imported, especially from the Westerwald in Germany. In the eastern parts of the Netherlands competition was severe in the second half of the century. Gouda and local production suffered from these imports.

Export

During the eighteenth century Gouda exported all over the world. Its worldwide distribution was influenced by the political situation and conflicts. After 1750, import duties and even import prohibitions to protect emerging industries in neighbouring countries, and the rising production in countries such as Germany, Belgium and France forced a decline of the Gouda industry. High wages

	17 th century				18 th century				19 th century				20 th century			
	a	b	c	d	a	b	c	d	a	b	c	d	a	b	c	d
1 Aarlanderveen																
2 Alkmaar		x	x	x					x	x	x	x	x			
3 Alphen aan de Rijn																
4 Amersfoort			x													
5 Amsterdam	x	x	x	x	x	x										
6 Appingedam			x													
7 Bergen op Zoom																
8 Breda		x	x	x												
9 Delft		x	x	x												
10 Den Briel																
11 Deventer																
12 Dordrecht																
13 Enkhuizen	x	x	x	x												
14 Geertruidenberg																
15 Gennep																
16 Gorinchem		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
17 Gouda																
18 's-Gravenhage	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
19 Groningen																
20 Haarlem																
21 Harlingen																
22 Hazerswoude																
23 's-Hertogenbosch																
24 Hoorn																
25 Kampen																
26 Koog aan de Zaan																
27 Leeuwarden																
28 Leiden																
29 Maastricht	x	x	x	x	x	x	x	x	x	x	x	x	x			
30 Meppel																
31 Middelburg																
32 Nederweert																
33 Nieuw-Buinen																
34 Nijmegen																
35 Oudshoorn																
36 Roermond																
37 Rotterdam	x	x														
38 Schiedam																
39 Schoonhoven																
40 Sneek																
41 Stevensweert																
42 Tholen																
43 Utrecht	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
44 Venlo																
45 Weert																
46 Zutphen																
47 Zwolle	x	x	x	x	x	x	x	x								
48 Woerden																

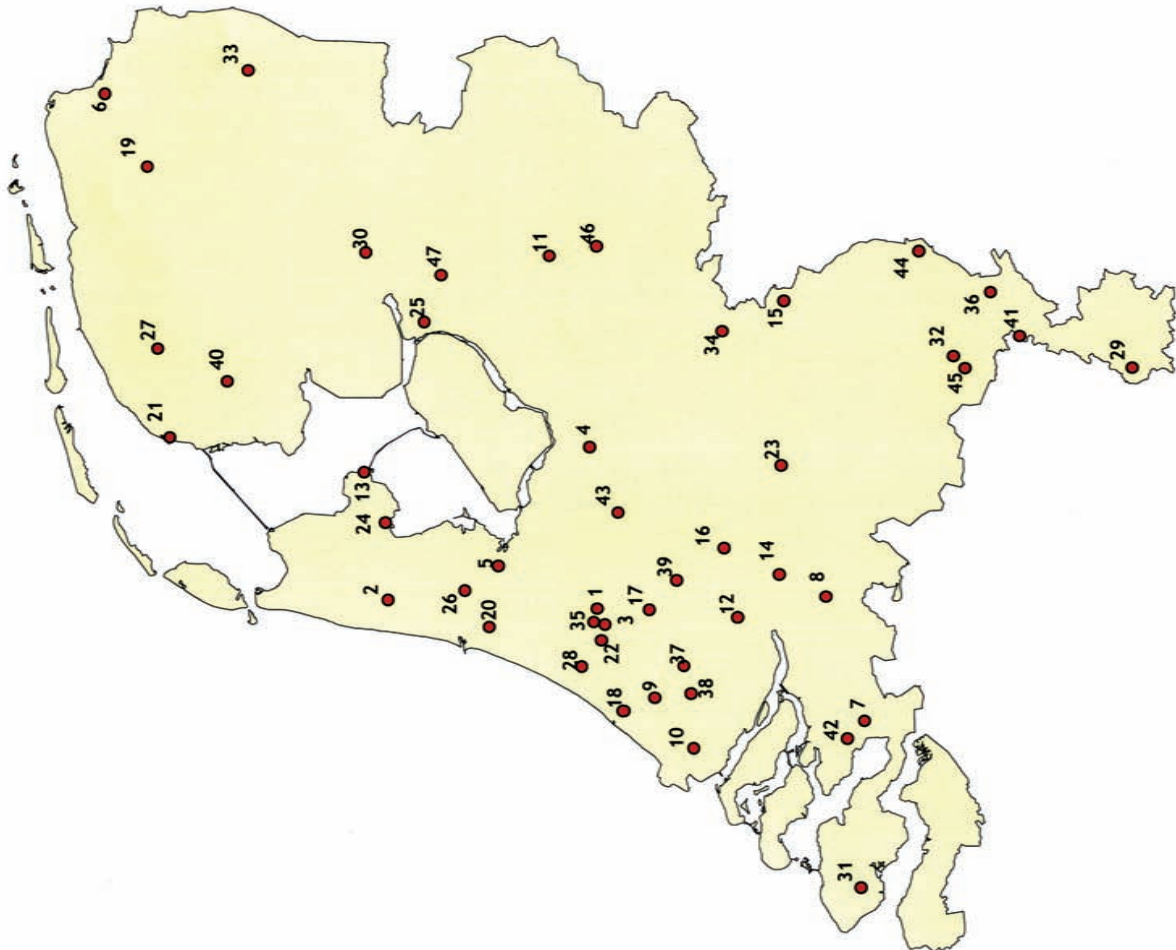


Figure 1: The Dutch pipe making centres and their periods of activity by quarter century.

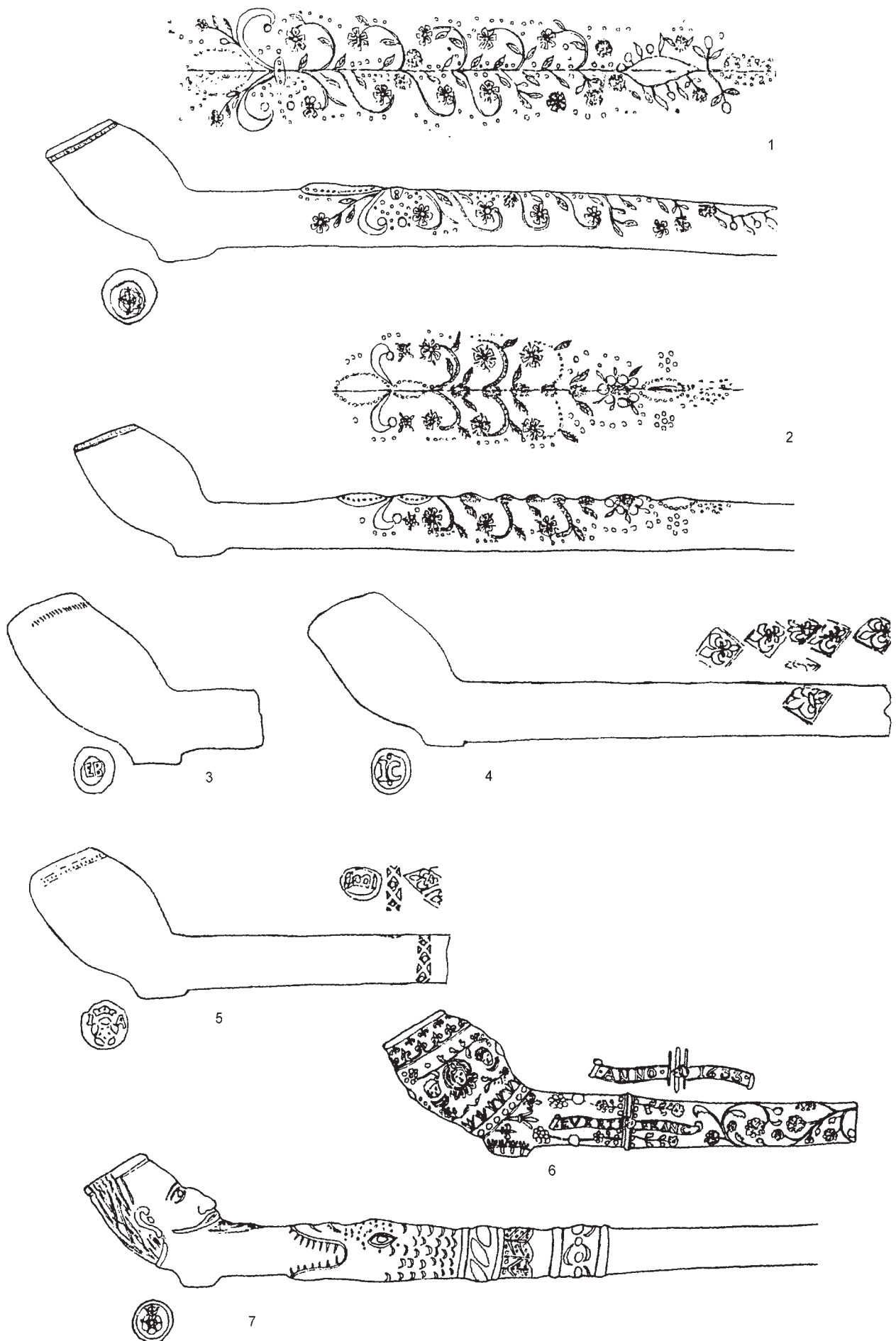


Figure 2: Seventeenth-century clay pipes from Amsterdam (Tijmstra and van der Meulen 1988, 30-38).

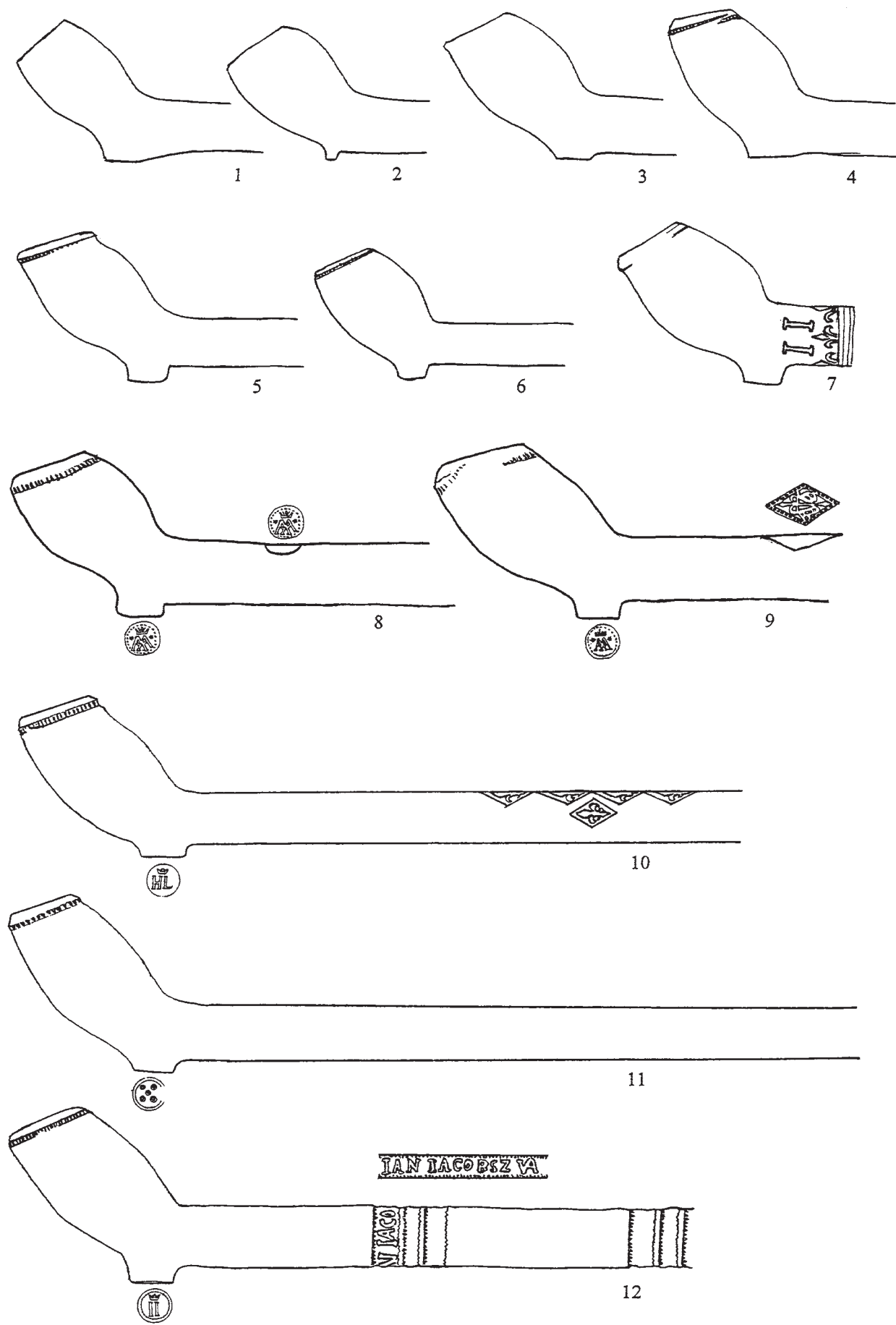


Figure 3: Early seventeenth-century pipes from Gouda (van der Meulen 2003, 25).

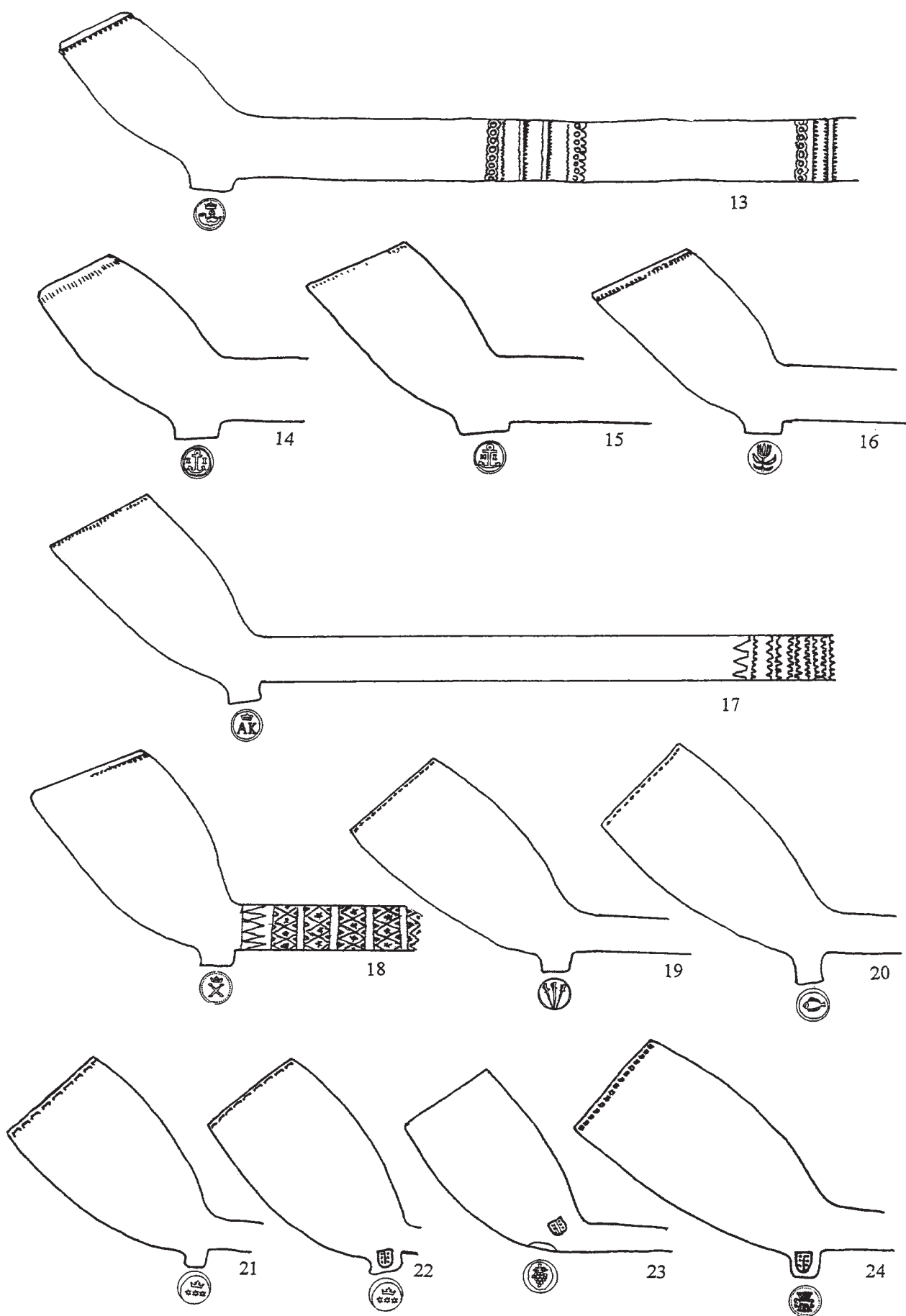


Figure 4: Late seventeenth and eighteenth-century pipes from Gouda (van der Meulen 2003, 14).

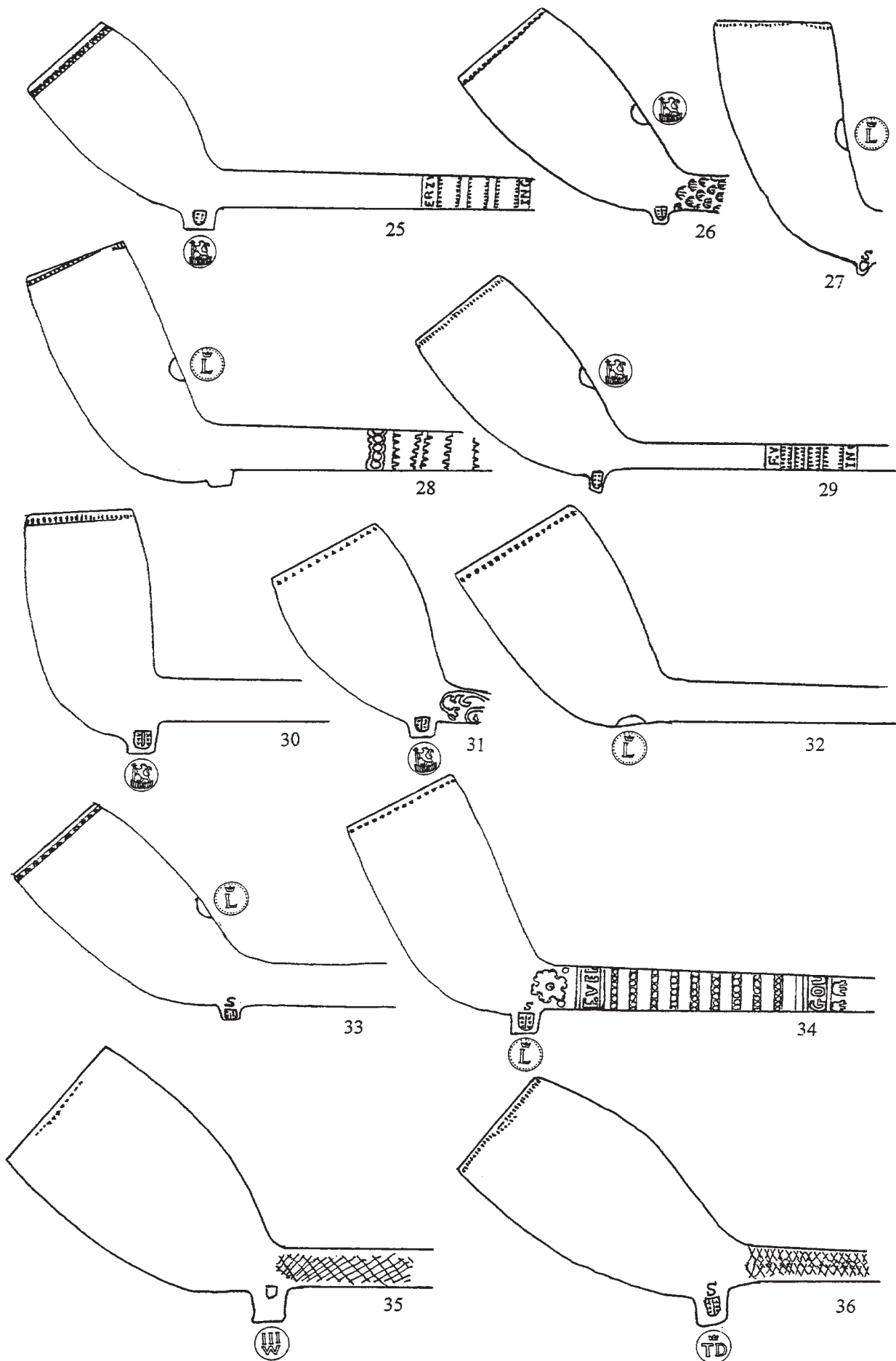


Figure 5: Eighteenth and nineteenth-century pipes from Gouda (van der Meulen 2003, 17).

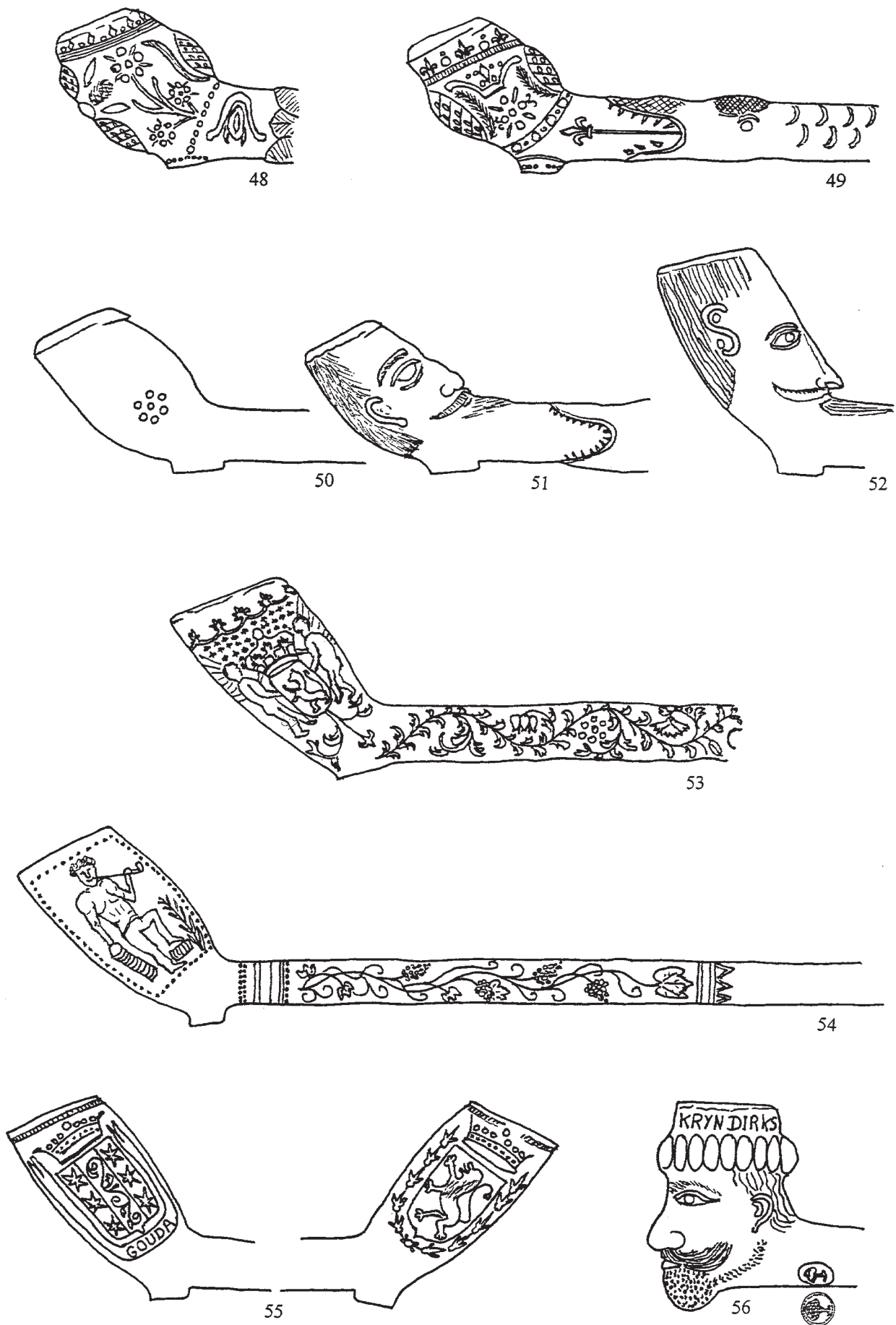


Figure 6: Seventeenth and eighteenth-century pipes from Gouda (van der Meulen 2003, 21).

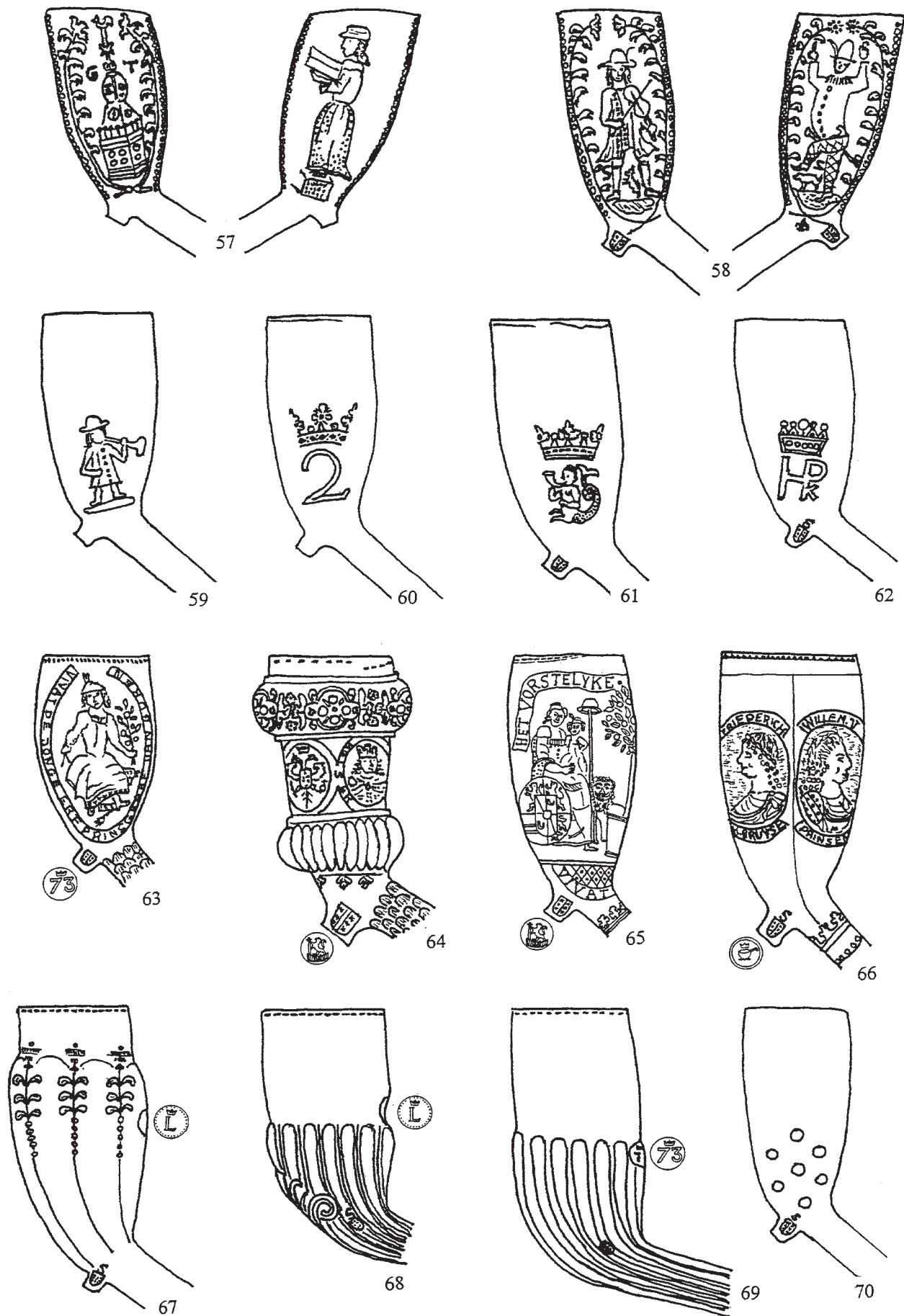


Figure 7: Eighteenth-century pipes from Gouda (van der Meulen 2003, 23).

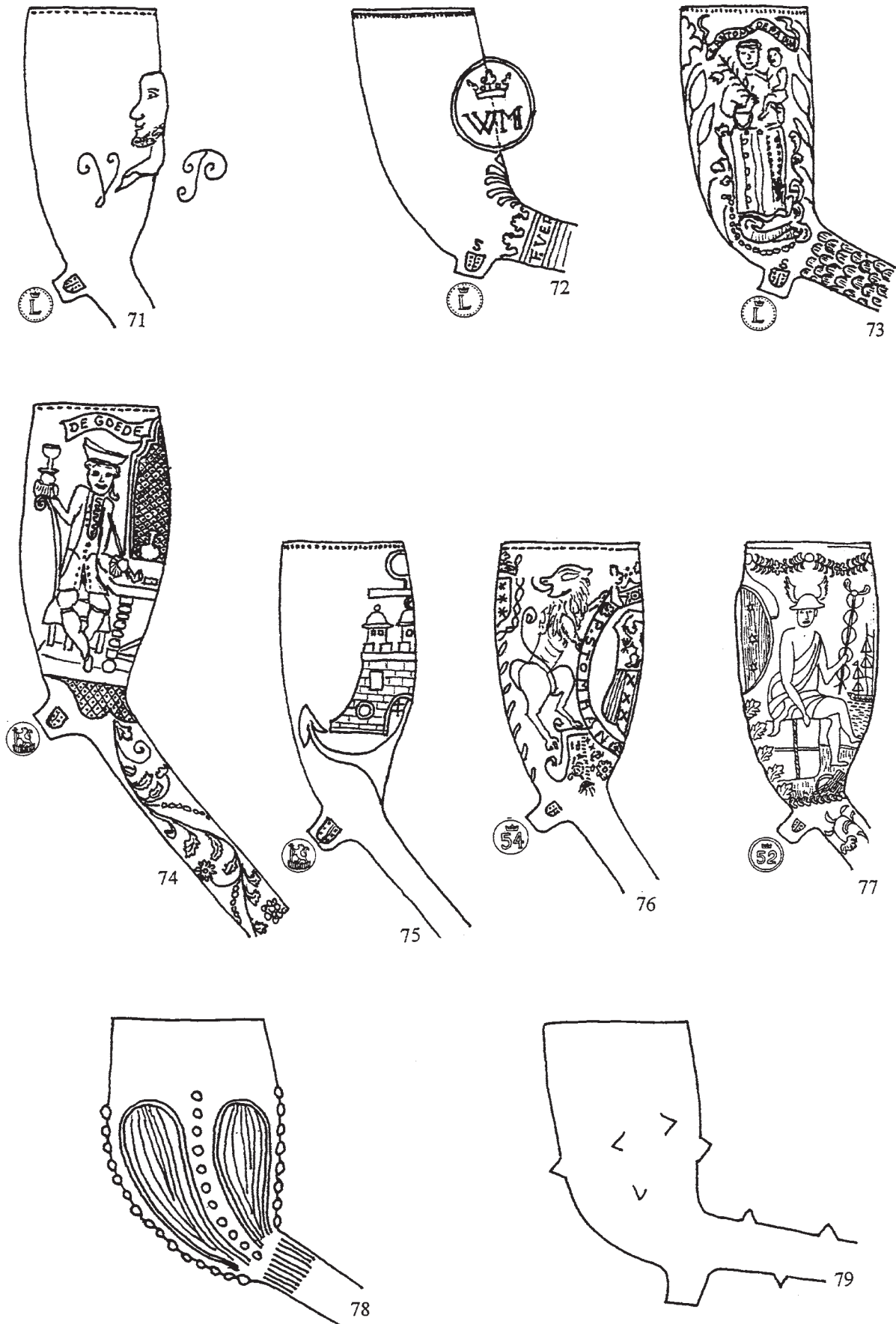


Figure 8: Eighteenth and nineteenth-century pipes from Gouda (van der Meulen 2003, 25).



Figure 9: Gouda tobacco pipe marks.

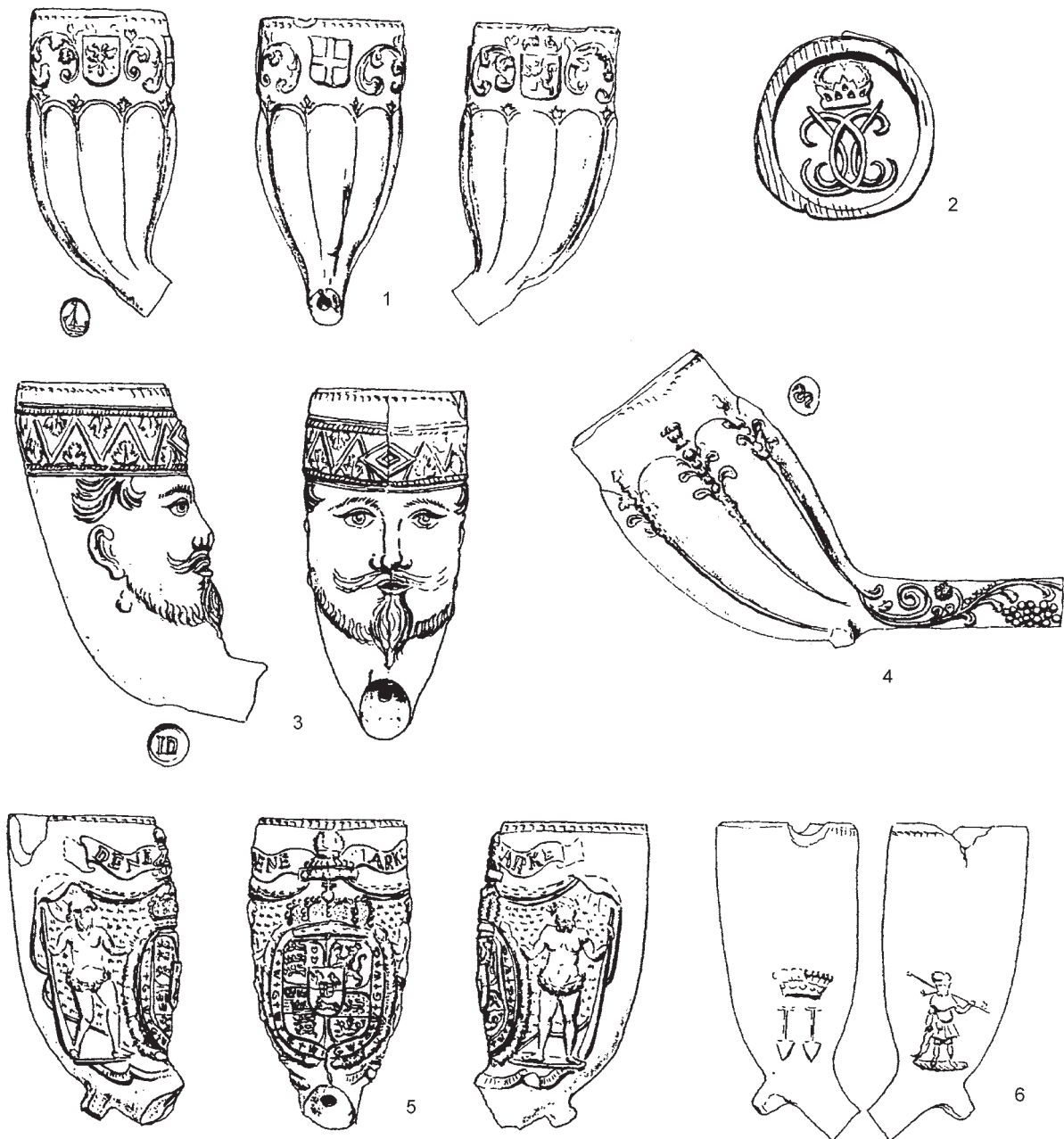


Figure 10: Eighteenth-century pipes from Alphen aan de Rijn (former Alphen, Oudshoorn and Aarlanderveen) (Tijmstra and van der Meulen 1988, 11-12).

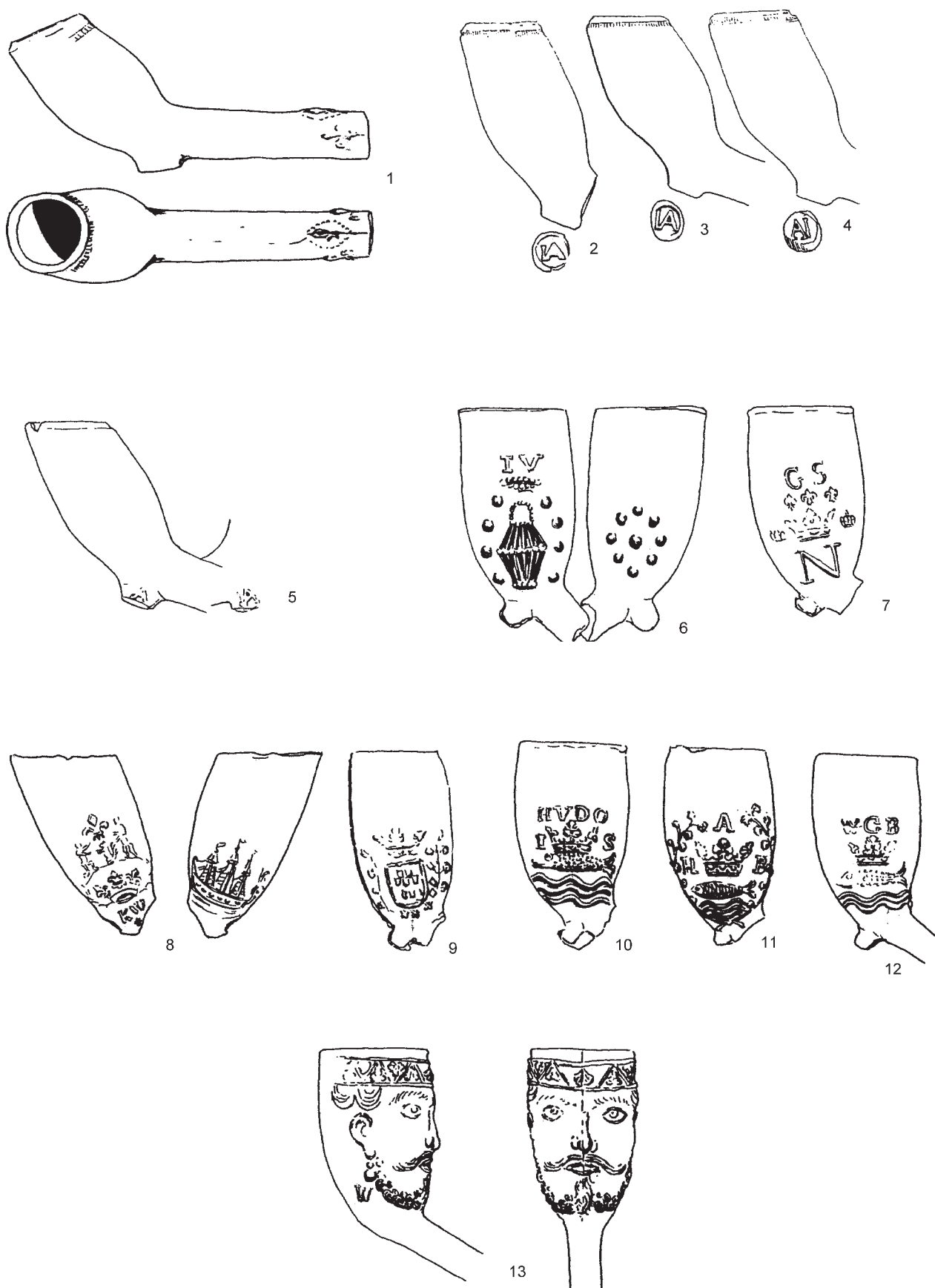


Figure 11: Seventeenth and Eighteenth pipes from Gorinchem (after Tjmsstra and van der Meulen 1988, 56 and 62).

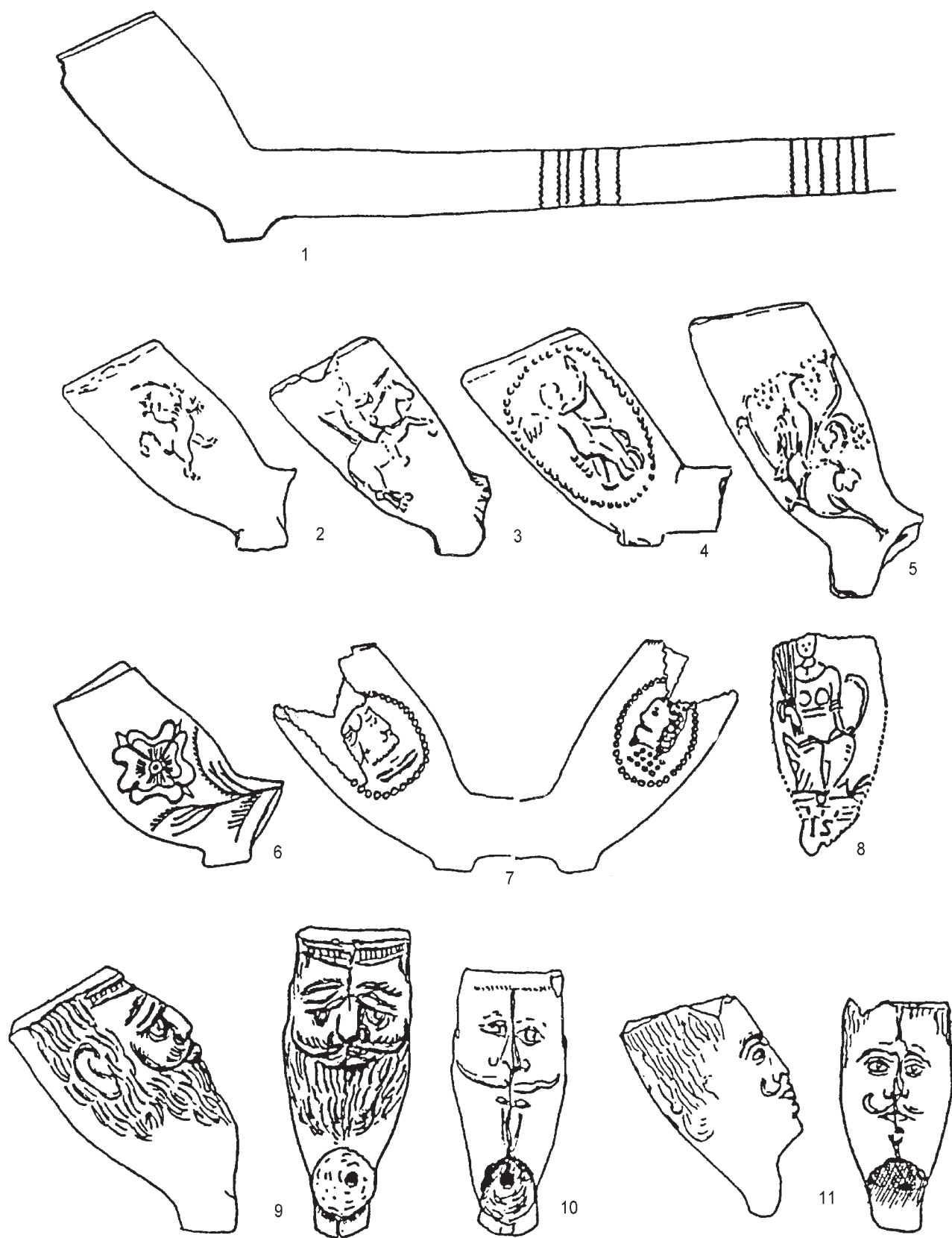


Figure 12: Seventeenth and eighteenth-century pipes from Maastricht (after Tijmstra and van der Meulen 1988, 131-133).

HOLLANDIA DOORROOKERS



Figure 14: Page from a 1917 catalogue from Hollandia (v.d. Want and Barras in Gouda) depicting pipes made in plaster moulds.

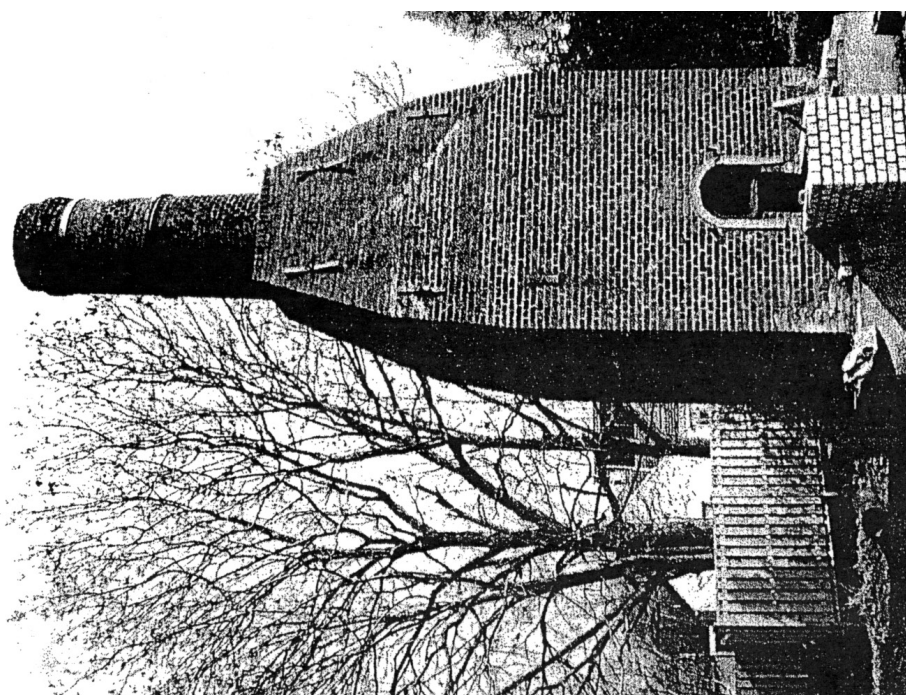


Figure 13: Clay pipe kiln, Trumm Bergmans' factory, Weert.

P. GOEDEWAAGEN & ZOOON.

Fol. 30

Serie 9

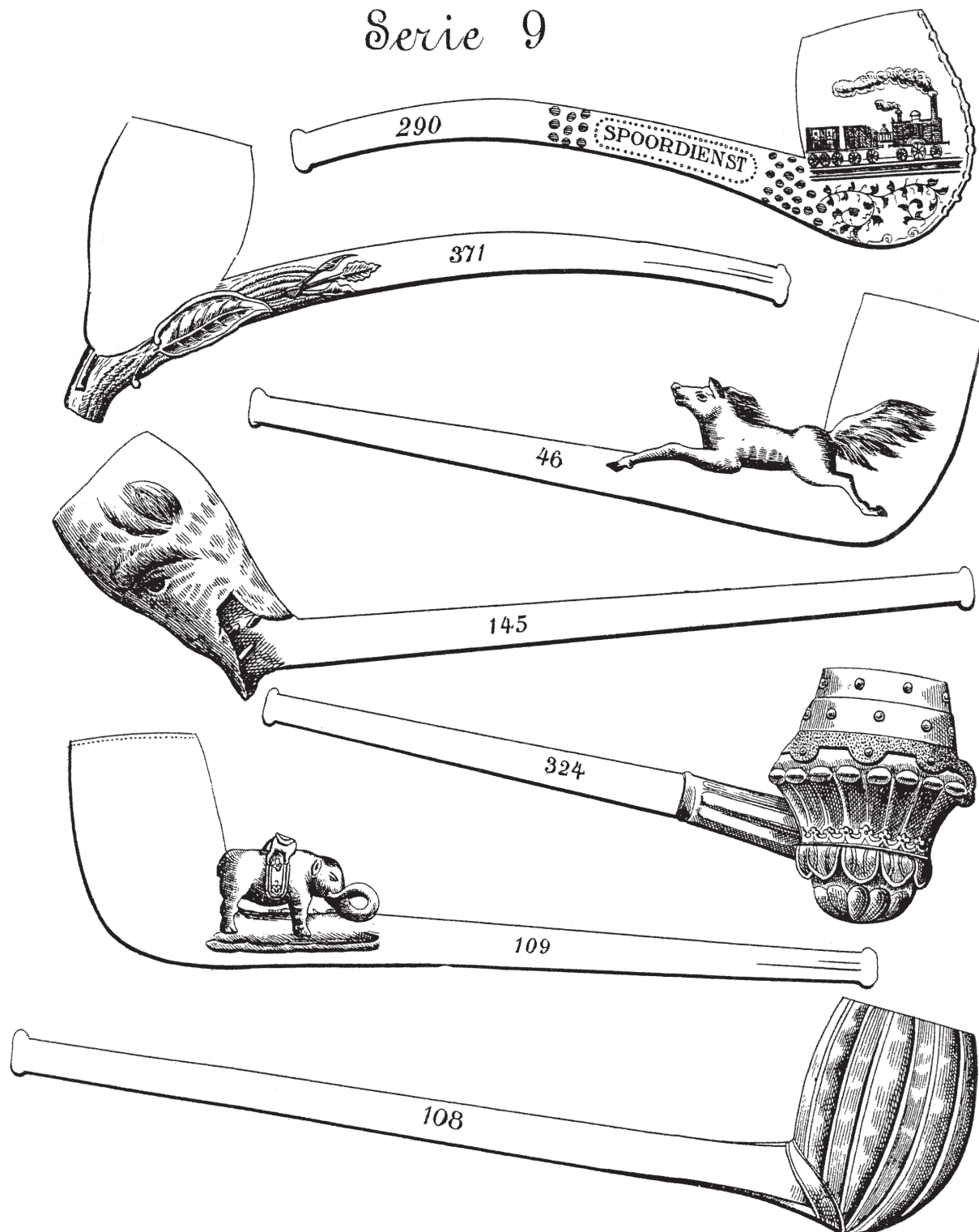


Figure 15: Page from Goedewaagen's catalogue number 3, Gouda, c1900.

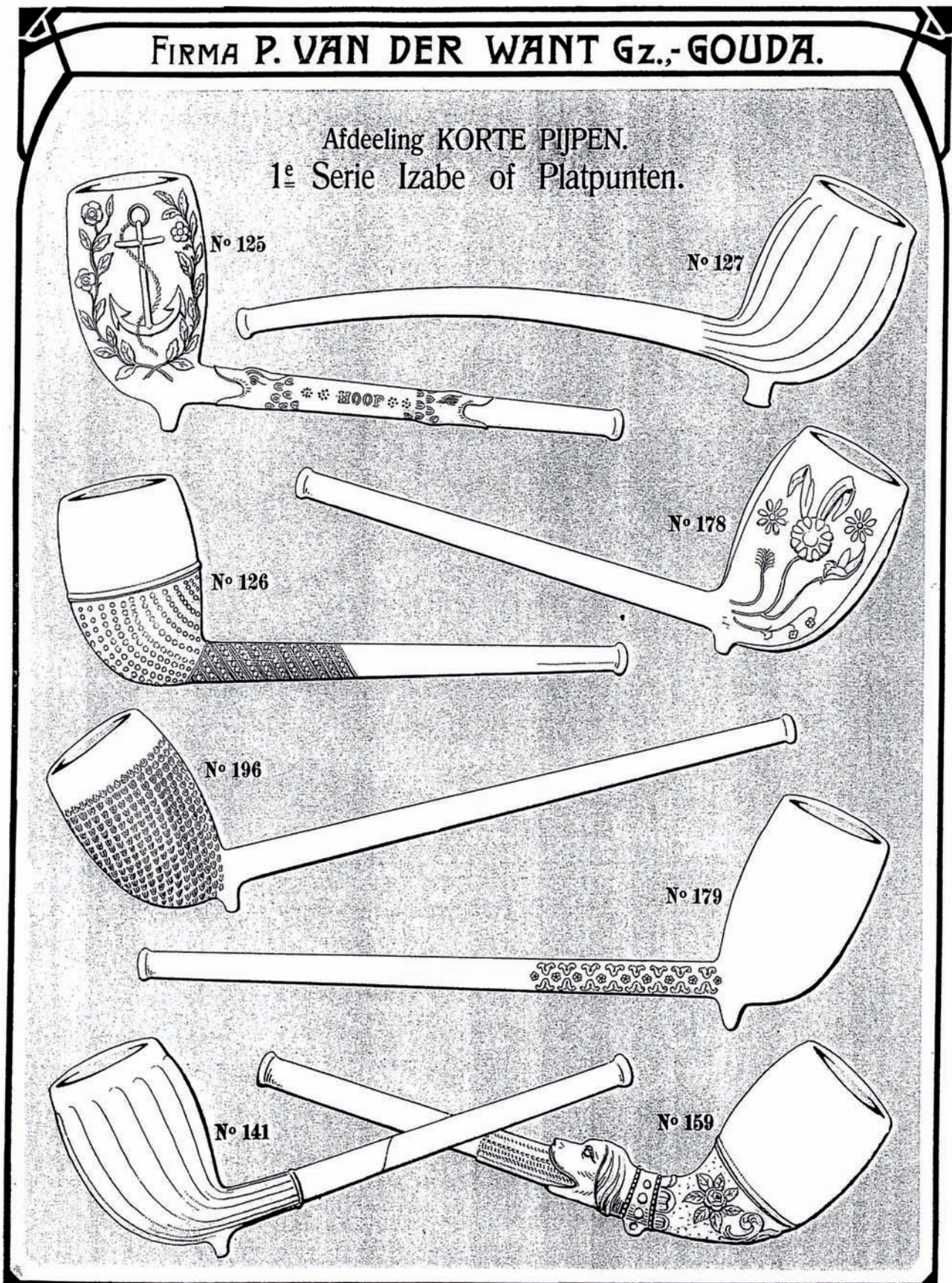


Figure 16: Page from a catalogue from P. van de Want Gz., Gouda, c1910.

in Holland remained a major threat to export. England and the Westerwald were serious competitors on the international market. Alphen exported to Scandinavia, and Schoonhoven and Gorinchem catered for particular export markets.

Nineteenth Century

The last years of Napoleon's rule accelerated the fall of the pipe industry in Gouda. New industries emerged in the south of the Netherlands using cheaper labour and the possibilities for export to Belgium. In Gennepe, 's-Hertogenbosch, Maaseik, Maastricht, Nederweert, Roermond, Stevensweert and Venlo new undertakings were set up. A pipe maker also started work in Harlingen serving the local market. All these pipe makers had ceased production by half way through the century. In Weert a new pipe maker started in the middle of the century.

In Gouda the pipe industry was hardly innovative. Pipe makers stuck firmly to the tradition of the long Gouda pipe and quality diminished. The resurgence of the industry that can be seen in France was only followed at a distance. As Dutch pipes were relatively expensive, export diminished. Only in the period of the American Civil War did export to America flourish. In the second half of the century the Gouda industry was concentrated in the larger establishments.

Export and import

The Gouda pipe industry suffered competition from the Westerwald, Scotland and France on the international market. In Holland imports from the Westerwald became a cheap alternative for pipe smokers. At the end of the century the level of production in Gouda was about ten million pipes a year exporting to all parts of the world. Export to America, and to the new colonies in Africa, Belgium and Germany deserve special mention.

Twentieth Century

In the period before the First World War the annual turnover in pipe production stabilised. After the war Dutch wages and import fees in neighbouring countries made export impossible and production diminished by about eighty percent. The last pipe industry outside Gouda, in Weert, ceased production shortly after the war (Figure 13). At the end of the nineteenth century a new production method for clay pipes was developed: pipes made in plaster moulds (Figure 14). These pipes became more and more important and were exported to many countries, especially America but they could not compensate for the loss of production of the traditional hand-pressed pipe. Financial crisis and the import of cheap wooden pipes diminished production again by about fifty percent. After World War Two production consisted mainly of souvenir pipes. The big factories, Goedewaagen and van der Want, closed at the beginning of the 1980s (Figures 15 and 16). The last Gouda pipe maker closed his business in 2006.

New Research Objectives

- Not much research has been done in the archives of many large cities, such as Amsterdam, Haarlem, Gorinchem, Hoorn, Enkhuizen and Rotterdam.
- More urban assemblages are needed.
- The production of many smaller centres still needs to be identified.
- Dating pipes from makers who pre-date archival evidence is not yet possible.

Principal Collections

- Pijpenkabinet & Smokiana, Amsterdam, online at <http://www.pijpenkabinet.nl/> [accessed 16.10.2010].
- Museum Gouda, Gouda, online at <http://www.museumgouda.nl/nl/> [accessed 16.10.2010].
- Niemeyer Tabaksmuseum, Groningen, online at <http://www.noordelijkscheepvaartmuseum.nl/> [accessed 16.10.2010].
- Tabaks Historisch Museum, Delft, online at <http://www.tabaksmuseum.nl/> [accessed 16.10.2010].
- Weert Museum, Weert, online at <http://www.museumweert.nl/> [accessed 16.10.2010].

Principal Bibliography

Duco, D. H., 1987, *De Nederlandse Kleipijp*, Leiden.

Duco, D. H., 2003, *Merken en Merkenrecht van de Pijpmakers in Gouda*, Amsterdam.

Engelen, J. P. A. M., 1985, *Afstammelingen van Westerwald Pijpmakers in Beide Limburgen en Pijpenfabriek Trumm-Bergmans te Weert*.

Helbers, G. C., and Goedewaagen, D. A., 1942, *De merken en het Merkenrecht van de pijpmakers in Gouda*, Gouda.

Meulen, J. van der, 1992, *Tabakspijpennijverheid in Gorinchem*, Leiden.

Meulen, J. van der, 2003, *Goudse Pijpenmakers en hun Merken*, Leiden, 137pp.

Oostveen, J. van and Kleijweg, A., 2009, *Tabakspijpennijverheid in Schoonhoven*, Tiel, 143pp.

Tijmstra, F., and Meulen, J. van der, 1988, *De Kleipijp als Bodenvondst*, Leiden.

Magazine *Pijpelogische Kring Nederland* 1978-present.

NORWAY

by Børre Ludvigsen

Introduction

As Norway was part of the kingdom of Denmark until 1814, legislation governing the production and sale of tobacco and pipes during the seventeenth and eighteenth centuries was issued from Copenhagen. The bulk of the literature covering the introduction of tobacco and early growth of the clay pipe industry is also Danish.

According to Carl Nyrop, tobacco came to Denmark around 1620 and its use spread quickly (1881a). Bardenfleth refers to a 1606 inventory of a deceased individual's estate at Helsingør where 12 tobacco pipes are listed (2002). Tobacco appears in Norway even earlier as it seems to have been known in Bergen sometime between 1612 and 1614. By 1619 King Christian IV prohibited its use aboard Norwegian naval vessels because of its damage to health and by 1632 the law was extended to the country as a whole because of 'the great damage the drinking of tobacco imposes on our subjects in the kingdom of Norway' (Christian IV may well have been influenced by his brother-in-law King James I's abhorrence of

the drug in Britain, but it is also argued that the initial ordinance may have had more to do with the danger of fire aboard ship). However, by 1640 the king capitulated to Norwegian sailors' insatiable addiction. Writing to Korfits Ulfeldt, the Lord Treasurer, the king admonishes him to provide tobacco for the Norwegian sailors in the navy remarking that they 'will hardly stay healthy for long without that stuff which they prefer in place of their breakfast'. His concern for the welfare of the rest of his Norwegian subjects lasted only until the greater advantage of taxation to the king's purse became apparent, leading to the law's repeal in 1643. Judging from archaeological evidence, including several harbour surveys, all pipes used in Norway until the middle of the eighteenth century were foreign imports.

Pipe production in Norway started in 1752 and in the following years was concentrated around the Oslo Fjord in the cities of Drammen, Moss and Christiania, now Oslo (Strøm 1788b) – the name of the capital was changed from Cristiania to Oslo by parliament in 1924 (Figure 1). Although the mayor of Bergen, D. P. Fasmer, was awarded a license to establish a faience and clay tobacco pipe factory in 1760, it would appear that no pipes were actually produced there as none have been identified in any surveys so far.

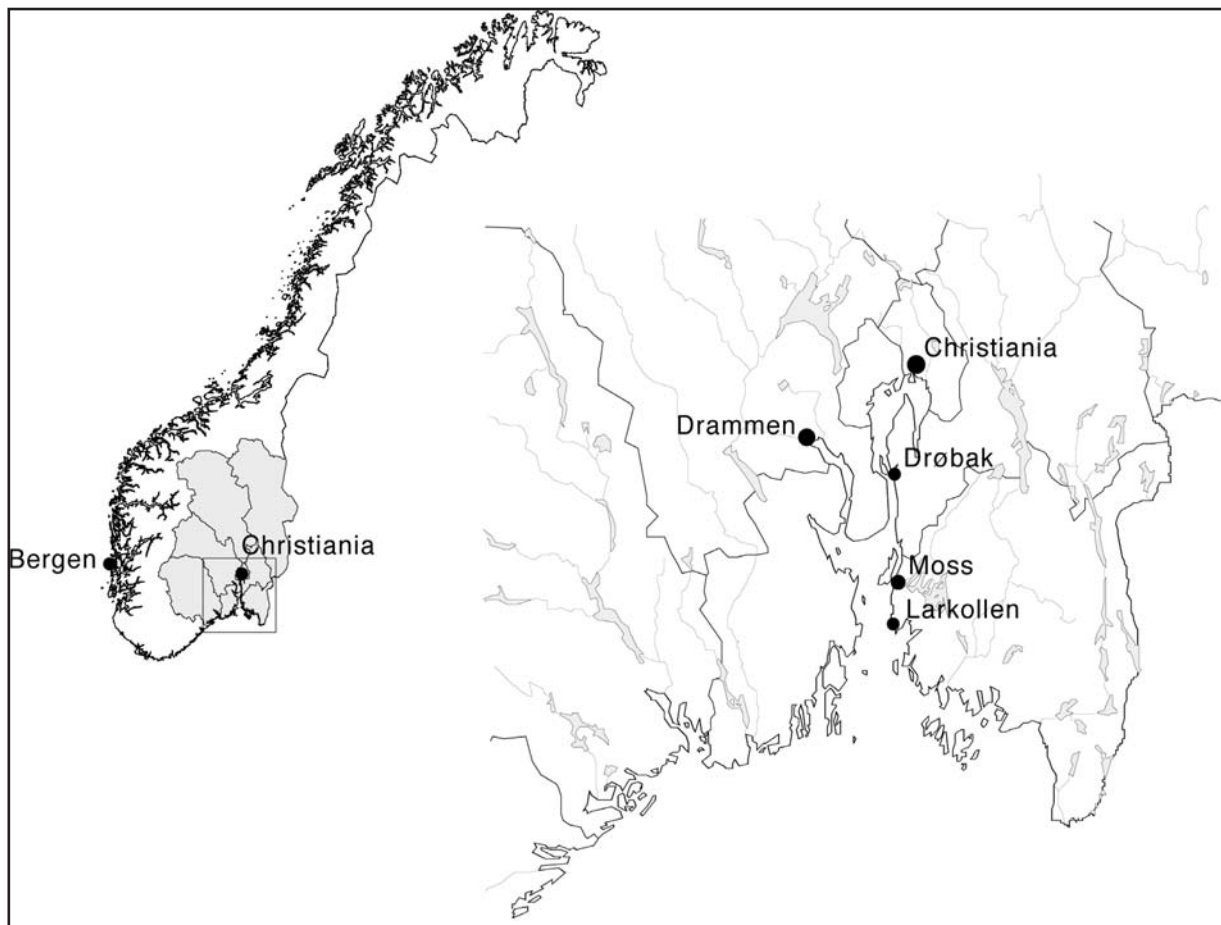


Figure 1: Map of Norway with Oslo (Christiania) Fjord inset. Akershus Stift covered roughly the shaded area on the map at the left (drawn by the author).

Eighteenth Century

The major Norwegian producers in the latter half of the 1700s were Jacob Boy of Drammen, Christopher Bocklum at Larkollen near Moss, Knut Rist at Drøbak and Lorentz Wahlstrøm in Christiania (Figure 1). While the two former locations have been amply surveyed, research into the industry came too late to uncover any evidence in Oslo as the probable sites of production there were destroyed by urban renewal during the course of the twentieth century.

Drammen

The waterways on both side of the Oslo Fjord were locations of early industry in Norway based on their use as means of transporting logs from the interior to cities near the coast. Here the timber would be processed as masts and lumber in water powered timber mills close to ports from which produce could be exported. Drammen, Moss, Sarpsborg and Halden were among these early industrial towns.

Jacob Boy In 1752 the businessman Jacob Boy obtained the right to establish a clay tobacco pipe factory in Drammen on the west side of the Oslo Fjord (Figure 2). The factory at Bragernes became the largest in Norway and produced pipes under various owners until the end of the century (Pettersen 1944). Boy went into the business with great enthusiasm, bringing in skilled workers from the continent and submitting a number of applications for the enactment of ordinances that would protect his investment. His confidence in his own influence with the king's representatives and in obtaining privileges seemed boundless as he successively applied for monopoly in Akershus Stift, the waiver of customs duties on clay, an increase in duties on imported pipes and, finally, a monopoly and prohibition of imports for the whole country.



Figure 2: What appear to be somewhat earlier English and Dutch types were found in the excavation of Jacob Boy's factory in 1938. It is unclear whether these were produce or incidental finds (Pettersen 1944).

The factory was inspected thoroughly in 1754 in order to ascertain that the conditions of his monopoly to supply the country with pipes of sufficient numbers and quality, was upheld. The results give a detailed insight into the

workings of the industry at the time. In addition to the master pipe maker, Hendrich Meyer, there were five apprentices, four adult assistants and eight workers on the premises (Table 1). The inspection also showed that Boy had 4,369 gross pipes in storage. The authorities were duly impressed. The stipulation that the pipes be of equal quality to foreign imports was also met. On July 15, 1767 an 'announcement' appeared in the Christiania newspaper *Norske Intelligenz-Sedler* advertising the assortment of pipes from Drammen varying from expensive 'long English and Dutch pipes' to the cheapest 'farmer's pipes' (Figure 3).

In spite of his insistence that the endeavour was for the good of the country, saving on foreign currencies, employing local labour, and that his pipes were of a quality at least as good as imports, neither protectionism nor hard work were enough to make it a profitable business. Supplying the entire country using the difficult sea-routes along the coast was unreliable, competition was mounting and monopolies were no longer the vogue. By the mid-1760s Boy's attention was elsewhere. After moving to Christiania he sold the factory to Christian Fichenhoff, a vicar of Drammen in 1770. The factory declined under successive owners and, by 1788, it was run by 'a man, woman and an apprentice producing 1,200 gross farmer's pipes' (Strøm 1788a).

Larkollen and Drøbak

In his mention of Moss as a place of pipe production, Hans Strøm was referring to the nearby coastal villages of Larkollen and Drøbak.

Knut Rist Jacob Boy's first competitor was Knut Rist, who received permission to start a crucible and clay pipe factory at Husvik in Drøbak in 1767 and this right was renewed in 1784 (Grevenor 1933). The factory was bought by Christopher Bocklum in 1780 and taken over by Hans Jaspersen in 1781, when he married Bocklum's widow. Other than a single pipe found at the excavation at Larkollen, none of Rist's types are known (Figure 4).

Christopher Bocklum There is some confusion about Christopher Bocklum's history before he started the factory at Larkollen. Born around 1725, he received his training at Walbeck in Prussia. He may have been the Christopher Baculun employed as apprentice in Drammen in 1754. A. Collett writes that 'Fabrikant' Bøcklund received permission to start a pipe factory in Christiania in 1766 (Collett 1910) and Carl Nyrop writes in 1881 that 'Christopher Bocklum of Drøbak, formerly master apprentice at the factory of the herbalists of Copenhagen was given the right to start a pipe factory in Aggershus, at a distance not less than three miles from Drøbak, Bragernes (Drammen) or Christiania, where fuel is dear' (Nyrop 1881b). While it is uncertain if he was employed by Knut Rist or actually produced his own pipes in Christiania, it is clear that by 1769 his small factory at Larkollen was in full production (Opstad 1957).

Last name	First name	First year	Address	City	Initials
Boy	Jacob	1752-1770	Bragernes	Drammen	IB
Baculun	Christopher	1754	Bragernes	Drammen	CB
Dopke	Henrich	1754	Bragernes	Drammen	HD
Meyers	Hendrich	1754	Bragernes	Drammen	HM
Schlefer	Lucas	1754	Bragernes	Drammen	LS
Schindler	Wilhelm	1754	Bragernes	Drammen	WS
Wejchern	Johan	1754	Bragernes	Drammen	IV
Fasmer	DankertPetersen	1760		Bergen	DPF
Rist	Knud	1765-1780	Husvik	Drøbak	KR
Bøcklund		1766		Christiania	
Wichardt	Johan	1767?	Bragernes	Drammen	IV
Bocklum	Christopher	1768-1781		Larkollen	CB
Finchenhoff	Christian	1770-1788	Bragernes	Drammen	CF
Bocklum	Christopher	1780-1781		Drøbak	CB
Carlsen	Niels	1781		Drøbak	
Wahlstrøm	Lorentz	1781		Christiania	LV/LW
Jaspersen	Hans	1781		Drøbak	HI
Thorsen	A.	1841-1856	Torsbekken	Sarpsborg	
Nielsen	Iver	1852	Nybroen	Christiania	IN
Berg	HansJensen	1865	Lille Vognmandsgate 1	Christiania	HB
Eriksen	Joh.	1879	Nordmands Gade 25	Christiania	IE

Note: The six entries after Jacob Boy were apprentices and master apprentices at Boy's factory at the time of the inspection of 1754. Christopher Baculun and Johan Wejchern of Drammen may be misspellings of Christopher Bocklum and Johan Wichardt respectively.

Table 1: List of known Norwegian producers.

Bekendtgørelser:

Da erfares at mange er ubekiendte baade hvad Sortementer ved min Tobaks-Pipe Fabrique i Drammen bliver forarbejdet. Saa er nu Priserne paa enhver Sort, som udi heele og halve Fouslæger bliver anført, thi bekendtgøres følgende Preis-Courant til enhver behagelige Efterretning, nemlig:

No. 1.	Længste Hollandske Piber udi Casser paa 2 a 3 Gros . . .	a 6 Mark Grosset.
2.	Korte Dito i Casser paa 4 a 5 Gros . . .	a 1 Rdlr.
3.	Længste Engelske Spidshelede paa 4 a 5 Gros . . .	a 6 Mark
4.	18 Loms lange Engelske med blaae Glassering . . .	a 6 Mark
5.	18 Loms Dito uden Glassering paa 4 Gros . . .	a 1 Rdlr.
6.	15 Loms Engelske Dito i Casser paa 8 a 10 Gros . . .	a 3 Mark
7.	Giine smaae Knaste-Piber paa 8 a 10 Gros . . .	a 2 en halv Mark
8.	15 Pens eller Hierte-Piber paa 12 Gros . . .	a 2 Mark
9.	Dit Spidshelede paa 12 Gros . . .	a 2 Mark
10.	Viindre Bredhelede paa 16 Gros . . .	a 1 Mark 20 f.
11.	Smæe Spidshelede paa 16 Gros . . .	a 1 Mark 20 f.
12.	Smæe Korthoved Spidshelede paa 18 Gros . . .	a 1 Mark 20 f.
13.	Korte Krumhoved Bredhelede paa 10 Gros . . .	a 2 Mark

in til Oplag hos Sr. Friderich Ne er at bekomme, efterdi at alting ved Fabriken nu er bragt til den fuldkommenhed, som ikke nogeninde tilforn har været bedre.

Christiania den 8de Julii 1767.

Jacob Boy.

Figure 3: Jacob Boy's price list (Boy 1767).

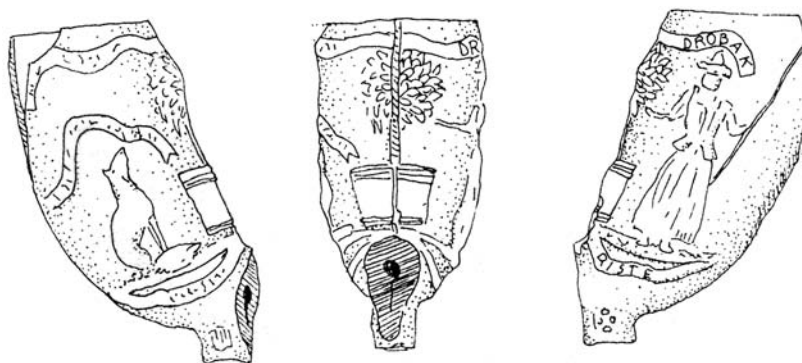


Figure 4: The single Knut Rist pipe of c1767-80 found in the excavation at Larkollen (drawn by Kristin Thorud).

Bocklum's factory at Larkollen was the subject of an exploratory excavation in 1984 when seventeen different pipe types were uncovered and documented in an unpublished report (Hernæs and Ludvigsen 1984; Figures 5, 6 & 10-12). The history of the factory is further described by the author in *Wiwar* 2/1985. The factory was active from 1769 until Bocklum's death at the age of 50 in 1781. The year before he had bought the factory at Drøbak. Judging from the listing of his estate in 1781 it would seem that Bocklum's venture was reasonably successful (Ludvigsen 1985).

Christiania

Although Christopher Bocklum was given the right to produce in Christiania, only one factory is actually known to have existed there in the eighteenth century.

Lorentz Wahlstrøm The first known factory in Christiania is mentioned by A. Collett: '*... and in 1781 another factory of the same kind, belonging to Lorentz Wahlstrøm was established, which according to the magistrate produced just as good clay pipes as the Dutch. It was however, closed after a few years*'. None of Wahlstrøm's types are documented in known sources.

Nineteenth Century

After Jacob Boy's monopoly was broken in the middle 1760s followed by the lifting of the import restrictions on pipes in 1759, freer competition allowed for the establishment of several smaller factories in Christiania.

Christiania

The material evidence on production in Christiania in the 1800s is sketchy at best. The existence of producers is only proven by their addresses in lists of businesses. As mentioned above, none of the possible sites in Oslo were surveyed before their destruction by redevelopment.

Iver Nielsen Probably the best known of the Christiania producers. Pipes marked with his name were commonly available in antique shops in the 1980s. His factory is registered under several addresses from 1852 and must have been run for some time after his death by his widow, Iver Nielsen's Enke, as advertisements from the latter half of the 1800s announce that '*new forms for clay pipes have*

newly arrived from England at the pipe factory at Nybroen by the New Bridge'.

Hans Jensen Berg Listed as a clay pipe producer in 1865, 1879 and 1880 at Vogmandsgaten 2.

Joh. Eriksen Listed as a producer in 1879 and 1880 at Vognmandsgade 1, Kampen.

Provincial production

That pipes were sometimes produced in conjunction with other earthen-wares is documented in various awarded licences. Minor pipe factories would therefore have arisen as sidelines to local brick or pottery industries.

Andreas Thorsen Initially a small shop owner near the drawbridge, his father was a tobacco maker in Fredrikstad from 1837. He moved to Sarpsborg in 1841, opening a pottery where simple 'farmer's pipes' of red earthenware were produced until the mid 1850s (Veel 1953).

Twentieth Century

In an advertisement for 'H. O. Hvoslef's Cork Factory's Produce' in Christiania in 1865, the list ends with '*Pipe heads of cork etc. etc.*'. As elsewhere, clay pipes were being supplanted by more durable materials. However, elder generations in the 1960s would often recall 'old women' from their childhood smoking clay pipes. While digging an allotment garden in a field near Fredrikstad in the 1980s the author uncovered several broken pipes. An explanation was given by an elderly gentleman at a local historical society lecture on clay pipes: as a child he had followed his father when planting potatoes using discarded clay pipe heads as measures for scattering burnt bone meal on each set potato (as a phosphate fertilizer).

During the marine archaeological survey by the author of clay pipes in the harbour in Loshavn near Farsund in 1980-85, there was mention of a local general store selling the occasional clay pipe from stock up until the 1940s.

Research into clay tobacco pipes has not had very high status among Norwegian archaeologists and historians. With the exception of Dagfinn Skre's analysis of the pipes from Revierstredet in Oslo in 1981 (Skre 1981), and

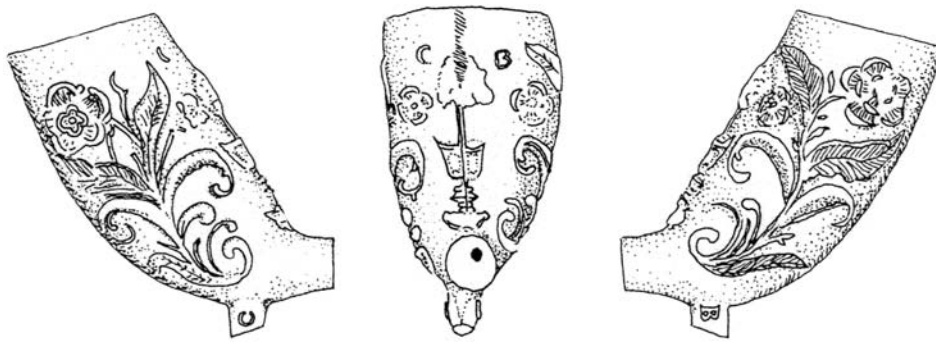


Figure 5: C. Bocklum's type Nr. 1 of c1769-81 (drawn by Kristin Thorud).

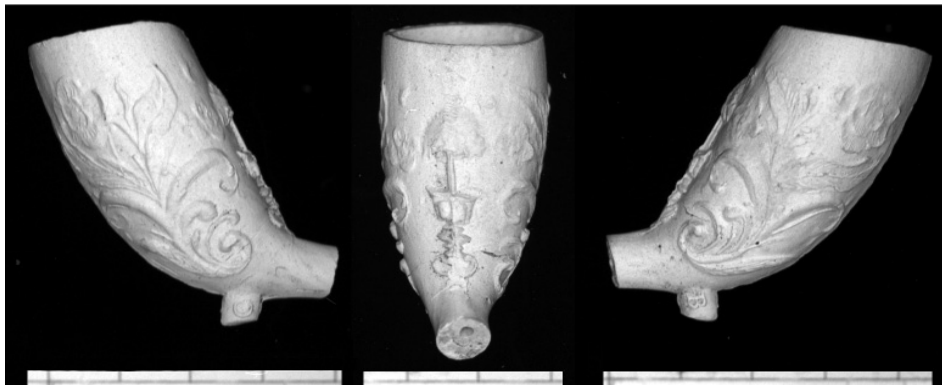


Figure 6: Photo of C. Bocklum's type Nr. 1 of c1769-81 (photograph by the author).

the marine archaeological excavations and inspections of wrecks by the National Maritime Museum (NSM), most of the surveys have been carried out by amateurs. The NSM or amateur divers under the guidance of the NSM have carried out marine archaeological surveys at Loshavn (Ludvigsen 1982), Skarvøy near Lista, Bergen harbour, Møvik (Molaug 1972), and Bjørvika (Oslo).

Conclusion

The Norwegian pipe industry was small and is reasonably well documented both in the archives and archaeologically. Apart from the lost sites in Oslo and a future survey of

possible material from Rist's factory at Drøbak, there is an abundance of material available for compilation and analysis.

In the statistical analysis of the finds from Loshavn, there was a sharp rise in the number of Dutch pipes in the middle of the eighteenth century and an equally dramatic drop fifty years later. The only trade that would warrant such numbers in comparison to the total survey of finds was lobster fishing which, in order to satisfy the demands of the Dutch market, shifted from a household fishery with long tongs to large hauls with lobster pots. The hypothesis that follows is that the present dismal state of the lobster



Figure 7: Johan Wichardt pipe of c1767 from the Loshavn survey (drawn by the author).

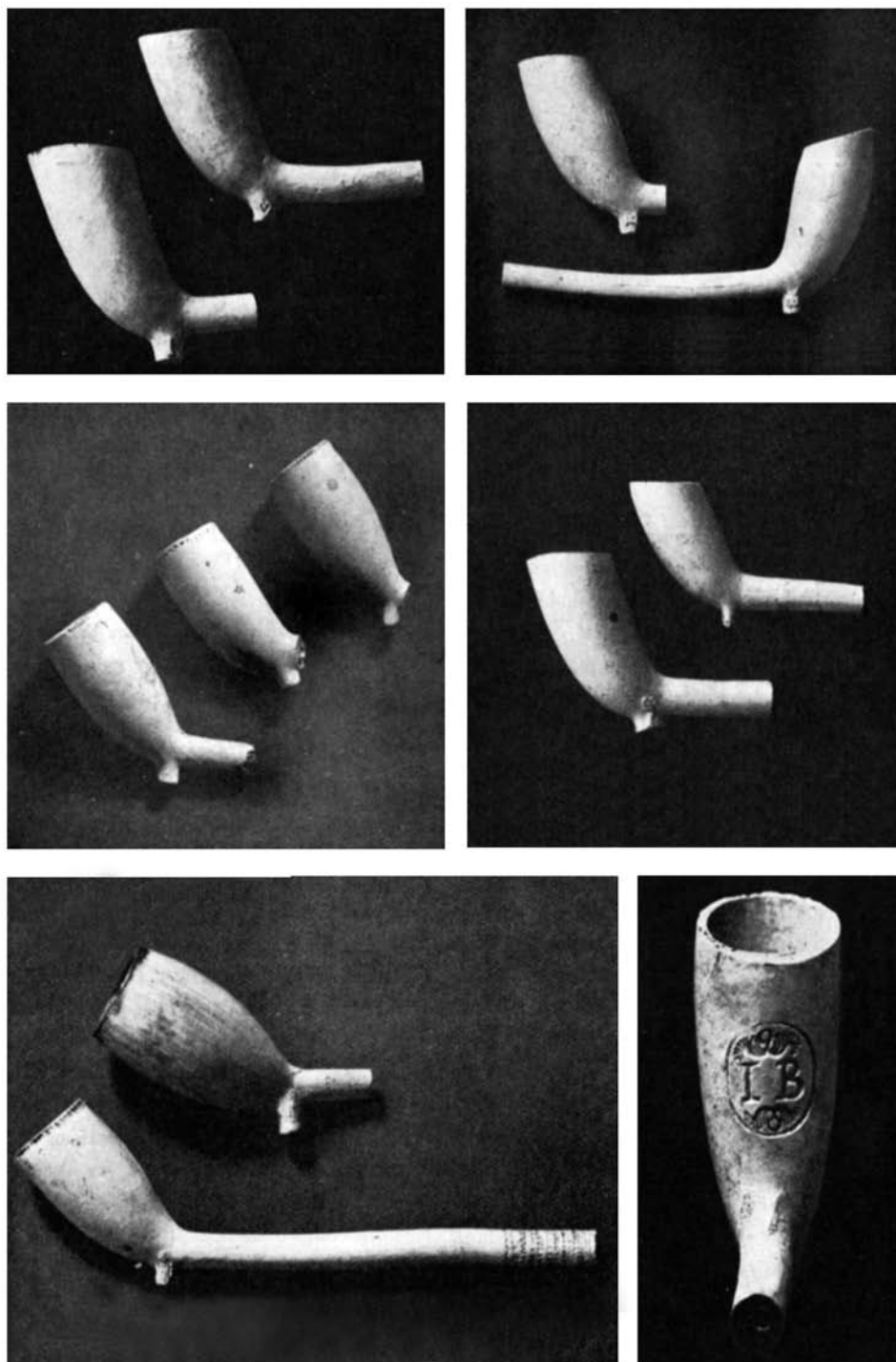


Figure 8: A selection of Jacob Boy's produce from Bragerne, c1752-70 - from the Drammens Museums Årbok 1938-43 and the copyright of Drammens Museum (Pettersen 1944).

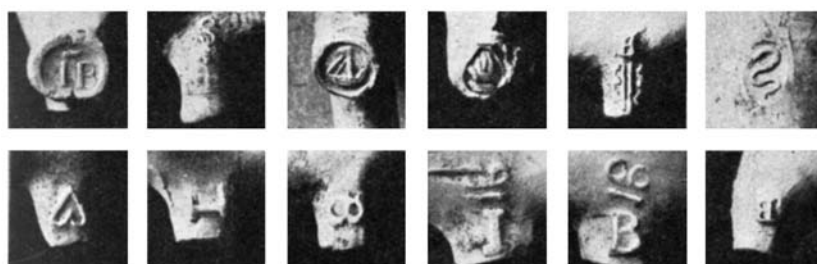


Figure 9: Heel marks from the Drammen factory of c1752-90 (Alsvik 1944).

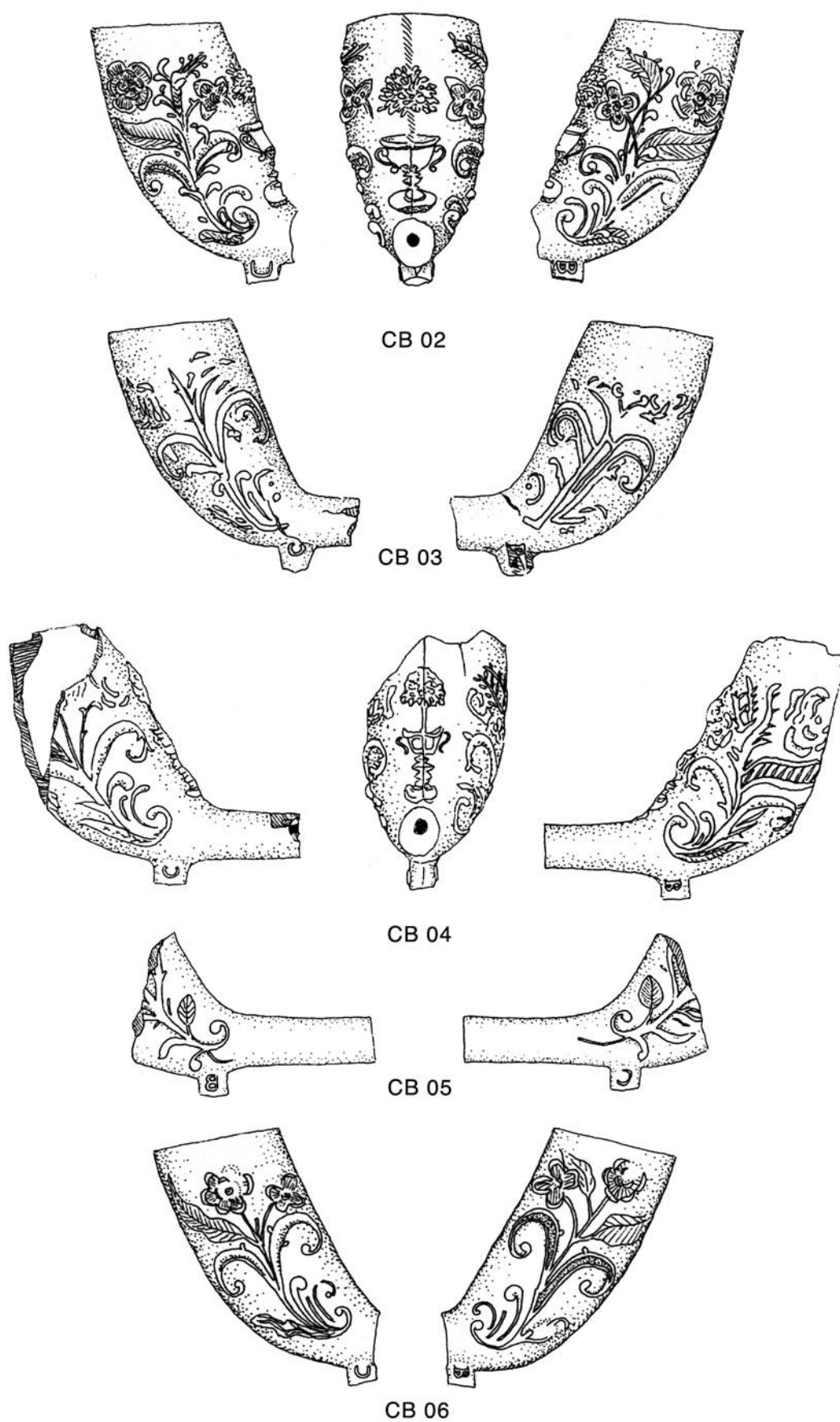


Figure 10: Types 02 - 06 from Christopher Bocklum's factory of c1769-81 at Larkollen (Hernæs and Ludvigsen 1984; drawn by Kristin Thorud).

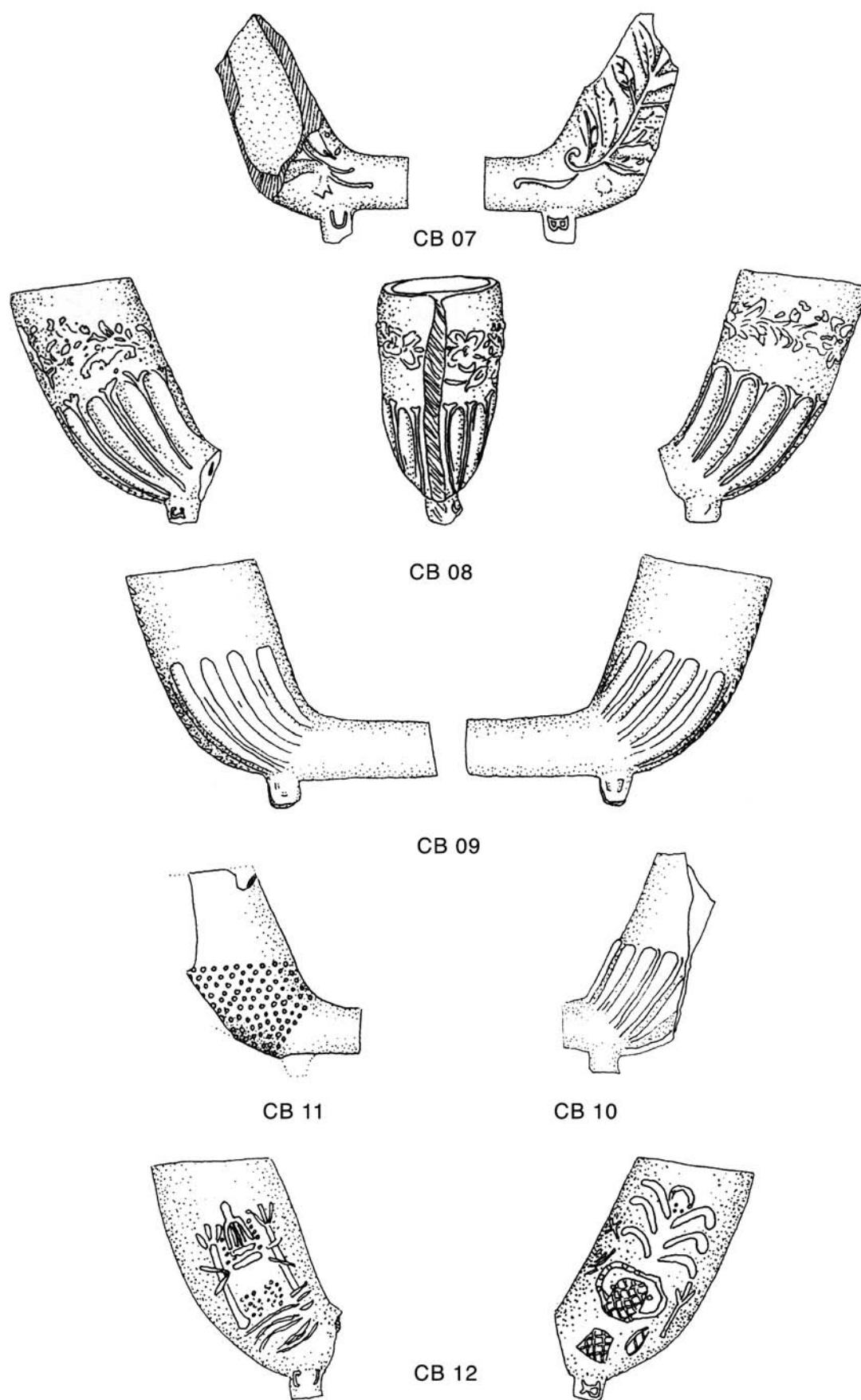


Figure 11: Types 07 - 12 of c1769-81 from the Larkollen factory (Hernæs and Ludvigsen 1984).

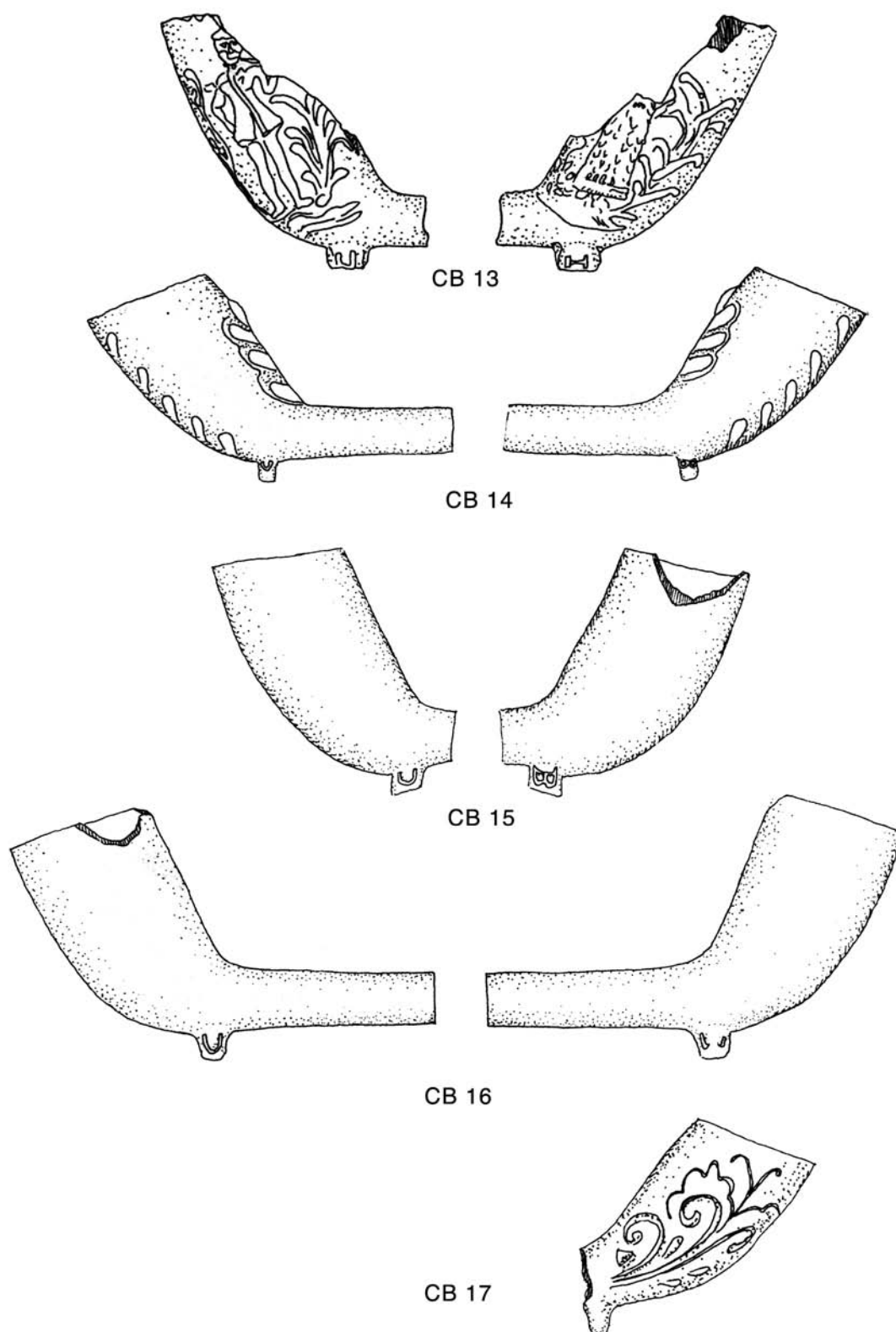


Figure 12: Types 13 - 17 of c1769-81 from the Larkollen factory (Hernæs and Ludvigsen 1984; drawn by Kristin Thorud).

population along the south coast has not only been caused by pollution and over-fishing (in spite of regulatory measures) in the 1900s, but that it had received its initial setback by the last quarter of the 1700s (Ludvigsen 1982). In an age of environmental concern, the analysis of the clay tobacco pipe, widely abundant in the numerous large and small harbours, both under water and on shore, would serve well in further understanding the complexities of trade in natural resources from which the country always has made the greater part of its fortunes.

Principal collections

The following institutions have representative collections of Norwegian produce, though not always identified as such.

- Drammens Museum, Drammen. Pipes from the Bragernes factory.
- Norsk Sjøfartsmuseum, Oslo. Collections from marine archaeological excavations, inspections and surveys.
- Oslo Bymuseum, Oslo. Possible finds from Christiania producers.
- Bergen Historiske Museum and Bryggens Museum, Bergen. Pipes from the survey of the inner harbour and excavations of the Hanseatic wharfs.
- Lista Museum, Vansø. Pipes from the harbour surveys at Loshavn and Skarvøy.
- Borgarsyssel Museum, Sarpsborg. Finds from the Larkollen excavation.
- De Sandvigske Samlinger, Lillehammer. Pipes collected from the interior of the country.
- Fredrikstad Museum, Fredrikstad. Pipes from the Glomma region.
- Halden Historiske Samlinger, Halden. Pipes from city fires.

New Research Objectives

- Comprehensive catalogue of known Norwegian production for identification purposes.
- Survey of the Rist factory at Husvik, Drøbak.
- Identification of Norwegian pipes in museums throughout the country to ascertain the distribution of domestic production.

Ongoing Research

Jørgen Johannessen, of the NSM is presently working on material from the inner harbour in Oslo and collections elsewhere in Norway as research for a Ph.D. entitled *Tobacco Consumption 1500-1900; Consumerism, Mentality and Modernity - an archaeological survey of clay tobacco pipes in Norway* (Johannessen 2007).

Principal Bibliography

Alsvik, Henning, 1944, 'Pipe fra bragernesfabrikken', *Drammens Museums Årbok 1938-43*, 45-54.

Bardenfleth, Niels Gustav, 2002, *Kridtpiber og kridtpiberygning*, Sesam, København.

Boy, Jacob, 1767, Bekjendtgørelser advertisement, *Norske Intelligenz-Sedler*, 15 Juli 1767.

Collett, A., 1910, *Gamle Christiania Billeder*, Cappelen's Forlag, Christiania.

Grevenor, Henrik, 1933, Fajanseproblemer i Norge. *Kunstindustrimuseet i Oslo Årbok 1932-33*, 8.

Hernæs, Per, and Ludvigsen, Børre, 1984, *Christopher Bocklum's krittpipefabrikk larkollen*, Arkeologisk Rapport.

Johannessen, Jørgen, 2007, Tobakkskonsum 1500-1900; forbruk, mentalitet og modernitet - en arkeologisk undersøkelse av kritt Piper i Norge, Ph.D proposal, University of Oslo.

Ludvigsen, Børre, 1982, *Tobakkspiper fra Loshavn*, Fylkeskonservatoren i Vest-Agder, Kristiansand.

Ludvigsen, Børre, 1985, 'Christopher Bocklum, kritt pipemesteren på larkollen', *Wiwar*, **22:2**, 13-20.

Molaug, Svein, 1972, 'Utgravningen i møvik havn', *Norsk Sjøfartsmuseums Årbok 1972*.

Nyrop, C., 1881a, 'Danmarks kridtpibefabrikation', *National Økonomisk Tidsskrift*, **VII**, 125-165.

Nyrop, C., 1881b, *Danmarks kridtpibefabrikation: en industrihistorisk studie*, Kjøbenhavn.

Opstad, Lauritz, 1957, 'Rygge, Bygdehistorien inntil 1800', *Rygge Bygdebok*, **2**, Rygge og Vaaler Sparebank, Rygge.

Pettersen, Anneken, 1944, 'Pipefabrikken på bragernes og dens grunnlegger Jacob Boy', *Drammens Museums Årbok 1938-43*, 7-44.

Skre, Dagfinn, 1981, 'Kritt piper', *Riksantikvarens Skrifter*, **4:4**, 155-169.

Strøm, Borgermester, 1788a, 'Noget om byen bragernes', *Samleren*, **2 (32)**.

Strøm, Hans, 1788b, 'Om fabriker i aggershus-stift i Norge', *Samleren*, **2 (34)**.

Veel, Haakon A., 1953, 'Fredrikstad, handels-, håndverks- og skipperborgere i årene 1600-1900', *Østfold Historielag's Tidsskrift*.

SCOTLAND

by Peter Davey

Summary

Clay tobacco pipe production is first recorded in Scotland in the early 1620s and continued until 1967. From the beginning the main centres were Edinburgh/Leith and Glasgow which were not only the principal towns, but were also located close to suitable sources of clay and fuel. Related industries such as coal, pottery and pewter production provided some of the infrastructure and technology. At total of 369 makers is recorded from 28 different centres. From the seventeenth century some pipes were exported to England and Ireland and also to colonial territories in which there was a Scottish interest. By the nineteenth century the Scottish industry had surpassed all other northwestern European producers in the volume and extent of its worldwide trade.

Seventeenth Century

Makers and their pipes

The first recorded maker was William Banks, working in Edinburgh from 1622 to 1659. Some 42 makers are known in the seventeenth century, 24 in Edinburgh, 11 in Glasgow, starting in 1667, and seven in Stirling from 1664 (Figure 1). The marked pipes have the initials of the maker moulded on the right and left side of the heel and, for Edinburgh, heel stamps with a castle – the arms of the burgh – which seem to follow very closely the system used by the city's pewterers. A series of pipes with star-shaped heel stamps were produced in Stirling. Around 1660-70, a three-lettered stamp on the underneath of the heel, the first two letters being the maker's initials and the third the town involved, was occasionally used in Edinburgh, Glasgow and Stirling (Figures 2 and 3).

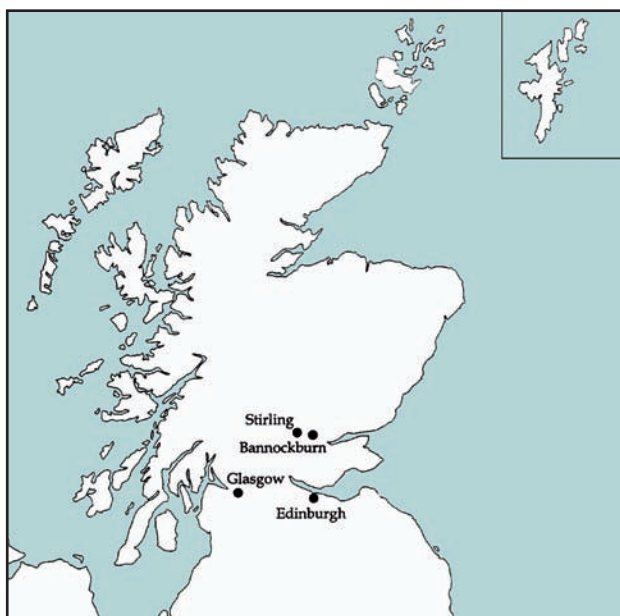


Figure 1: Scottish pipemaking towns in the seventeenth and eighteenth centuries.

Imports

Although a small quantity of Tyneside products came into Scotland, mainly up the east coast, considerable numbers of Dutch pipes were imported throughout Scotland, especially in the period prior to the Anglo-Dutch wars and before production had developed beyond Edinburgh. Two Scottish wrecks, the *Kennermerland* (1664) and the *Dartmouth* (1690), give an inkling into the mechanisms for pipe dispersal.

Exports

Whilst small numbers of Glaswegian pipes are found in northern Ireland and northwest England, the pipes found at Scottish colony in the Darien, Panama (1698-1700), showed that Scottish makers were capable of a large scale export production, with forms to suit other markets.

Eighteenth Century

Makers and their pipes

Pipe smoking declined in the eighteenth century in favour of snuff taking so the majority of the finds and collected items of this period are from the beginning of the century. Of the 46 known makers, Glasgow with 38 was the dominant centre, with seven from Edinburgh and a single individual from Bannockburn, near Stirling (Figure 1). Some of the Glasgow makers used distinctive roller stamps on their stems (Figure 4). Very little is known about the forms of Scottish pipes between 1730 and 1790, when pipe smoking becomes more popular again and the industry begins to take its nineteenth century shape.

Imports and Exports

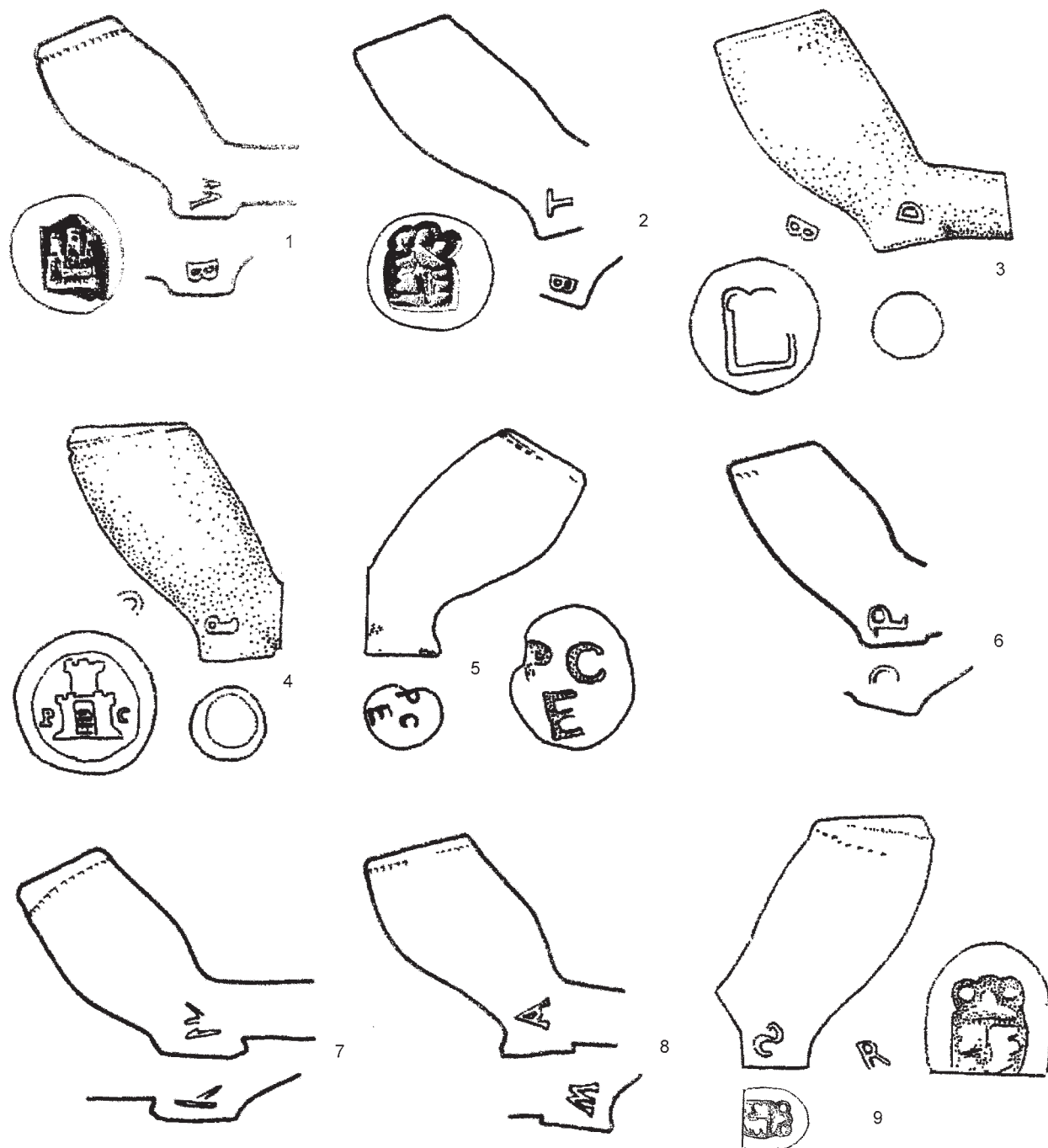
There are few excavated assemblages. Finds of Dutch and English pipes are rare in southern Scotland but more common further north (Figure 5). There is documentary evidence for the export of Glasgow pipes to North America.

Nineteenth Century

Makers and their pipes

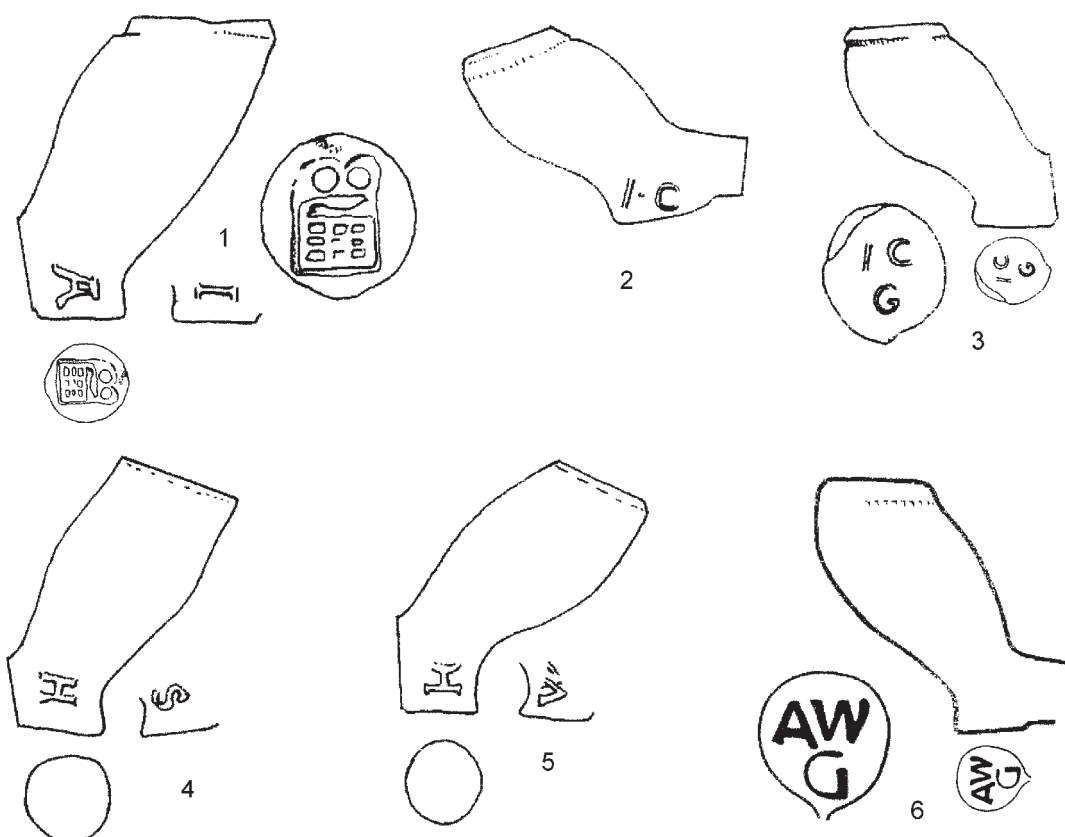
The industry is dominated by a small number of large manufacturers (Figure 6). The main factories were in Glasgow: Coghill, Davidson, McDougall, Waldie and William White. The buildings were often in three-storeys, had multiple kilns, used steam power and employed hundreds of individual workers (Figure 7). For example, Davidson had 170 workers in 1864. In Edinburgh Thomas White and later William Christie dominated production, though at a lower level than in Glasgow. In the later nineteenth century production spreads to smaller centres: a total of 269 makers were working in 27 Scottish centres throughout Scotland, with important centres in Aberdeen and Dundee.

A good idea of the range of mould-decorated forms can be obtained from Davidson of Glasgow's illustrated catalogue, which includes 231 designs (Figure 8). The piece-rate list agreed between the Scottish makers and



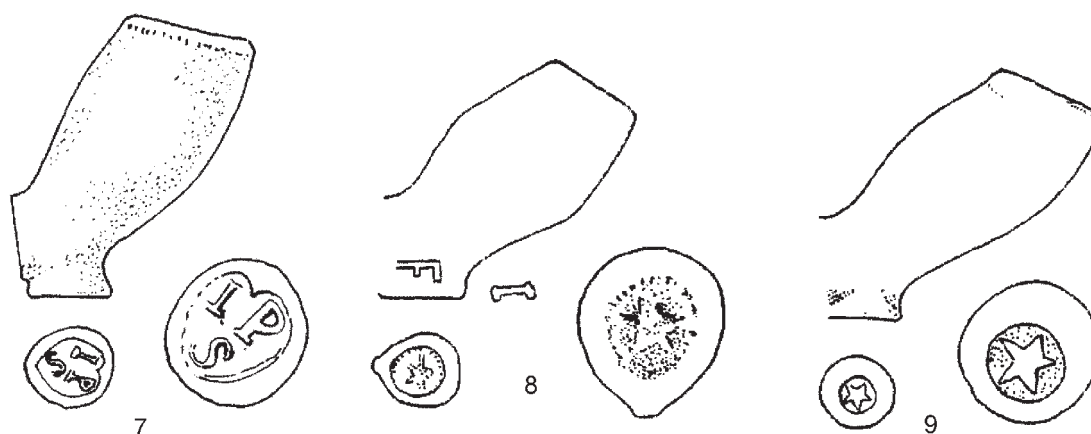
WB	William Banks	1622-1642
TB	Thomas Banks	1647-1661
DB	David Banks	pre-1705
PC	Patrick Crawford	1671-1682 [3 examples]
WA	William Arthur	pre-1664
RS	Robert Smith	c1682
WY	William Young	c1660

Figure 2: Seventeenth-century maker-marked pipes, Edinburgh.



GLASGOW

JA	John Aitkin	pre-1701
IC	James Colquhoun I	1668-1700
IC	James Colquhoun II	1695-1730
WH	William Hyndshaw	1674-1699
SH	Samuel Hyndshaw	1691-1767
AW	Alexander Watson	1668-1674



STIRLING

IPS	James (or John) Patersone	c1685
IF	John Ferguson	c1684

Figure 3: Seventeenth-century maker-marked pipes from Glasgow and Stirling.

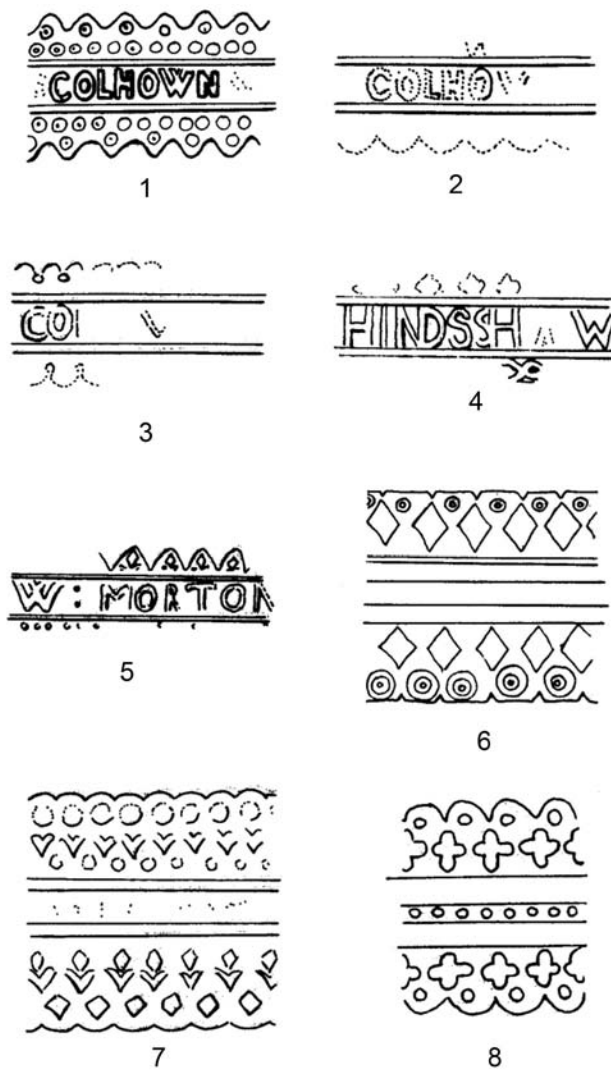


Figure 4: Rolled stem stamps.

- 1-3. COLHOWN with pellet border; width 11mm; stem bore 7/64 inch. Linlithgow Palace (Laing 1968, fig. 7.17) NMAS.
4. HINDSSHAW with floral border; burnished stem, bore 8/64 inch. NMAS.
5. W : MORTON with floral border; stem bore 6/64 inch. Lesmahogow Priory excavations 1978.
6. Central bands with borders of lozenges and pellets; width 17mm; stem bore 7/64 inch. Linlithgow Palace. NMAS.
7. Central band, possibly with pellet design, floral border; width 19mm; stem bore 7/64 inch. Linlithgow Palace (Laing 1968, cf. fig. 7.16).
8. Central band of pellets with pellet and floral border; width 17mm; with mould-imparted I/C bowl. Wreck of HMS Dartmouth (Martin 1977).

their employers in 1900 includes the names of 410 moulds in use at McDougall's, 606 at White's, 409 at Davidson's, 81 at Christie's and 293 at Waldie's, together with 70 in Edinburgh and 96 in Aberdeen (Figure 9). The list order gives an indication of their chronology, while the names of the moulds suggest the market, for example, the many that refer to Ireland and others to the Australian market.

In the earlier nineteenth century a variety of stamp forms was used, especially one on the bowl facing the smoker, often with the maker's name and place of production (Figure 10). Later stamps applied to the stem was the norm, with the name of the maker on one side, parallel with the stem and the place of production on the other (Figure 11).

Imports

There are a few Dutch imports, but little else.

Exports

Scottish pipes, especially those produced by McDougall and White are found in quantity in many parts of the world: North and South America, Africa, Australasia and all over the British Isles.

Twentieth Century

Makers

Some 68 makers in 21 places continued working into the twentieth century (Figure 6). Two thirds (46) had ceased by 1920. Only the major businesses continued after the Second World War: Christie's in both Edinburgh and Glasgow until 1962; White's and McDougall's in Glasgow, until 1955 and 1967 respectively.

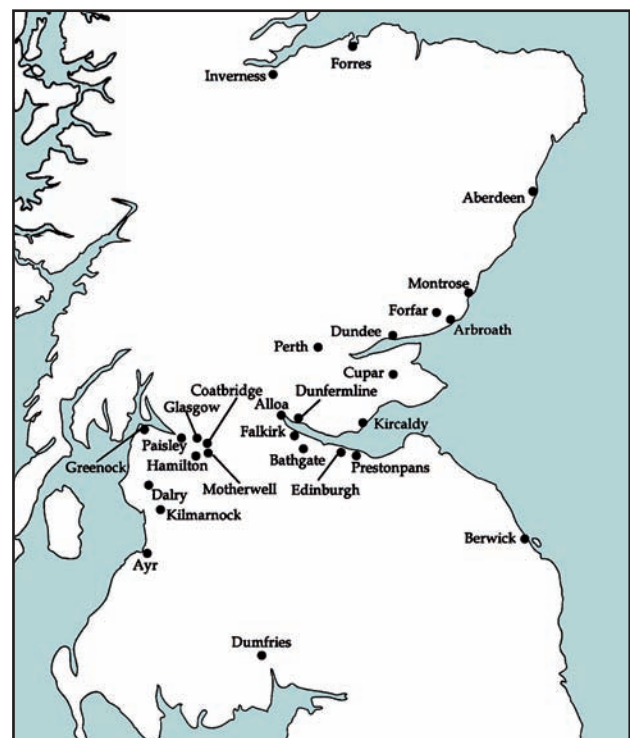


Figure 6: Scottish pipemaking towns in the nineteenth and twentieth centuries.

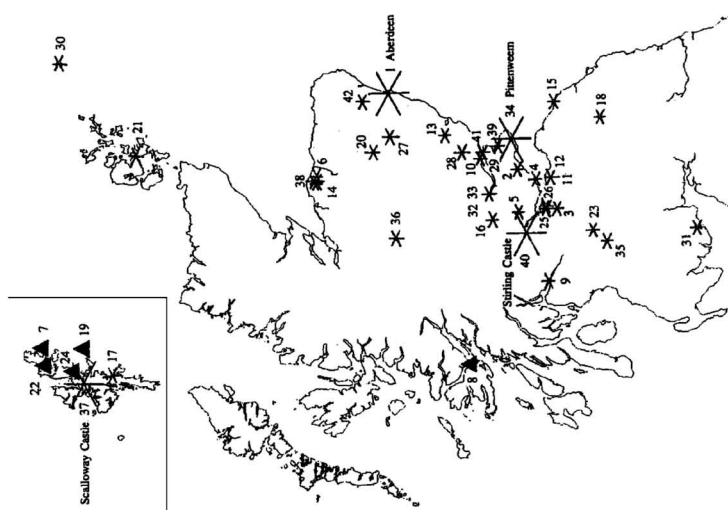


Figure 5: Finds of Dutch clay pipes from Scotland (Davey 1992).

Sources for the pipes

Abbreviations:
 NMS National Museums of Scotland (accession number).
 BAR, BS British Archaeological Reports, British Series
 BAR, JS British Archaeological Reports, International Series

Grid references in brackets [].

1. Aberdeen: (P.J. Davey, 'Aberdeen', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 253–262, 254, Fig. 1, no. 1.) [N] 945 055]
2. Balgonie Castle, Fife: (C.J.M. Martin, 'Balgonie Castle' *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 263–267, [NO 315 005]
3. Bognhall Castle: (D. Gallagher, unpublished notes) [NS 99 68]
4. Burntisland, Fife: (NMS NQ 523(3)) [NT 23 85]
5. Castle Campbell: (D.B. Gallagher, archive report) [NS 96 99]
6. Castle of Wardhouse: (D.B. Gallagher, forthcoming) [N] 27 63]
7. The Curaçao (1729), off Unst: (D.R. Sténuit, 'The wreck of the Curaçao, A Dutch warship lost off Shetland in 1729 while conveying a fleet of returning East Indians. An interim report', *International Journal of Nautical Archaeology* 6, 2 (1977), 101–125, esp. 115.) [HP 69 05]
8. HMS Dartmouth (1690), off Morven: (P.F. de C. Martin, 'The Dartmouth, a British frigate wrecked off Mull, 1690 4. The clay pipes', *International Journal of Nautical Archaeology* 6, 3 (1977), 219–223 and P.F. de C. Martin 'Clay pipes from the wreck of HMS Dartmouth, 1690. A re-assessment', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 225–232, esp. 225–227.) [NM 724 405]
9. Dumbarton Castle: (D.B. Gallagher, unpublished notes) [NS 40 75]

10. Dundee: (NMS H91) [NO 40 30]
11. Edinburgh Castle, Cannongate Brewery site: (D.B. Gallagher, forthcoming) [NT 24 73]
12. Edinburgh, various sites: (NQ 77; NQ 120; NQ 212; NQ 521(8); A. Sharp, 'The Clay Tobacco Pipe Collection in the National Museum', *Review of Scottish Culture* 1 (1984), 34–42.) [NT 24 73]
13. Edzell, Angus: (NMS NQ 520(4); Oswald Mark Index) NO 59 59
14. Elgin: (D.B. Gallagher and P.J. Davey, 'Elgin', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 272–278.) [N] 22 63]
15. Fast Castle: (D.B. Gallagher, forthcoming) [NT 86 71]
16. Inchaffray Abbey: (D.B. Gallagher, unpublished notes) [NN 90 20]
17. Kebister, Shetland: (D. B. Gallagher, forthcoming) [HU 46 46]
18. Kelso: (D.B. Gallagher, 'Kelso', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 279–291, 280, Fig. 10, No. 10.) [NT 73 33]
19. The Kennemerland (1664), Outer Skerries: (R. Price and K. Muckelroy, 'The second season of work on the Kennemerland site, 1973. An interim report', *International Journal of Nautical Archaeology* 3, 2 (1974), 257–268 and C.J.M. Martin, 'A Group of Pipes from the Dutch East Indian Kennemerland, 1664', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 211–224, esp. 211.) [HU 68 72]
20. Kildrumny Castle: (D.B. Gallagher, unpublished notes) [N] 46 17]
21. Kirkwall, Gun's Close: (Oswald Mark Index) [HY 455 100]
22. The Lastdrager (1653): (R. Sténuit, 'Early relics of the VOC trade from Shetland. The wreck of the flute Lastdrager lost off Yell, 1653', *International Journal of Nautical Archaeology* 3, 2 (1974), 213–256, 236, Fig. 18.A.) [HP 55 03]
23. Lesmahagow Priory: (A. Sharp, 'An Edinburgh typology', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 14–25.) [NS 81 39]
24. Liefde A Dutch East Indian lost on the Outer Skerries, Shetland, in 1711', *The International Journal of Nautical Archaeology and Underwater Exploration* 3, 1 (1974), 81–90, 88, Fig. 6) [HU 50 80]
25. Linlithgow Friary: (D.B. Gallagher, 'Linlithgow', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 299–305.) [NS 99 77]
26. Linlithgow Palace: (L.R. Laing, 'Excavations at Linlithgow Palace, West Lothian, 1966–67', *Proc. Soc. Antiq. Scot.* 99 (1968) 11–147, Fig. 7, nos. 10, 14 and 15.) [NT 01 77]
27. Lumphannan, Aberdeen: (D.B. Gallagher, unpublished notes) [N] 58 04]
28. Mains of Fowls, Angus: (NMS H30) [NO 4 4]
29. Minieshill, Dundee: (NMS H26) [NO 40 30]
30. North Haven, Fair Isle: (NMS NQ 238) [HZ 21 72]
31. Orchardton Tower, Wigton: (NMS 175) [NX 82 55]
32. Perth: (P.J. Davey, 'Perth', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 306–314.) [NO 11 23]
33. Perth, North Port: (NMS NQ 285) [NO 11 23]
34. Pittenweem: (C.J.M. Martin, 'A group of pipes from Mid Shore, Pittenweem, Fife', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 183–209.) [NO 55 02]
35. Priesthill, Muirkirk: (NMS HX 197; D.B. Gallagher unpublished notes and D.H. Duco, *De Nederlandse kleipijp: handboek voor dateren en determineren* (Pipenkabinet, Leiden 1987) 39–42, Fig. 81.) [NS 72 27]
36. Ruthven Barracks: (D.B. Gallagher, archive report) [NN 76 99]
37. Scailloway Castle: (P.J. Davey, 'Scailloway Castle, Shetland', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 315–324, esp. 315; Davey, P.J. 'Appendix 3: The Clay Pipes', 554–593, in D. Hall and W.J. Lindsay, 'Excavations at Scailloway Castle, 1979 and 1980', *Proc. Soc. Antiq. Scot.* 113 (1983), 554–593; P.J. Davey, 'Appendix 3: The Clay Pipes', 554–593, in D. Hall and W.J. Lindsay, 'Excavations at Scailloway Castle, 1979 and 1980', *Proc. Soc. Antiq. Scot.* 113 (1983), 554–593.) [HU 40 69]
38. Spynie Palace, Elgin: (D.B. Gallagher, forthcoming) [N] 23 65]
39. St Andrews: (P.J. Davey forthcoming) [NO 50 16]
40. Stirling Castle: (D.B. Gallagher, 'Stirling Castle', *The Archaeology of the Clay Tobacco Pipe* X, BAR, BS 178 (1987), 325–335, esp. 330–331, Fig. 34, no. 32, and P.J. Davey, 'Appendix C The Clay Pipes', in G. Ewart, 'Excavations at Stirling Castle 1977–1978', *Post-Medieval Archaeology* 14 (1980), 29–51, esp. 46–50.) [NS 79 93]
41. Tayport, Shanwell Farm: (NMS H65) [NO 45 28]
42. Udney: (NMS NQ 84; Oswald Mark Index) [N] 87 26]

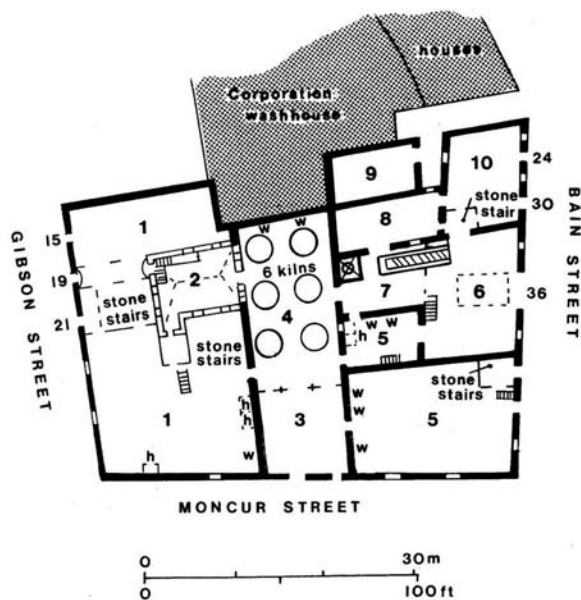


Figure 7: Plan of William White's Glasgow factory in 1912 and a photograph of the Bain Street frontage (Gallagher 1987).

Imports and exports

Production for export continued to be the mainstay of the larger Glasgow factories, with shipments to North America and Africa continuing, although in declining numbers, until the closure of the factories.

New Research Objectives

- Production units of all periods need to be identified and excavated.
- More urban assemblages are needed, especially for the eighteenth century.
- Research into the continuity or otherwise of production in the eighteenth century.
- More collections are required from the north and west of the country.
- The products of many of the smaller nineteenth century makers still need to be identified.

Principal Collections

- Edinburgh, National Museum.
- Glasgow, The People's Palace.

- Aberdeen, Museum and Art Gallery.
- Perth, Museum and Art Gallery.

Principal Bibliography

Davey, P. J., (ed.), 1987, *Scotland, The Archaeology of the Clay Tobacco Pipe*, **X**, British Archaeological Reports (British Series 178), Oxford, 358pp.

Davey, P. J., 1992, 'Dutch clay pipes from Scotland' in D. Gaimster and M. Redknap (eds.) *Everyday and Exotic Pottery from Europe*, Oxbow Books, Oxford, 279-289.

Gallagher, D. B., 1984, 'Scottish three-letter basal stamps', *Society for Clay Pipe Research Newsletter*, **3**, 7-10.

Gallagher, D. B., 1987, 'Tobacco Pipemaking in Glasgow, 1667-1967' in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, **X**, British Archaeological Reports (British Series 178), Oxford, 35-109.

Gallagher, D. B., & Harrison, J., 1995, 'Tobacco pipemakers in seventeenth-century Stirling', *Proceedings of the Society of Antiquaries of Scotland*, **125**, 1131-1142.

Laing, L. R., 1968, 'Excavations at Linlithgow Palace, West Lothian, 1966-67', *Proceedings of the Society of Antiquaries of Scotland*, **99**, 11-147.

Martin, P. F. de C., 1977, 'The Dartmouth, a British Frigate Wrecked off Mull, 1690, 4. The Clay Pipes', *International Journal of Nautical Archaeology*, **7**, 29-58.

Peacey, A., 1996, *The Development of the Clay Tobacco Pipe Kiln in the British Isles*, in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, **XIV**, British Archaeological Reports (British Series 246), Oxford, 295pp.

Walker, I. C., 1977, *Clay Tobacco Pipes with particular reference to the Bristol Industry*, 4 volumes, Ottawa: National Historic Parks and Sites Branch, especially A:334-353 and D: 1626-1669, 1839pp.

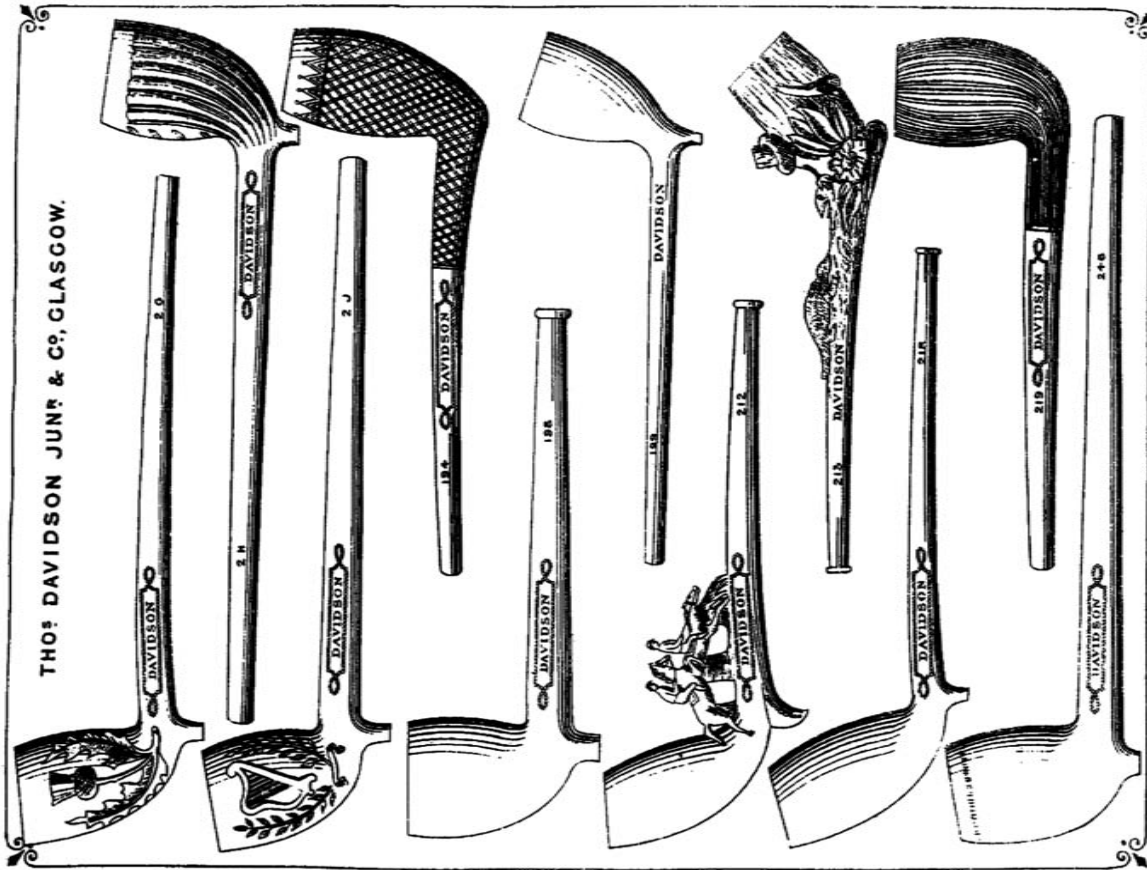


Figure 9: Page 18 of Davidson's Catalogue, c1880.

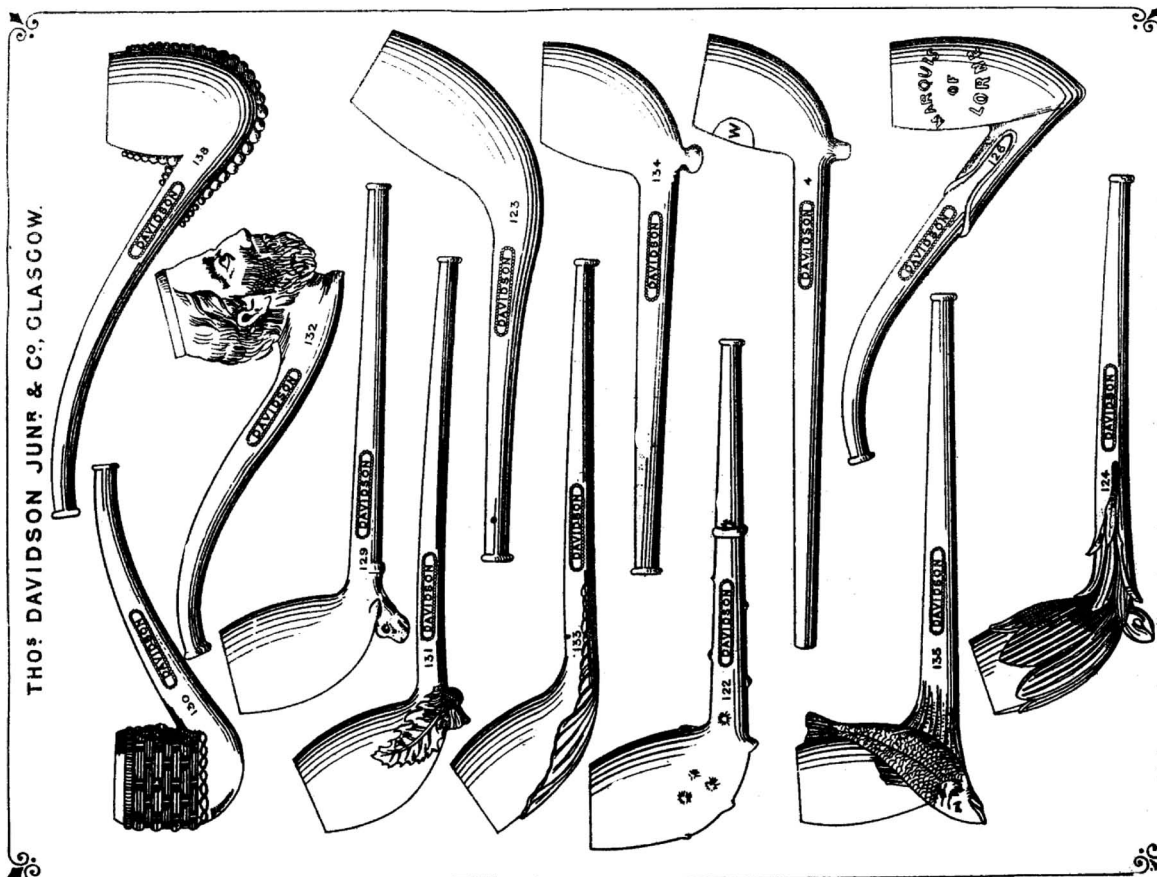


Figure 8: Page 3 of Davidson's Catalogue, c1880.

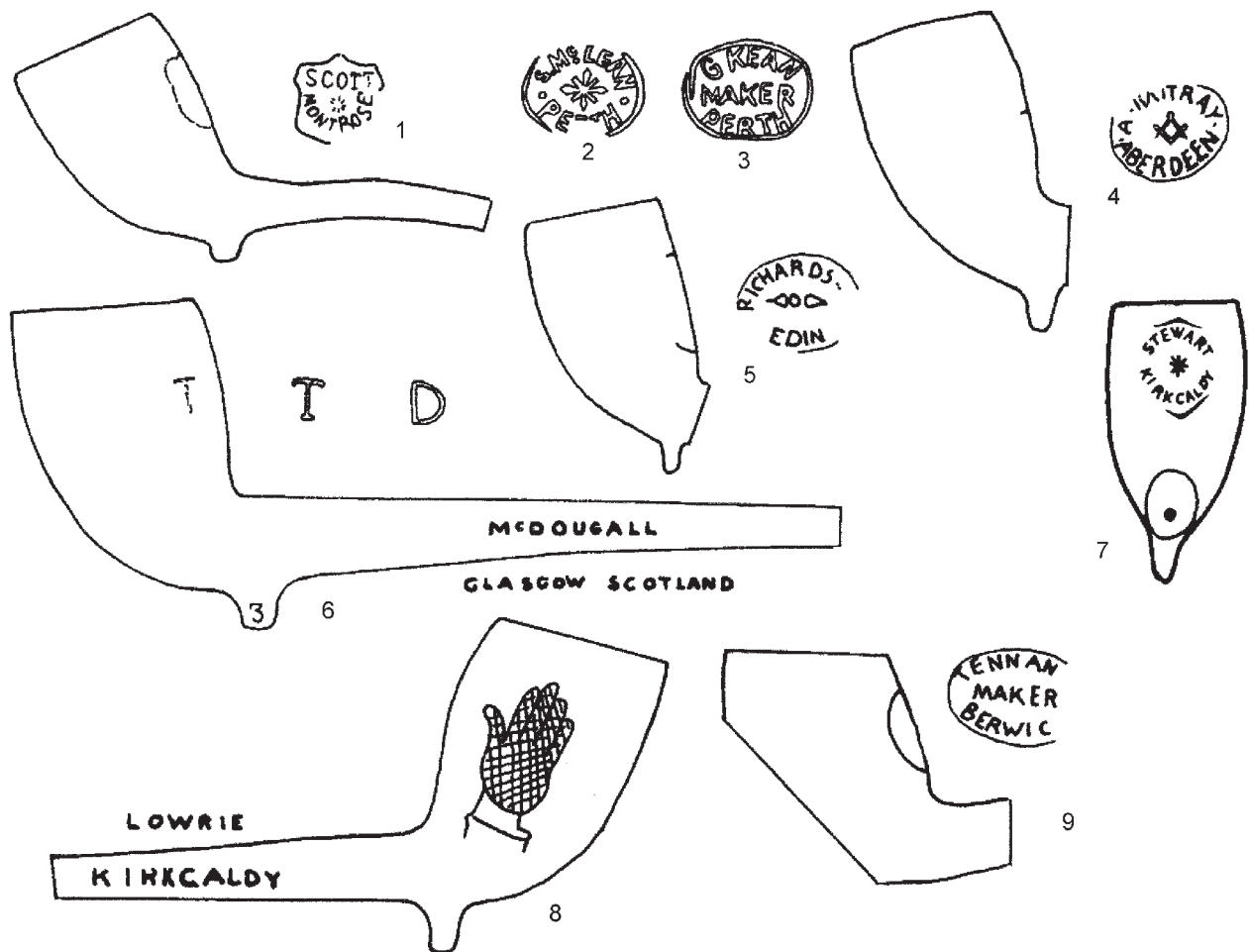


Figure 10: Nineteenth-century maker-marked bowls and stems from a number of centres.

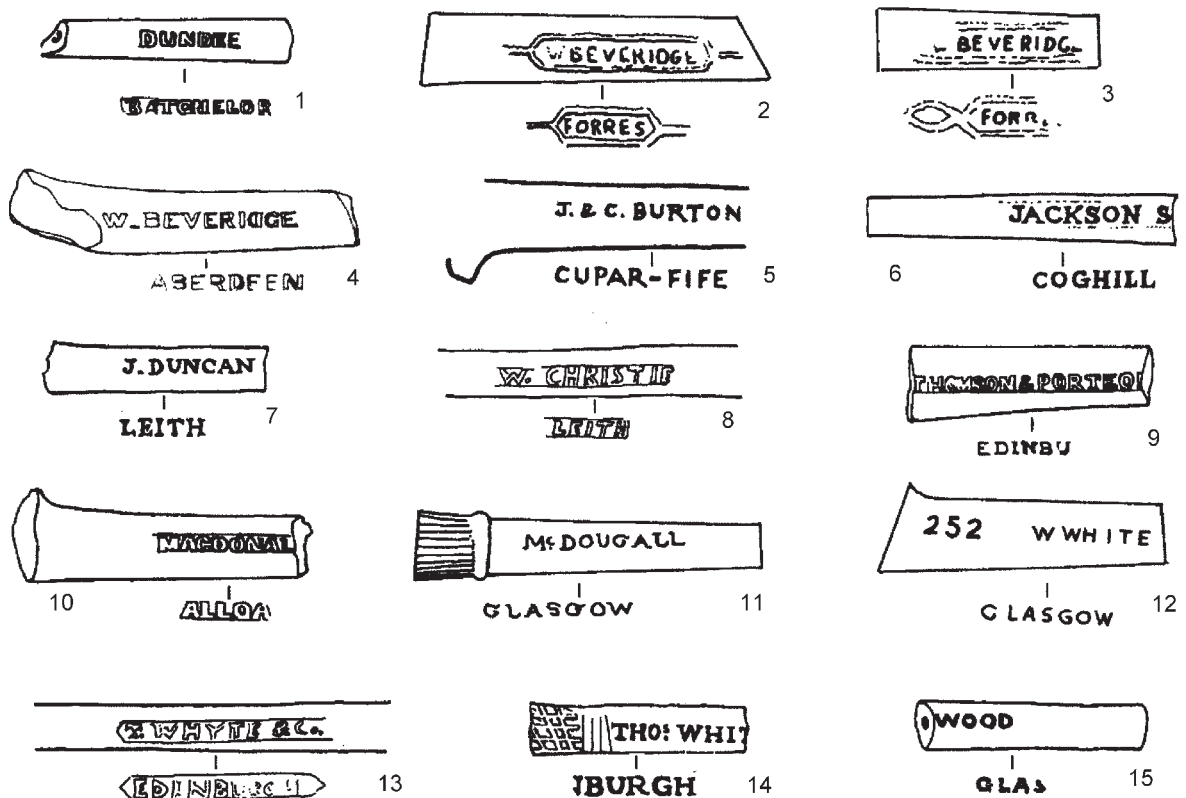


Figure 11: Nineteenth-century maker-marked stems from a number of centres.

SWEDEN

by Arne Åkerhagen

Summary

Although the first evidence for the importation of tobacco into Sweden dates from the late sixteenth century, its use only became widespread in the 1630s - when it also became subject to state taxation. In 1708 a license for pipe making was given to Carl Aspegren in Stockholm but production in Sweden only appears to have started in 1739 and continued until 1920.

From the beginning the main centres were Stockholm, Alingsås, Varberg, Falun, Arboga, Norrköping and Karlskrona and, after the major factories had closed down, smaller industries started up in Dalsland and Varmland, both located in western Sweden close to the Norwegian border (Figure 1). There were about 60 makers in the factories in the above mentioned towns and about 15 in Dalsland and Varmland. In the seventeenth century and during much of the eighteenth century pipes were imported in significant numbers from England and the Netherlands. No Swedish exports have been recovered

from other countries; Finland belonged to Sweden at this time.

Seventeenth century

The absence of a locally available pipe clay restricted the development of a native pipe industry. Two Dutchmen, Johan Focke and Johan Wisbeck, were granted a license to make tobacco pipes in Stockholm in 1650, but it is unclear whether they actually went into production. If they did it might be difficult to distinguish their products from imported ones.

Imports

Pipes were almost certainly being imported into Sweden in small numbers from the late sixteenth century onwards. The earliest example so far found is an English pipe of c1580-1610 that was probably produced in London. The next closely dated find comes from the wreck of the Royal warship *Vasa*, which sank in 1628. Imported clay pipes recovered from two further wrecks, that of the Royal warship *Kronan*, which sunk in 1676, and the *Jutholm* cargo vessel of around 1700, demonstrate the dominance of English and Dutch pipes in Sweden. Of the 136 bowls recovered by 1998 from the wreck of the *Kronan*, two thirds were English and one third Dutch.



Figure 1: Swedish clay pipe production centres.

Eighteenth Century

In 1729 Jonas Alstromer was granted a licence to produce pipes in Alingsås, which for many years became the largest production centre in Sweden. Carl Aspergren was probably the first manufacturer in Stockholm (Kungsholmen) – he was granted a license in 1708 and was the only producer in until 1739. The licence was then transferred to his son Olof Aspegren and his partner Olof Forsberg who moved the factory to Södermalm (Figure 2). Production continued in Stockholm until 1846 with some 42 makers being recorded during this period. In the lesser centres five makers are known from Alingsås between 1729 and 1828, four in Varberg between 1756 and 1769, three in Falun from 1754, three in Arboga from 1756, six in Norrköping between 1757 and 1762 and one in Karlskrona lasting from 1755 to 1764.



Figure 2: Pipes made by Olof Forsberg.

In 1747 a royal embargo on the importation of manufactured goods provided a major stimulus for the creation of workshops in new centres and for increased production. The relative importance of the different centres during the last 40 years of the century can be seen in the value (in silver dalers) of their annual output.

Year	Alingsås	Falun	Norrköping	Stockholm
1760	17,281	2,515	5,322	13,391
1764	18,245	2,295	4,850	17,976
1768	17,272	2,140	2,449	9,124
1800	990	500	-	1,490

The Pipes Themselves

Swedish forms were almost universally based on English

and Dutch prototypes. In the absence of distinctive markings and with the continuation of foreign imports it is often difficult to be sure whether a specific pipe is of local manufacture or not. The armorials and the so-called three crowns pipes are English in form, while pipes bearing the Swedish arms, the 'scallop bowl' and the Gustav III revolutionary pipes produced after the *coup d'état* in 1772 are Dutch in style (Figure 3).

Imports

Considerable number of pipes continued to be imported



Figure 3: Pipes with the Swedish Coat of Arms.



Figure 4: English and Dutch pipes from the Jutholm wreck of c1700.



Figure 5: Pipes from Dalsland (photograph by the author).



Figure 6: Pipes from Varmland (photograph by the author).

from the Netherlands and England, especially before the embargo. Pipes imports from England declined in importance during the century:

Year	England	Netherlands
1738	650,000	250,000
1746	15,000	150,00

A number of eighteenth-century wreck groups give a clear impression of this trade (Figure 4).

Nineteenth Century - Twentieth Century

During the nineteenth century pipe making in the towns declined rapidly. From 1864 to 1920 production was restricted to Dalsland and Varmland in western Sweden on the Norwegian border, apparently aimed at a rural market. The pipes produced in this period seem to derive their ideas from English rather than French prototypes with rather crudely made negro heads and simple claw, basket, heart and anchor designs (Figures 5 and 6). A number of nineteenth-century moulds survive in the collection of the Nordiska Museum.

New Research Objectives

- The location of production sites of all periods.
- The recovery and study of excavated groups from all types of sites, but especially from the towns.
- The creation of a national index of makers' marks.

Principal Collections

- National Maritime Museum, Stockholm.
- Nordiska Museum, Stockholm.
- Kalmar County Museum.
- The Tobacco and Match Museum, Stockholm.

Principal Bibliography

Åkerhagen, A., 1994, *Pipmakare in Värmlandsskogarna: de sista kritpipsmakarna i Sverige*, Stockholm: Svenska Tabaks AB.

Åkerhagen, A., 1998, *Clay pipes from the Man of War Kronan*, Haninge.

Åkerhagen, A., 2004, *Svenska kritpipstillverkare och deras pipor*, Haninge.

Bonds, G., 1980, 'Clay pipes from Ryssviken', in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe, IV*, British Archaeological Reports, International Series 92, Oxford, 273-298.

Kaijser, I., 1980, 'Clay pipes from three eighteenth century wrecks in Sweden', in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe, IV*, British Archaeological Reports, International Series 92, Oxford, 257-271.

Puktörne, T., 1968, 'Tobakspipor från Gouda och varberg', *Varbergs museums arsbok 1966-68*, 22pp.

SWITZERLAND

by Andreas Heege

Summary

Clay pipe research in Switzerland has been restricted to the German speaking part of the country for the last few decades and has mostly been done as small elements within other archaeological publications. This is the reason for the limited state of knowledge. There are a few scattered locations with a better basis of information (Canton Bern, Zug and Basel-Landschaft).

Production

No white pipe clays occur naturally in Switzerland. For use in regional ceramic production centres like Zürich, Berne, Langnau, Bärswil or Heimberg such clays had to be imported from France or the Cologne area. At present there is no record of specialised clay tobacco pipe production in Switzerland. There are no hints in the archives or in local or regional publications on the subject. Archaeological finds of two moulds show that there was a small scale production of socketed pipes bowls (*Manschettpfeifen-Köpfe*) in two places in the Canton Berne in the eighteenth

and early nineteenth century (Figure 1). Both moulds were found in potters' workshops.

A special hand-rolled (not moulded) type of clay pipe (*Trichterkopf-Pfeifen*) may be proof of local production, but the location of the workshop is unknown. Production of pipes from sheet iron or brass (and possibly other materials) is known for the seventeenth and eighteenth centuries in La Chaux-de-Fonds and Le Locle (Cantons Neuenburg and Jura). Their products have a wide Swiss distribution (Figure 2). There is proof of wooden pipe-production in eastern Switzerland in the nineteenth and twentieth centuries as well, but there has not yet been any specialised study of this topic.

Imports

Nearly all the clay pipes found on Swiss sites are imports. From the middle of the seventeenth century imports arrived from Mannheim or Frankenthal in Germany and an unknown source in southern Germany. Dutch pipes dominate the market in the first half of the eighteenth century followed by Westerwald products in the second half of the eighteenth and the first half of the nineteenth centuries. There may be French imports as well, but in small numbers. In the nineteenth century the clay pipe market shrunk in favour of imported German porcelain

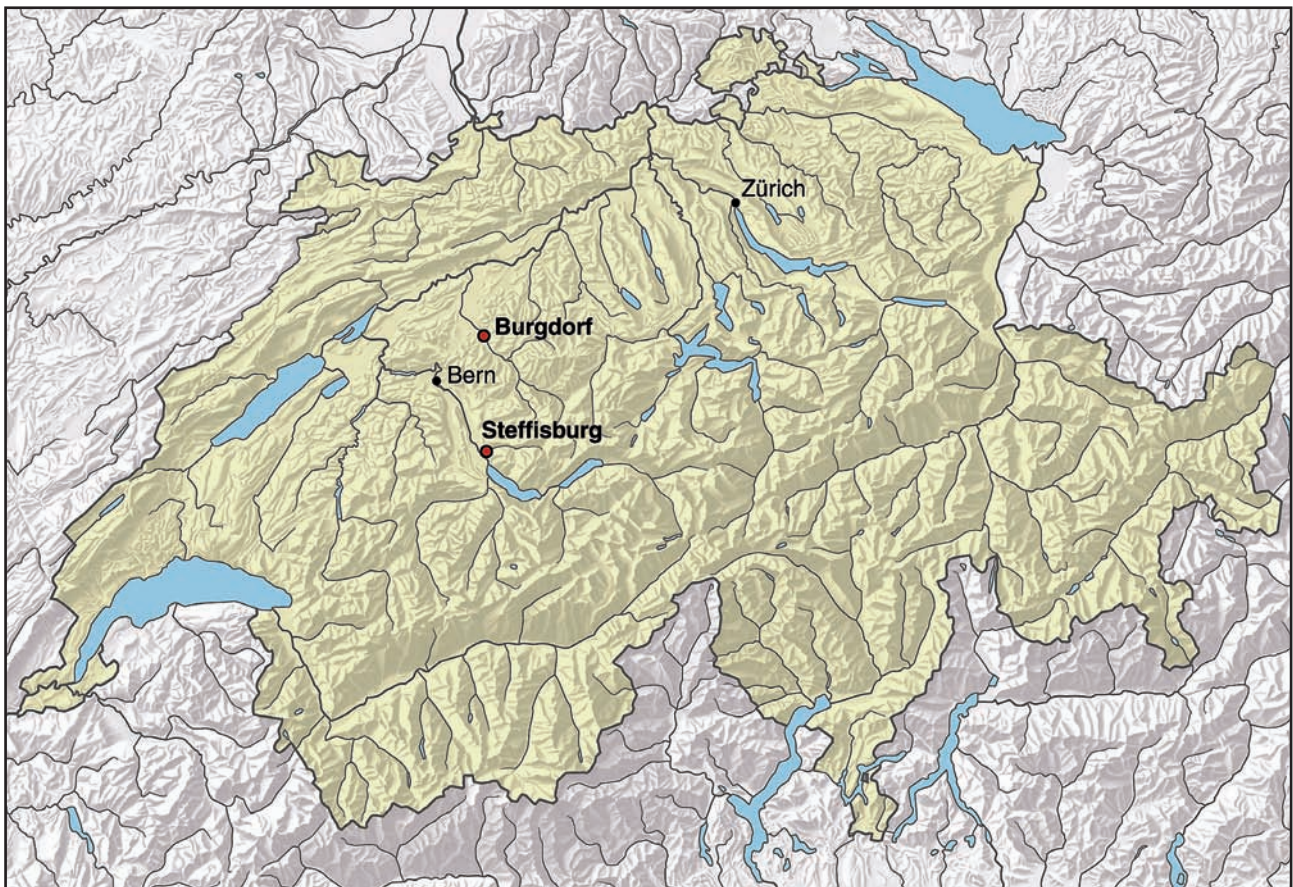


Figure 1: Clay pipe production sites in Switzerland, *Manschettpfeifen*-moulds in potters workshops, eighteenth and early nineteenth century (map by Andreas Zwahlen, Archaeological Service, Canton Berne).

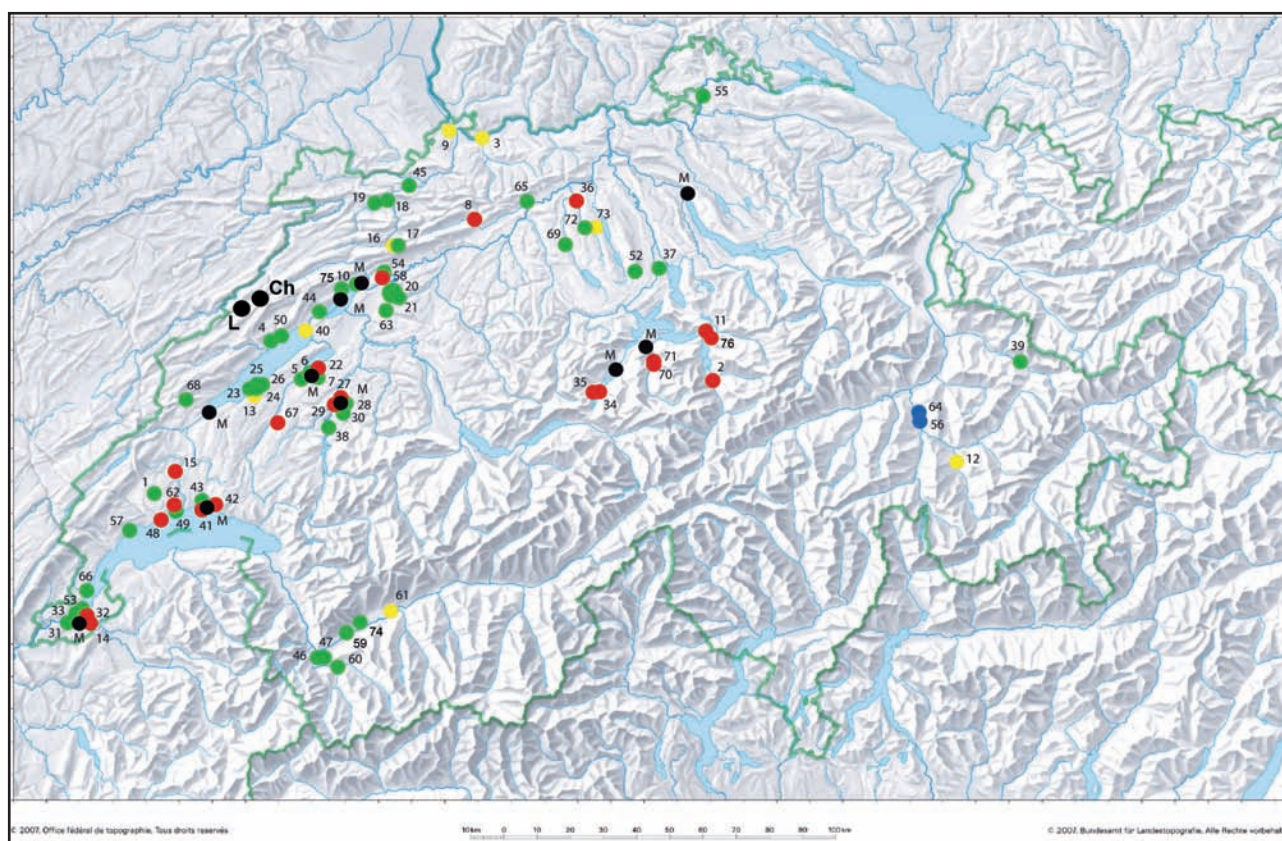


Figure 2: Types of sheet-iron and brass pipes, distribution in Switzerland. Archaeological finds (M = Museums with unprovenanced pipes) and production sites (L = Le Locle, CH = La Chaux-de-Fonds). The coloured dots and the numbers refer to the type-catalogue in Heege 2009 (map by Andreas Zwahlen, Archaeological Service, Canton Berne).

and *Maserholz* pipes (wooden pipes with the bowl flattened on both sides giving the pipes their distinctive shape, produced in Ulm, Germany). Westerwald imports still reached the country. The lack of archaeological evidence does not allow statements on clay pipe use in the nineteenth century to be made. There are some hints of *Manschett Pfeifen-Köpfe* imports from Austria and France.

Seventeenth Century

Imports

Although smoking was known to the Swiss from the early seventeenth century (written and pictorial sources from the Cantons of Zug and Berne) the oldest clay pipes known so far date to the middle of the seventeenth century; for example, finds from Basle, Berne and a glass-factory in the Bernese Jura. These pipes were imported from the Palatinate (Kurpfalz), where the production centres of Mannheim and Frankenthal played a dominant role in the Swiss market until around 1700 (Figure 3). In addition, from the second half of the seventeenth century until the early eighteenth there is a group of relief decorated pipes, with stylised flowers and bearded faces, mostly with green, yellow or even blue glazing (Figure 4). In most cases they have no heel mark. Their distribution pattern (France: Elsass, Franche-Comté; Germany: upper Rhine-valley and east of the Black Forest, Lake Constance region;

Principality of Liechtenstein; Switzerland: Northeast Switzerland, Canton Berne, Canton Aargau, Central Switzerland with the Cantons of Zug and Luzern) hints at a production centre in southern Germany. There are Dutch imports on a small scale as well (Figure 5), starting in the late seventeenth century.

Eighteenth century

Imports and local production

From around 1700 until the second half of the eighteenth century Dutch clay pipe imports dominated the Swiss Market (Figure 6). This is not surprising, because thousands of Swiss mercenary soldiers and officers, especially from Bernese families of high social status, experienced the Dutch way of smoking during the eighteenth century. A special type of clay pipe is the so called '*Trichterkopfpfeife*', which is made of red or black fired clay. It is hand-rolled and formed without a mould and may have been a cheap product for Swiss peasants (Figure 7). Examples are found in archaeological contexts dating from the first half of the eighteenth century in the Cantons of Zug, Lucerne, Aargau, Berne and Basel-Landschaft. Their origin is unknown. Starting in the second half of the eighteenth century, imports from the German Westerwald - following Dutch clay pipe fashions - reached Switzerland in growing numbers.



Figure 3: Court, Sous-Les Roches, Canton Berne. Glassworks 1673-1699. Clay pipes mostly from Frankenthal or Mannheim. Scale 1:1 with mark details at 2:1 (photograph by Badri Redha, Archaeological Service, Canton Berne).



Figure 4: Court, Sous-Les Roches, Canton Berne. Glassworks 1673-1699. Clay pipes of southern German origin, green, yellow and blue glazing, some made from red firing clay. Scale 1:1 (photograph by Badri Redha, Archaeological Service, Canton Berne).

Nineteenth century

Imports

Paintings and drawings of Swiss alpine scenery, rural inhabitants and portraits of townspeople, as well as archaeological finds all show that around 1800 the use of clay pipes declined sharply. Imports still arrived from the Netherlands and the Westerwald but traders from Germany, especially Nuremberg or Thuringia, sold all kinds of porcelain or wooden pipes (*Ulmer Maserköpfe*) in growing numbers at local and regional fairs. Archaeological deposits from the nineteenth century also show mixed assemblages of clay and porcelain pipes and of socketed clay bowls (*Manschettpfeifen*), some of which came from Austria and France (Figure 8).

Twentieth century

Imports

Because the knowledge of clay-pipes in Switzerland is based exclusively on archaeological evidence, there is no information at all on clay pipe imports or imports of pipes made of different materials, such as meerschaum and briar, during this period.

New Research Objectives

- More urban assemblages are needed, especially for the seventeenth and eighteenth centuries, to get a basic knowledge of clay pipe use and a better idea of the range of imports.
- Research into the countryside is needed to understand the differences between towns, villages and farms in the eighteenth century.
- Production sites of the typical Swiss '*Trichterkopf-Pfeifen*' need to be identified and excavated.
- Production sites of the glazed and ornamented southern German clay pipes of the late seventeenth and early eighteenth century need to be identified and excavated.

Principal Collections

- Archaeological Service, Canton Berne.
- Archaeological Service, Canton Zug.
- Archaeological Service, Canton Basel-Landschaft.
- Historical Museum of Berne (Oscar de Watteville collection of pipes of the world, made prior to



Figure 5: Court, Sous-Les Roches, Canton Berne. Glassworks 1673-1699. Dutch clay pipes scale 1:1 with mark details at 2:1 (photograph by Badri Redha, Archaeological Service, Canton Berne).



Figure 6: Bern, Waisenhausplatz, fill of the town moat, c1700-1740. Clay pipe heel marks, mostly of Dutch origin. Scale 2:1 (photograph by Badri Redha, Archaeological Service, Canton Berne).



Figure 7: Canton Zug. Trichterkopfpfeifen of possible Swiss origin, made of black or red firing clay (after a photograph by Res Eichenberger, Archaeological Service, Canton Zug).



Figure 8: Bern, Marktgasse 3, fill of latrine-pit, middle and second half of the nineteenth century. Pipes from the Westerwald and socketed bowl (Manschett Pfeifenkopf) of unknown origin (photograph by Markus Dettmer, Archaeological Service, Canton Berne).

1900).

Principal Bibliography

Heege, A., 2007, 'Produktion von Tabakspfeifen im Kanton Bern/CH - Die Manschett Pfeifenmodel von Burgdorf und Steffisburg', *Knasterkopf*, **19**, 136-138.

Heege, A., 2009, "Pipe de fer et de letton" - Tabakspfeifen aus Eisen und Buntmetall. Zum Stand der Forschung in der Schweiz', *Knasterkopf*, **20**, 19-55.

Roth Heege, E., 2007, 'Tonpfeifen des 17-19 Jahrhunderts im Kanton Zug (CH)', *Knasterkopf*, **19**, 100-115.

Schmaedecke, M., (Hrsg.), 1999, *Tonpfeifen in der Schweiz. Beiträge zum Kolloquium über Tabakspfeifen aus Ton in Liestal am 26. März 1998 (Archäologie und Museum 40)*, Liestal.

UNITED STATES OF AMERICA

by J. Byron Sudbury and S. Paul Jung, Jr.

Summary

The United States of America's (USA's) contribution to the clay tobacco pipe industry is unrivalled in importance. Fifteenth-century European attempts to reach the Orient by travelling west across the Atlantic led to the discovery of the New World. This quickly introduced tobacco smoking to the Old World. Tobacco, much of which was exported to England from her colonies, was the only successful cash crop produced by the early American settlements. Clay tobacco pipe production grew on both sides of the Atlantic and supported the addictive tobacco habit.

Although initial Euro-American pipe usage, in what was later to become the USA, was strongly supported by pipe imports in the seventeenth and eighteenth centuries (generally Dutch pipes to the northern colonies and English pipes to the southern colonies), times of supply shortage or disruption encouraged indigenous pipe production. The majority of eighteenth century mould-

made clay pipes were imported from England. In the last quarter of the eighteenth century, when the Revolutionary War completely disrupted the use of English pipes in the former colonies, other European countries began exporting pipes to the American market to help fill the product void.

During the ensuing nineteenth-century westward exploration and expansion across the North American continent, pipe imports from various nations vied for dominance. The domestic USA industry also began to cater for the demand, albeit initially on a local basis. Small cottage industry pipe makers produced pipes to satisfy local clientele - often producing a variety of ceramic wares, including tobacco pipes. During the third quarter of the nineteenth century, mechanized pipe production was developed and factory pipe output became the major component of the USA's pipe production. Domestic production was accompanied by improvements in product distribution, including by sailing ship, steamboat, and railroad; some shipments from eastern ports travelled up the Mississippi River or around Cape Horn for westward distribution. Although commercial intra-continental pipe shipments travelling between 4,000 and 22,000 kilometres via waterways were common in the mid-nineteenth century, no significant American overseas pipe export business was ever developed. There were five major



Figure 1: USA locations discussed in the text. Bordering countries and seas are denoted in grey letters, states in upper case black letters, and towns and other locations in lower case black letters. Rivers are designated by number: Mississippi River (1), Missouri River (2), and Ohio River (3).

USA pipe production centres in the second half of the nineteenth century - the heyday of the American industry. Introduction of the vulcanite pipe stem and the cigarette contributed to the decline in clay pipe demand by the late nineteenth century. At the start of the twentieth century only two major USA clay pipe producers remained in operation. The final major clay pipe production facility closed immediately prior to World War II - a casualty of newly-enacted child labour laws.

Period 1: 1492-1776

Pipe smoking and tobacco use extends several thousand years back into America's prehistory. Columbus' exploration of the New World was accompanied by the discovery of the native inhabitants' use of tobacco. Pipe and tobacco use were gradually imported and adapted by a number of European countries over the following century, and tobacco became the major North American colonial export to Europe from the early seventeenth century onwards. Once firmly established, commercial export production was so labour-intensive that slavery was implemented in order to meet European demand for tobacco.

There is evidence of early clay tobacco pipe production in the American Colonies (Figure 2). Some of the early crude, long-stemmed red ware pipes have been variously attributed to Native American and/or slave production (Mitchell 1983; Henry 1979; Emerson 1994; Mouer *et al.* 1999; Monroe 2002). An early settler's pipe kiln has been located in Maryland (Luckenbach and Cox 2002; Luckenbach 2004; Cox *et al.* 2005) as well as fleeting evidence of other early pipe makers. These studies of Chesapeake area colonial pipes continue to refine the regional understanding of this era (Luckenbach and Cox 2002; Luckenbach 2004; Cox *et al.* 2005). Overall,

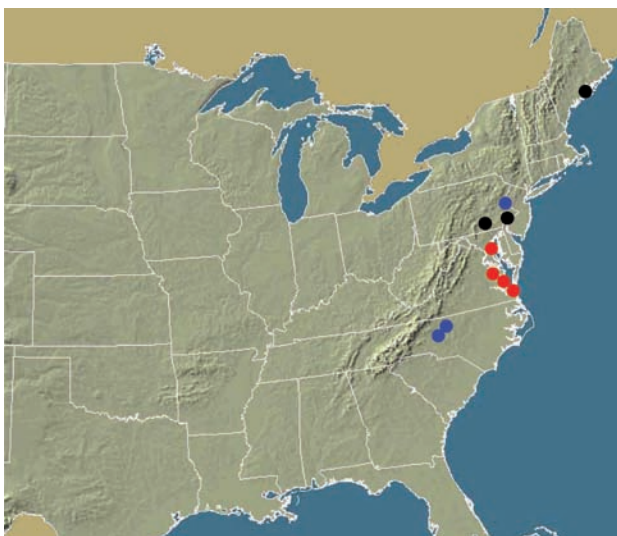


Figure 2: USA Pipe makers 1492-1776 (Period 1). Known pipe making locations (all dots) include an early concentration in the Chesapeake Bay area (red dots) and several later inland Moravian production sites (blue dots).

America's indigenous Colonial-era pipe assemblage remains poorly documented.

Toward the end of this period, the potters at self-sufficient inland Moravian settlements were producing reed stem clay tobacco pipes (i.e., pipes with socketed bowls). The best documented pipe maker of this later era was Gottfried Aust - potter at Moravian settlements in Pennsylvania and North Carolina - who was producing distinctive anthropomorphic and fluted reed-stem pipes (South 1967). The durable socketed pipe, with inserted reed stem, later became the hallmark of the USA clay pipe industry. The early American socketed pipe industry has long been traced back to Germanic origins (Walker 1975, 1980).

Imports

The majority of the imported pipes were from England and the Netherlands. In and around seventeenth-century New Amsterdam most pipes originated from the Netherlands - especially from Amsterdam. As an example, the EB marked pipes made by Eduard Bird are often found. After New Amsterdam was taken over by the English, Dutch imports became less common.

In the Chesapeake Bay region English pipes were abundant on many sites during the seventeenth century (Cotter 1958, Davey and Pogue 1991, Cox *et al.* 2005). From the end of the seventeenth-century until the Revolutionary War most imported pipes were manufactured in England. Among the English imports, initially London pipes were dominant. Imports from Bristol increased markedly in the second half of the seventeenth century. In the eighteenth century, until the Revolutionary War, London and Bristol pipes dominated the import market. Dutch imports from Gouda were present but minor during the first half of the century.

Period 2: 1776-1840

The Revolutionary War and the War of 1812 both resulted in curtailed imports of English pipes, necessitating increased domestic pipe production. When available, imports from other countries (including Germany and The Netherlands) supplemented or supplanted English imports. Minor imports also occurred from other European countries. Pipe demand, unmet by imports, was addressed by local potters and a fledgling domestic cottage industry, often using hand-held pipe moulds. Much product and production detail of this era remains obscure with relatively few domestic pipes and pipe makers having been documented. The exponential increase in cigar consumption near the end of this era may in part reflect a shortage in clay tobacco pipe availability and durability.

Figure 3 illustrates the movement of pipe makers inland away from coastal settlements, mirroring western exploration and settler migration. The best-studied domestic production site from this era remains the Moravian-related Mount Shepherd Pottery Site in North Carolina. The Mount Shepherd Site processing facilities, kiln, and products were carefully documented (Outlaw

1974). An interesting example of eastern Pennsylvania products with strong German influence has been reported from this era (Rosenberger and Kronick 1992). Pipe production is also documented from western Pennsylvania in 1806, 1807, 1809, and 1828, and shortly thereafter downriver in Louisville, Kentucky (Sudbury 1979, Stradling and Stradling 2001). Although this pipe output was a part of indigenous production to support local need, commercial production also resulted in shipments west via the nation's waterways. For instance, the Pittsburgh, Louisville, and slightly later Point Pleasant factories were all located on the Ohio River and used the river to transport their products, effectively mirroring westward migration and settlement. In addition to local use, these pipes were also dispersed across the country. Early Louisville pipes have been reported from Bent's Old Fort in Colorado and Fort Union Trading Post in North Dakota (Sudbury 2009a, 78-81) both destinations far removed from the production source. The first leg for both of these destinations was down the Ohio River from Louisville to the Mississippi River (607 km), up the Mississippi River past St. Louis (322 km), and then up the Missouri River to Independence (668 km). The Fort Union specimens then traveled up the Missouri River by steamboat for an additional 2390 km (total 3987 km, or 2477 miles). The Bent's Fort shipment traveled overland from Independence via the Santa Fe Trail an additional 966 km to Bent's Old Fort in present-day Colorado (total 2563 km or 1592 miles). Thus, although American products were not exported internationally, they traveled great distances from production source to end user in the 1800s. The first steamboat built in Pittsburgh began plying the Ohio River in 1811, and travel from Louisville to New Orleans became routine within a decade.

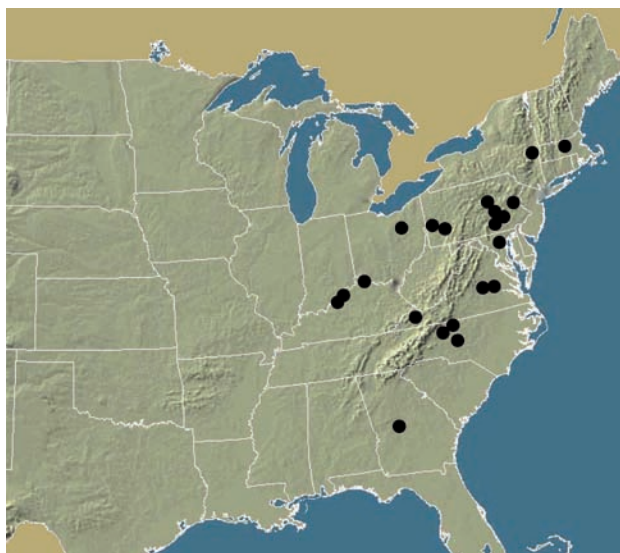


Figure 3: USA Pipe makers 1776-1840 (Period 2). The farthest westward penetration in this period was along the Ohio River.

Imports

During the Revolutionary War the imports from Bristol declined significantly. After the War, imports from Liverpool took over a part of the market while London pipemakers retained their market share. During the period

1776-1840 imports from the Netherlands, Germany, and France were minor. Beginning in 1820, pipes from Grossalmerode and Uslar (Germany) were imported.

Period 3: 1840-1900

Pipe production followed westward exploration and migration, but generally did not cross the Mississippi River into the frontier regions (Figure 4). Westward pipe maker movement essentially stopped at the Mississippi River - the eastern boundary of the 1803 Louisiana Purchase. The only geographic exception to this was that a few pipe makers in Texas, at least some of whom were German immigrants, relocated from Georgia. A graphic presentation of the individual state boundaries established during westward development of the United States is available (Stephan 1996). Small pipe producers tended to follow and support the westward expansion. Settlement of the west coast was expedited by the gold rush of 1849 and completion of the transcontinental railroad 10 May 1869). The western inland continental area continued to be serviced by domestic pipe producers as well as extensive imports from numerous European sources that tended to enter the inland waterways through New Orleans for distribution (Sudbury 2009a). Eleven pipe makers operated in Akron, Ohio (Sudbury 1979), and 26 pipe makers were reported in a survey of Tennessee potters (Smith 1979).

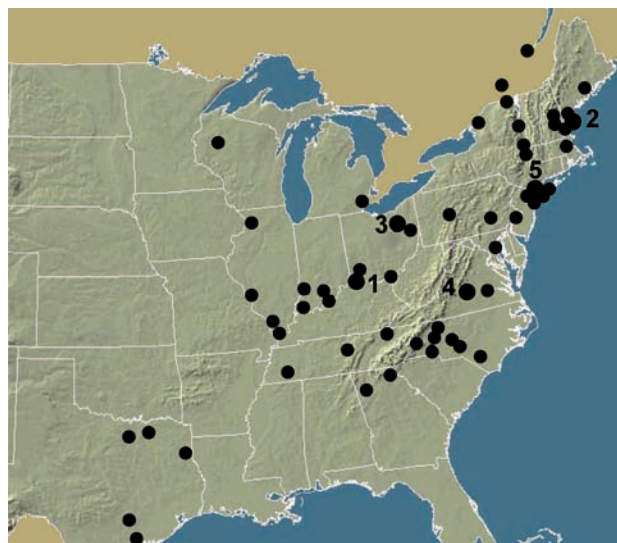


Figure 4: USA Pipe makers 1840-1900 (Period 3). This era reflects continued westward expansion, especially along the Ohio River. The five key production centres discussed in the text are indicated by larger numbered dots, although there were other significant producers. Two major Canadian production centres of this era are also shown.

There were numerous pipe producers during this 'golden' era; some are known solely from written records while other unknown pipe maker's products have been reported in the archaeological literature. Small local producers continued to serve local markets, while some manufacturers grew to

more sizeable production levels. The Bannerman firm of Canada established a factory in upstate New York as it was cheaper to import clay than finished pipes (Sudbury 2006). Representative pipes produced by a variety of small southeastern pipemakers are shown in Figure 5. Even with the large number of extant producers in this era, the basic core of the clay tobacco pipe industry consisted of five primary production centres - each of which produced dozens of styles and distributed them across the country:

1. Point Pleasant (Ohio)

Production began by c1848 and continued until c1890 under a series of owners. Several other factories downstream on the Ohio River had a common owner as westward migration continued. Point Pleasant pipes occur on archaeological sites across western North America. More than sixty pipe styles were produced (Thomas and Burnett 1972; Murphy 1976; Sudbury 1979), including plain, geometric, and anthropomorphic forms (Figure 6).

2. Taber Potteries (Maine and New Hampshire)

The two Tabers produced over 100 pipe styles at multiple factory sites during a period of several decades (Jung 1996). Even with transportation limitations in the mid-1800s, their distinctive pipes were shipped to the west coast and occur on numerous archaeological sites west of the Mississippi River. In 1860, John Taber Jr. was temporarily located in Pamplin, Virginia, along with John Hurd of Maine. Taber may have learned red ware techniques in Pamplin and/or possibly helped establish the Pamplin factory industry. Taber may also have influenced some pipe styles produced in Ohio as well as in Virginia based on pipe styles recovered from his Wolfeboro manufacturing sites (Figure 7).

3. Akron (Ohio)

As many as eleven pipe manufacturers operated in this location, primarily producing stoneware pipes (Figure 6). The industry in this area was reputedly initiated by German settlers migrating from eastern Pennsylvania. Ownership of the various firms was intertwined, and the best known producer is the final major pipe making firm - the Akron Smoking Pipe Company (Murphy and Reich 1974, Sudbury 1979).

4. Pamplin (Virginia)

This production centre began as a cottage industry producing pipes in hand-held moulds prior to 1860. By 1880, there was a pipe factory with mechanized, foot-operated moulding machines and a salt glaze kiln. This factory was a major producer during the 1880s and 1890s, and finally went out of production in 1938. Local cottage industry pipe production continued as well, resulting in the concurrent sale of red ware and stoneware pipes (Figure 8). During part of its heyday, this factory was actually under ownership of one of the Akron pipe producers, and they produced several pipe styles in common (Hamilton and Hamilton 1972; Sudbury 1979, Sudbury 1986a).

5. Charles Kurth Co. (Brooklyn, New York)

This firm was in production by the 1880s and made a wide

range of products (Jung 1988), , for examples see Figure 9. A pipe in the form of Uncle Sam may have been made by Kurth for the 1876 Centennial Fair. In about 1911 this factory was taken over by The American Clay Pipe Works, Inc., which continued manufacturing clay pipes until 1958, and went out of business in 1968.

During the 1840-1900 era, the friction match was patented by The Barber Match Company, an Akron firm. Thus, pipe tongs and embers were no longer required to light a pipe. Also in Akron, Goodyear's 1851 invention of rubber vulcanization quickly led to the production of hard rubber stems for pipes. In turn, these vulcanite stems permitted the rapid development, acceptance, and availability of durable pipes from briar and meerschaum as functional affordable stems became available. This in turn began the change of clay pipes from being every man's pipe to being the poor or working man's pipe. Although Akron was a major clay pipe production centre, the new vulcanite stems - which did not wear down teeth - helped contribute to the decline of the clay pipe industry. An even more significant event negatively impacting clay pipe production was the invention and mechanized production of cigarettes. By the end of the nineteenth century, pipe smoking was in serious decline.

Imports

During the nineteenth century, London, Liverpool, and Bristol were the major import sources of English pipes. Dutch (Gouda) pipes were also imported in large quantities with 1850-1870 being the peak period of Dutch imports. Clay pipe imports from the Westerwald region of Germany started after 1845, when the shipment of German pipes through Dutch ports was reinstituted (Stam 2009). German agents were actively marketing pipes in the USA in the 1840s (Gartley 2009). After 1859, German Westerwald imports surpassed Dutch imports. From that point, the imports from Grossalmerode and Uslar slowly declined. Imports from Glasgow increased in the second half of the nineteenth century, and probably surpassed the imports from the Westerwald region. Pipe imports from Canada were relatively minor. Pipe imports from France must have been substantial as the Duméril, Gisclon, and Gambier firms all had sales agents located in the United States. Belgian imports were minor, as most of the time Belgium could not produce enough pipes for its own local markets. Appreciable Belgian imports, such as those made by D. Barth, were most likely limited to the late nineteenth century. Major ports receiving imported pipes were, New York City, Savannah, and New Orleans (Figure 1).

The USA's McKinley Tariff Act passed in 1891 required that all imports be stamped with their country of origin. Thus, foreign manufacturers exporting to America changed their marks at this time (e.g., McDougall/Glasgow pipes were subsequently marked McDougall/Scotland, beginning in 1891). This country of origin notation is in turn a useful tool for determining product age. The McKinley bill, with its high import tariff caused a sharp decline of the imports of foreign pipes. Other tariffs immediately after the American Civil War also



Figure 5: Examples of nineteenth-century clay pipes made in Tennessee, Kentucky, North Carolina, South Carolina and Georgia (photograph by S. Paul Jung Jr.).



Figure 6: Pipes produced at Point Pleasant, Ohio Nos. 1-5, and in the Akron, Ohio, area Nos. 6-10, (photograph by S. Paul Jung Jr.).



Figure 7: Pipes produced by John Taber in the Wolfeboro, New Hampshire, area c1853-1881 (photograph by S. Paul Jung Jr.).



Figure 8: Pipes produced at Pamplin, Virginia, c1880-1938 (photograph by S. Paul Jung Jr.).



Figure 9: Pipes produced by Charles Kurth, or his successor, the American Clay Pipe Works, Inc., Brooklyn, New York c1880-1958 (photograph by S. Paul Jung Jr.).

served to dampen pipe imports and encourage domestic pipe production.

Period 4: 1900-Present

This final era, which started with two major producers remaining in operation, saw the clay pipe industry in rapid decline (Figure 10). The Pamplin industry continued intermittent production of reed-stem (stub-stem) pipes for nearly four decades, finally succumbing with the enactment of national child labour laws in 1938. The American Clay Pipe Works firm (incorporated in 1911) continued the clay pipe production of Charles Kurth Co. for six decades, making a variety of products including white and 'coloured' clays, stub-stemmed and long-stemmed pipes (Jung 1988). The American Clay Pipe Works firm ceased production in 1958 due to a lack of local labour; however, their moulds were used by C. B. McDougall Ltd. in Scotland until McDougall ceased production in 1967. The American Clay Pipe Works, Inc., went out of business in 1968. Several other small-scale local producers tried to supply limited local demand when stub-stem clay pipes were not readily available after World War II. Several individuals currently make pipes from antique moulds, as either reproductions or forgeries, but there is not an extant USA clay tobacco pipe industry.

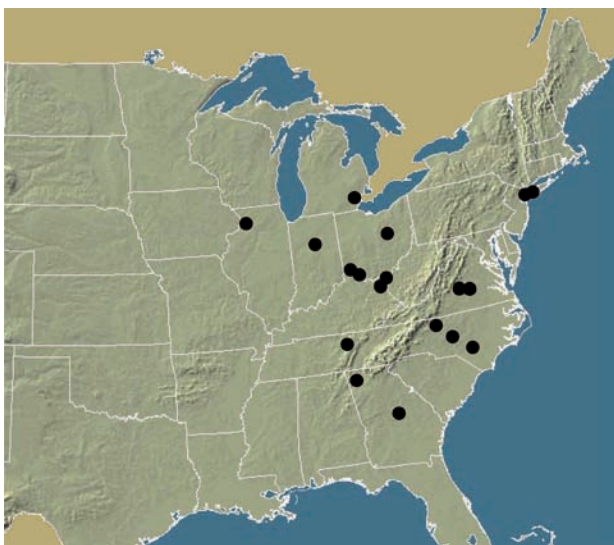


Figure 10: USA Pipemakers 1900-present (Period 4). This era saw significant contraction in the industry as clay pipe usage lost ground to other smoking media. Most of these pipe makers operated in the first decades of the twentieth century, with only two small scale intermittent operations continuing until c1950.

Imports

Tobacconists magazines after c1950 often advertised imported European clay pipes for sale. As an example, Dutch imports - including Mystery, Delft Blue, anthropomorphic, and churchwarden pipes - continued to meet demand in absence of adequate domestic production (Sudbury 1986b).

Future Research Objectives

There is not a national pipe making industry study organization *per se*, or a set of national research objectives for the study of clay tobacco pipes. In the past, many of the pipe making centres have been located during salvage archaeological excavations prompted by construction activities. Many of the known pipe making sites are on private property, or under local or state jurisdiction. That being said, the following objectives are offered from a personal rather than a national perspective. Some of these items, and others, are offered elsewhere in more detail (Sudbury 2009a). Amateurs have substantially contributed to the discipline and their contribution is greatly appreciated.

- Implement trace analyses when appropriate for specific studies to better understand production technology and to help identify specimen manufacturing origin. This effort necessitates building a data base of known origin reference materials to use for comparison with site materials. This would include investigations such as chemical analysis of clays, enamel, glaze, and dottle residues. Fingerprints and DNA found on clay pipes may also be amenable to analysis.
- Survey, and subsequently develop a better understanding of the nineteenth-century clay tobacco pipe industry along the Ohio River drainage.
- Develop an improved pipe type seriation for domestic and imported pipes that are reported from nineteenth-century fur trade era sites.
- Determine production source(s) of mid-nineteenth century American-made anthropomorphic pipes that appear to be copies of German imports.
- Continue to develop a better understanding of indigenous colonial clay pipe manufacture centred in the Chesapeake Bay area.
- Continue the effort to consolidate small local or regional pipe publications into a central and more readily accessible publication vehicle (Historic Clay Tobacco Pipe Studies).
- Publish an updated comprehensive survey of USA clay pipes and pipe makers.
- Make more effective use of digital technology in analyses and published reports as well as outreach and educational opportunities for the general public.
- Develop a photographic online database of pipes made by American pipe makers.
- Develop an online database of American pipe makers and dates of production to accompany the photographic pipe database.
- Continue to use www.ClayPipes.com (Sudbury 2009b) and ClayPipesPress.com to help implement these objectives.

Acknowledgements

Information, comments, ideas, and other assistance provided by Ruud D. Stam and Linda G. Wetzel are gratefully acknowledged.

Principal Bibliography

Cotter, John, 1958, 'Archeological Excavations at Jamestown Colonial National Historical Park and Jamestown National Historic Site, Virginia', *Archeological Research Series*, **4**, Washington, D.C. National Park Services, U.S. Department of the Interior.

Cox, C. Jane, Luckenbach, Al, and Gadsby, Dave, 2005, 'Locally-Made Tobacco Pipes in the Colonial Chesapeake', paper presented at the 2005 SHA Annual Meeting in York, England. Available, online at <http://www.chesarchaeology.com/chesarchaeology/Interpretations/SHACoxEtAlPaper.cfm> [accessed 13 August 2010].

Davey, Peter, and Pogue, Dennis J., (eds.), 1991, *The Archaeology of the Clay Tobacco Pipe - Chesapeake Bay*, **XII**, British Archaeological Reports (International Series 566), Oxford, 114pp.

Emerson, Matthew C., 1994, 'Decorated Clay Pipes from the Chesapeake: An African Connection' in Paul A. Shackel and Barbara J. Little (eds.), *Historical Archaeology of the Chesapeake Bay*, Smithsonian Institution, Washington D. C.

Gartley, Richard T., 2009, 'German "Stummelpfeifen" from Excavations in the USA', in Sudbury, J. Byron 'Politics of the Fur Trade: Clay Tobacco Pipes at Fort Union Trading Post (32WI17)', *Historic Clay Tobacco Pipe Studies Research Monograph*, **2**, 205-217, Clay Pipes Press, Ponca City, Oklahoma.

Hamilton, Henry W., and Hamilton, Jean Tyree, 1972, 'Clay Pipes from Pamplin', *The Missouri Archaeologist*, **34** 1-2, 1-47.

Henry, Susan L., 1979, 'Terra-cotta Pipes in Seventeenth Century Maryland and Virginia: A Preliminary Study', *Historical Archaeology*, **13**, 14-37.

Jung, S. Paul, Jr., 1988, *American Clay Pipe Works, Inc., c1915 catalogue reprint with accompanying company history*, privately published, Bel Air, Maryland.

Jung, S. Paul, Jr., 1996, *John Taber and John Taber Jr. Two New England Clay Tobacco Pipe-makers A Family History and Illustrated Catalogue*, privately published, Bel Air, Maryland.

Luckenbach, Al, 2004, 'The Swan Cove Kiln: Chesapeake Tobacco Pipe Production, Circa 1650-1669', in Robert Hunter (ed.), *Ceramics in America 2004*, The Chipstone Foundation, Milwaukee, Wisconsin, 1-14.

Luckenbach, Al, and Cox, C. Jane, 2002, 'Tobacco-Pipe Manufacturing in Early Maryland: The Swan Cove Site (ca. 1660-1669)', in Al Luckenbach, C. Jane Cox and John Kille (eds.), *The Clay Tobacco-Pipe in Anne Arundel County, Maryland (1650-1730)*, Anne Arundel County's Lost Towns Project, Annapolis, Maryland.

Mitchell, Vivienne, 1983, 'The History of Nominy Plantation with Emphasis on the Clay Tobacco Pipes', *Historic Clay Tobacco Pipe Studies*, **2**, 1-38, privately published.

Monroe, J. Cameron, 2002, 'Negotiating African-American Ethnicity in the Seventeenth-Century Chesapeake. Colono Tobacco Pipes and the Ethnic Uses of Style', *The Archaeology of the Clay Tobacco Pipe*, **XVI**, British Archaeological Reports (International Series 1042), Archaeopress, Oxford, 96pp.

Mouer, L. Daniel, *et al*, 1999, 'Colonoware Pottery, Chesapeake Pipes, and "Uncritical Assumptions"', in Theresa A. Singleton (ed.), *"I too, am America": Archaeological Studies of African-American Life*, 75-115. Charlottesville, University Press of Virginia.

Murphy, James L., 1976, 'Reed Stem Tobacco Pipes from Point Pleasant, Clermont County, Ohio', *Northeast Historical Archaeology*, **5** 1-2, 12-27.

Murphy, James. L., and Reich, Kurt, 1974, 'Nineteenth Century Reed-Stem Tobacco Pipes from the Mogadore, Ohio, Dump', *Pennsylvania Archaeologist*, **44**:4, 52-60.

Outlaw, Alain C., 1974, 'Preliminary Excavations at the Mount Shepherd Pottery Site', *The Conference on Historic Site Archaeology Papers 1975*, **9**, 2-12. University of South Carolina: Columbia, South Carolina.

Pogue, Dennis J., 1991, 'Clay Tobacco Pipes from Four Seventeenth Century Domestic Sites in the Lower Patuxent River Valley of Maryland' in Peter Davey (ed.), *The Archaeology of the Clay Tobacco Pipe Chesapeake Bay*, **XII**, British Archaeological Reports (International Series 566), Oxford, 3-26.

Rosenberger, Lyle L., and Kronick, Harriet R, 1992, 'Lightfarm's Pipes: A Preliminary Report' in Charles F. Hayes III (ed.), 'Proceedings of the 1989 Smoking Pipe Conference', *Rochester Museum and Science Center Research Records*, **22**, 143-150, Rochester, New York.

Smith, Samuel D., and Rogers, Stephen T., 1979, *A Survey of Historical Pottery Making in Tennessee*, Research Series, No. 3, Division of Archaeology, Tennessee Dept. of Conservation, Nashville.

South, Stanley, 1967, 'The Ceramic Forms of the Potter Gottfried Aust at Bethabara, North Carolina, 1755-1771', *The Conference on Historic Site Archaeology Papers 1965-1966*, **1**, 33-52, University of South Carolina: Columbia, South Carolina.

Stam, Ruud D., 2009, 'Tonpfeifen-Export aus dem Westerwald über Holländische Häfen im 19. Jahrhundert', *Knasterkopf*, **20**, 116-120.

Stephan, Ed, 1996, online at <http://www.claypipes.com/48states.html> [accessed 15.11.2010].

Stradling, Diana and Garrison, J., 2001, 'American Queensware - The Louisville Experience, 1829-1837', in Robert Hunter (ed.), *Ceramics in America 2001*, The Chipstone Foundation, Milwaukee, Wisconsin, 162-185.

Sudbury, Byron, 1977, 'History of the Pamplin Area Tobacco Pipe Industry', *Quarterly Bulletin, Archaeological Society of Virginia*, **32:2**, 1-35.

Sudbury, Byron, 1979, 'Historic Clay Tobacco Pipemakers in the United States of America' in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, British Archaeological Reports (International Series 60), Oxford, 151-341.

Sudbury, Byron, 1986a, 'An Illustrated 1895 Catalogue of the Akron Smoking Pipe Co.', *Historic Clay Tobacco Pipe Studies*, **3**, 1-42.

Sudbury, Byron, 1986b, 'Goedewaagen Pipes for Sale in a 1951 Wall Frank, Ltd. Catalog.', *Historic Clay Tobacco Pipe Studies*, **3**, 96-98.

Sudbury, J. Byron, 2006, 'A Preliminary Report on the R. Bannerman Eagle Tobacco Pipe Manufactory, Rouses Point, New York', in B. Sudbury (ed.), *Historic Clay Tobacco Pipe Studies*, **1**, (2nd Edition), Phytolith Press: Ponca City, Oklahoma, 3-22.

Sudbury, J. Byron, 2009a, 'Politics of the Fur Trade: Clay Tobacco Pipes at Fort Union Trading Post (32WI17)', *Historic Clay Tobacco Pipe Studies Research Monograph*, **2**, Clay Pipes Press, Ponca City, Oklahoma.

Sudbury, J, Byron 2009b, <http://www.claypipes.com>, [accessed 24.09.2010].

Thomas, B. B. and Burnett, Richard M., 1972, 'A Study of Clay Smoking Pipes Produced at a Nineteenth Century Kiln at Point Pleasant, Ohio', *The Conference on Historic Site Archaeology Papers 1971*, **6**, University of South Carolina, Columbia, South Carolina, 1-31.

Walker, Iain C., 1975, 'The American Stub-Stemmed Clay Tobacco-Pipe: A Survey of its Origins, Manufacture, and Distribution', *The Conference on Historic Site Archaeology Papers 1974*, **9**, 97-128.

Walker, Iain C., 1980, 'The Central European Origins of the Bethabara, North Carolina Tobacco-Pipe Industry' in P. Davey (ed.), *The Archaeology of the Clay Tobacco Pipe*, **IV**, British Archaeological Reports (International Series 92), Oxford, 11-69.

Les Pipes Publicitaires

par Gilles Kleiber

(with English summary by Peter Davey)

La fonction principale des pipes était de contenir et consumer le tabac à fumer; elles sont devenues progressivement également des objets esthétiques, voire des œuvres d'art, plaisantes à la vue; mais comme beaucoup d'objets utilitaires, les pipes ont également servi de support publicitaire à la fin du XIX et au début du XX^{ème} siècle, permettant de vanter ça et là des produits de consommation courante et divers, souvent associés au tabac comme les boissons, bières, alcools, tabacs, voire des manifestations importantes, expositions nationales ou internationales, etc cette « mode » a touché pratiquement toutes les matières de pipes, sauf (ou exceptionnellement) l'écume de mer, qui est d'ailleurs très rarement marquée ou signée (mis à part des initiales de pipiers austro-hongrois sur la face ou s'insère le tuyau).

Les Pipes Publicitaires en Terre

Ce sont essentiellement des boissons alcoolisées que l'on retrouve sous forme de publicité sur les pipes en terre: APÉRITIF MUGNIER inscrit sur le fourneau en forme de bouteille d'une pipe en terre brune de la fabrique GAZET de MARSEILLE (Figure 1); BIÈRE DU FORT CARRÉ émaillée en rose sur le grand chapeau d'une pipe représentant François 1^{er} de la Fabrique GAMBIER (Figure 2); François 1^{er} étant la « mascotte » de cette fabrique de bière de la ville de Saint Dizier que l'on retrouve sur tous les objets publicitaires de cette marque



Figure 1: Pipe en terre brune marquée GAZET à Marseilles marquée APÉRITIF MUGNIER.



Figure 2: Pipe GAMBIER François 1^{er} émaillée BIÈRE DU FORT CARRÉ.



Figure 3: Éventail publicitaire bière du fort carré.

(affiches, plaques émaillées, etc.). Figure 3, 4, et 5, enfin, les pipes en terre dites fantaisie (a long tuyau en terre) ont souvent été émaillées est à la demande, au nom d'un café, d'une brasserie ou d'un hotel pour être offertes à la clientèle fidèle! Une autre pipe GAMBIER à tête de cheval est marquée LIGUE POUR LA PROTECTION DU CHEVAL MERCI.

Les Pipes Publicitaires en Bois

Plus rarement, les pipes en bryère ont parfois également servi de support publicitaire comme cette pipe vantant les mérites de l'absinthe oxygénée CUSENIER (Figure 6). D'autres en bois noirci et en forme de bouteille de vin (qui se dévisse et contient le tuyau) sont marquées au nom d'une exposition ou manifestation comme cette pipe portant l'inscription: « exposition internationale maritime de Bordeaux 1907 » Figure 7.

Les Pipes Publicitaires en Porcelaine

Les fourneaux en porcelaine blancs habituellement peints à domicile par les « hausmahler » ou industriellement par



Figure 4: Panneau publicitaire bière du fort carré.



Figure 5: Pyrogène en barbotine bière du fort carré.

chromolithographie sont des supports idéaux pour les messages publicitaires, surtout pour le tabac: certaines (Figure 8) font leur propre publicité telle cette pipe avec à l'avant du fourneau un fumeur tirant joyeusement sur une longue pipe en porcelaine et à l'arrière l'inscription: tabak fabrik BAUMEISTER à CARLSHAFEN une autre vantant une marque de cigares MONOPOL avec deux visages tête-bêche, l'un relatant l'expression avant l'introduction du cigare, l'autre après! Figure 9 ou encore un grand fourneau avec indiens d'Amérique et tresses de tabac pour la fabrique allemande STEINBÖMER et LUBINUS (Figure 10).

Enfin certaines manifestations se retrouvent également sur des fourneaux en porcelaine comme cette pipe marquée: DEUTSCHE WERKBUND AUSTELLUNG CÔLN 1914 (Figure 11).

Par contre je n'ai curieusement rencontré aucune pipe vantant une marque de bière ce qui est surprenant vu le nombre de brasseries en Allemagne et de chopes en grès au nom de celle-ci!



Figure 6: Pipe en bruyère marquée: ABSINTHE OXYGÈNE CUSENIER voyageur.



Figure 7: Pipe en bois noir marquée: EXPOSITION INTERNATIONALE MARITIME DE BORDEAUX 1907.

Bibliographie

- Armero, Carlos, 1989, *Antique Pipes: A Journey Around The World*, Tabacalera, Tabapress, Madrid.
- Bastien, André-paul, 1973, *La pipe*, Editions Payot, Paris.
- Declaf, Guy, 1987, *Les Pipes en Terre en Givet*, Numéro Hors Série De La Revue, Terres Ardennaises, Charleville Mézières.
- Ramazzotti, Epe, et Mamy, Bernard, 1981, *Pipes Et Fumeurs De Pipes Editions Sous Le Vent*, Éditions un art, des collections, 159pp.



Figure 8: Pipe en porcelaine marquée au dos: BAUMEISTER & CO TABAKFABRIK CARLSHAFEN.



Figure 9: Pipe en porcelaine à double visage fumant un cigare marquée MONOPOL; vor der Einführung, nach der Einführung.



Figure 10: Pipe en porcelaine marquée: STEINBÖMER & LUBINUS.



Figure 11: pipe en porcelaine marquée: DEUTSCHE WERBUNG AUSTELLUNG CÖLN 1914.

Raphael, Maurice, 1991, *La Pipe en Terre, son Périple à Travers la France*, éditions Aztec, 144pp.

Pipes as Advertising

English summary by Peter Davey

Although the main purpose of pipes is to provide a receptacle for smoking tobacco they often became art objects and, at the end of the nineteenth and beginning of the twentieth centuries, items that were used as vehicles for advertising. This paper illustrates and considers examples of clay, wooden and porcelain pipes that have been used to advertise tobacco and cigars as well as drinks such as beer, absinthe and apéritifs.

The Civic Company's Briar Pattern Book

by Peter Davey

Introduction

A briar pattern book that had originally belonged to the Civic Company of London was presented to the National Pipe Archive by Mr John Adler in September 2008 (Accession Number LIVNP:2010.20; Figure 1). The book consists of a hard-board, loose-leaf binder containing 51 numbered pages of pipe drawings. The binder measures approximately 400mm by 265mm. On the inside front cover there is a pasted in label (Figure 2) which reads:

Kalamazoo Loose leaf Account Books. Guarantee. Subject to fair wear and tear the mechanism and hemp thongs of this binder are guaranteed for SEVEN YEARS from this date provided that all sheets, indexes etc. used in it bear the Kalamazoo water-mark. Manufactured by Morland and Impey Ltd, 62 Coleman Street, London EC. Head Office & Factory – KALAMAZOO WORKS, BIRMINGHAM.



Figure 1: Photograph of the outer cover of pattern book (photograph by S. D. White).



Figure 2: Label on the inside cover of the pattern book (photograph by P. J. Davey).

In the spaces provided at the bottom of the label a reference number: 50766, size: 4 and the date: 10 May 1918 have been added in ink. Otherwise there are no other identifying marks on the cover or on the pages of drawings.

The sheets of paper containing the drawings are around 316mm by 241mm and in most cases are embossed in italic script along one side with the name: Montgolfier, St.-Marcel-les-Annonay. They have each been folded around a strip of strong paper on the left-hand side and then gathered together between the boards of the binder and held in place with hemp thongs and metal clips along the spine. A single sheet of finer paper with the words 'LA BRUYÈRE' printed on it lies loose between pages 41 and 42.

The 51 numbered pages of drawings include images of 220 pipes and pipe related items on one side of each sheet only (the right). A majority of the drawings, 179 in all, are well executed in pencil with shaded highlights. They are normally laid out generously with four to a page (Figure 3). They have usually been given a number and title in English and French, hand written in ink, together with a set of figures relating, apparently, to their dimensions. A further 41 drawings have been inserted into the original layout; these are almost all in simple outline, are far less well executed and are given titles only in English (Figure 4).

The purpose of the following paper is to describe the contents of the book, to discuss its dating, provenance and contents and to attempt to interpret its function and meaning within the production process.

The author has tried to verify, using published sources, as much as possible of what John Adler has told him about the industry in countless e-mails, telephone calls and conversations. Where sentences or paragraphs depend on John Adler's information alone, the initials JA have been placed in brackets at the end of each passage.

The Provenance of the Pattern Book and the Civic Company

The book was retrieved by John Adler from the Cadogan briar factory at Shoeburyness (Southend-on-Sea). It was in use at the Civic factory in Fulham Palace Road, Hammersmith until 1969 when, following a major restructuring of the production and distribution units in the industry, it was moved first to a turning factory at Homerton and then to the erstwhile Orlik factory in Shoeburyness (JA).

The London industry had its origins in France where, by 1848, briar was first used for making pipes on a commercial basis by the Comoy brothers at Saint Claude-sur-Bienne in the Jura. The advantages of the material for making good quality pipes were recognized in 1855 by the master pipe makers Ganneval, Bondier and Donninger

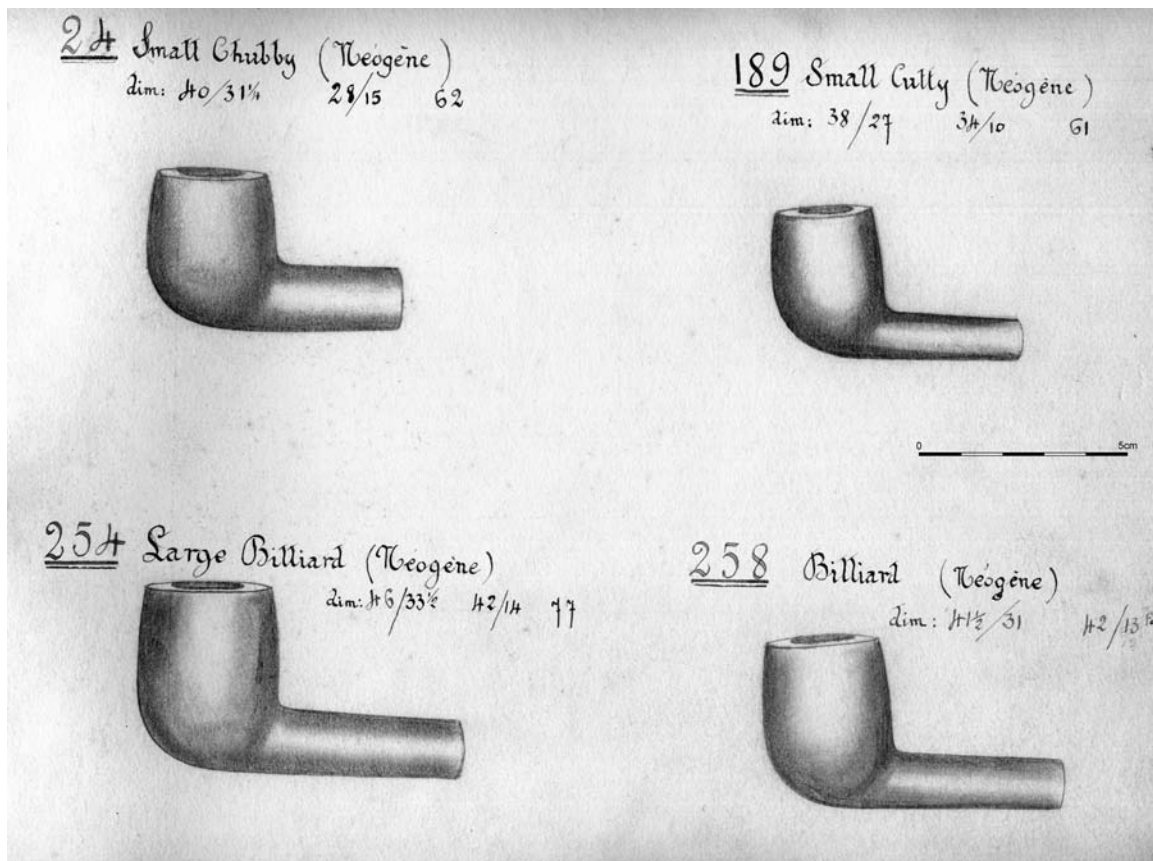


Figure 3: Typical page of original drawings (Page 1) with scale added.

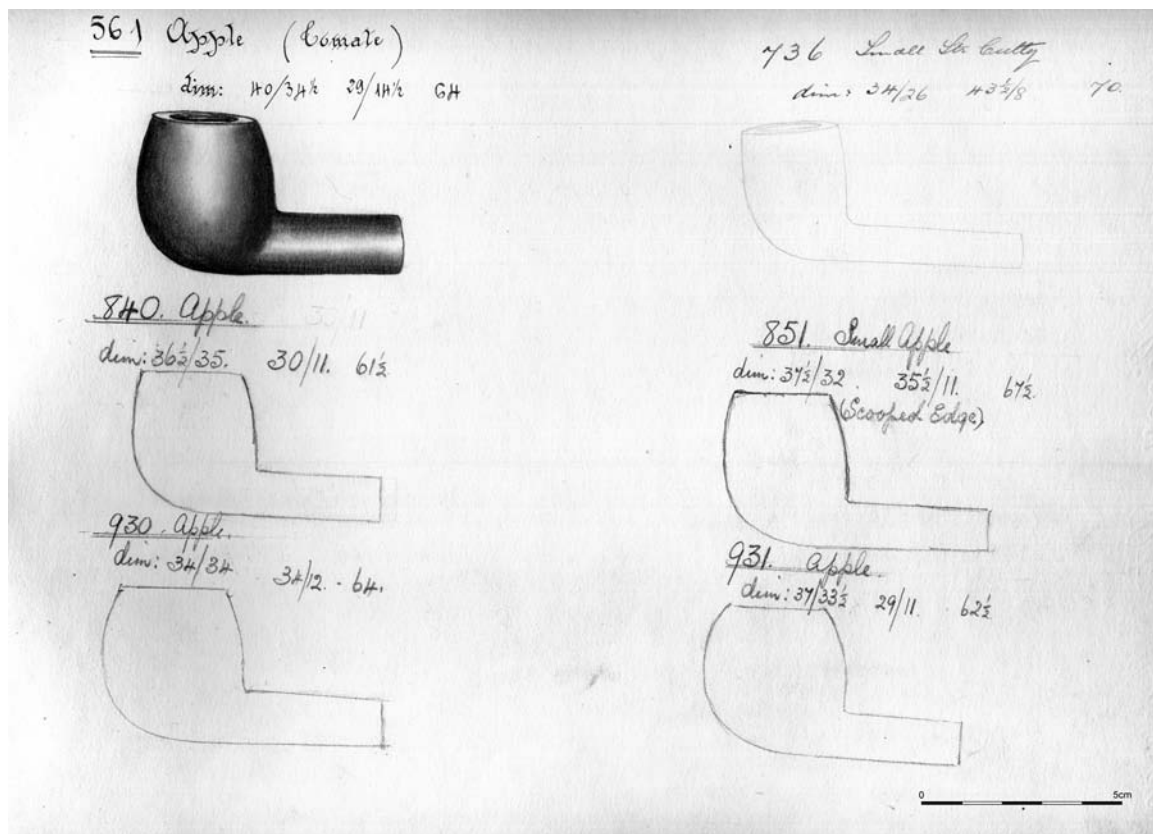


Figure 4: Page of drawings showing later insertions (Page 7) with scale added.

who extended the use of their existing meerschaum GBD trademark to include the highest quality briar production. The trade with England became important and during the second half of the nineteenth century a number of French makers established retail outlets in London. In addition a few set up factories there. The first appears to have been Emil Loewe who established a shop and workshop at 62 the Haymarket in 1856. He was followed in 1879 by Henri Comoy who built a small factory in Cambridge Circus. By the end of the century not only was there considerable French presence in London, but British based firms had begun to buy French factories (*cf London Trades' Directory* for 1895, 2199).

The histories of the Civic Company and of La Bruyère reflect this process and appear to be intimately linked with the retail giant Salmon & Gluckstein which, according to their 1899 *Price List*, were 'The Largest Tobacconists in the World' and had over 120 outlets in London and the Home Counties. They manufactured and sold tobacco and a wide range of related items, including briar pipes which are described as being made in France but finished in 'our London factories'. In 1901 the Imperial Tobacco Company was formed in response to an aggressive take over raid in Britain by American Tobacco and mainly involved the pooling of tobacco manufacturing outlets but also included closely related items such as briar pipes (House of Commons 1961). Imperial having soon realized that the Salmon & Gluckstein retail empire, which was vital to the whole tobacco trade in England, might also be the subject of an American takeover purchased it in January 1902 (Aldford 1973, 264).

In 1903 Imperial registered an 'Imperial' pipe and in 1906 formed a new section, The Imperial Tobacco Company (Fancy Goods Department) Ltd, with premises in Fulham Palace Road Hammersmith. The directors of this new section were Montague Salmon and Maurice Symons who had come from Salmon & Gluckstein (Cole 1976, 157). In the *London Trade's Directory* for 1915, under Briar Pipe Manufacturers, 'THE IMPERIAL TOBACCO CO. (OF GREAT BRITAIN & IRELAND) LTD.' is listed at 79, 81 and 83 Fulham Palace Road and a full-page advertisement for 'Civic High Grade Briars' in the *Tobacco World* for 1917 (page 378) also refers to Imperial's fancy goods department in Hammersmith.

The first published indication of a separate Civic Company is found in the 1921 Trade List in the Adler Collection. The date is in handwriting on the front cover and refers to previous publications in that, on the inside front cover, it states 'All previous Lists cancelled'. The list was published by the 'Civic Company, Limited of 79-83 Fulham Palace Road, Hammersmith, London, W.6. Eng.'. On the front cover it advertises the company as: 'manufacturers of the World famed "CIVIC" "IMPERIAL" and other well known brands of pipes'. According to an 'Agreement of Sale' in the Adler Collection the Civic Company had purchased Imperial's Fancy Goods Department on the 23rd April 1921 and on the 27th of April in the same year

trade marks were also transferred. The agreement was back dated to 1st November 1920.

The next catalogue in the series includes an inserted copy of a letter to customers on company headed notepaper dated October 1922. In this letter the attention of the reader is drawn to a number of new lines such as the Imperial de Luxe London Made Pipe. These pipes are included in the catalogue and are not present in the earlier one, confirming its probable 1921 date. Two of the directors of the company listed on the headed notepaper are M. Salmon and M. Symons, thus making clear the continuity between Salmon & Gluckstein, the Imperial fancy goods department and Civic.

Meanwhile in St Claude in the Jura a London-based consortium bought up the business of a local briar maker Lucien Morand and, in June 1908, formed a new company La Bruyère S.A. Morand retained a 40% stake in the new company and was engaged as manager. Overall control was in the hands of five English people including Montague Salmon, Maurice Symons and James Frederick Gold, the name of the latter also appearing as a director on the 1922 Civic headed notepaper (Cole 1976, 157). La Bruyère registered in France a La Bruyère pipe in 1908 and a Civic pipe in 1910, this being the earliest reference to the name so far located (Cole 1976, 166). Initially a factory was rented but in June 1909 the company moved to its home in St Blaise, a small hamlet just outside St Claude (Figure 5).

The close connection between La Bruyère and Civic is therefore clear. They were separate companies but owned substantially by the same people. For example in 1916, J. F. Gold took over as chairman of La Bruyère and in 1925 its Board consisted of Salmon, Simons and the local manager Frederic Haug (Cole 1976, 159).

In 1928, in response to very difficult trading conditions following the depression, there was a major restructuring of briar production in Britain with the formation of Cadogan Investments Ltd, often referred to as 'the merger'. This brought together Oppenheimer Pipes, together with its subsidiaries in France, Canada and the USA and Civic with its French 'subsidiary' La Bruyère, and the following year Comoy's with its French and American subsidiaries. Civic already owned Loewe Pipes (JA).

In summary, in March 1921 the Civic Company purchased the Imperial Tobacco Company's Fancy Good Department that had come to it in 1902 with the purchase of Salmon & Gluckstein. La Bruyère was almost certainly created in 1908 to enable Imperial to control its own source of French briars.

The Date of the Pattern Book

The cover is clearly dated the 10th of May 1918. The drawings it contains might, theoretically, be old at the time they were inserted into the cover or, alternatively, they

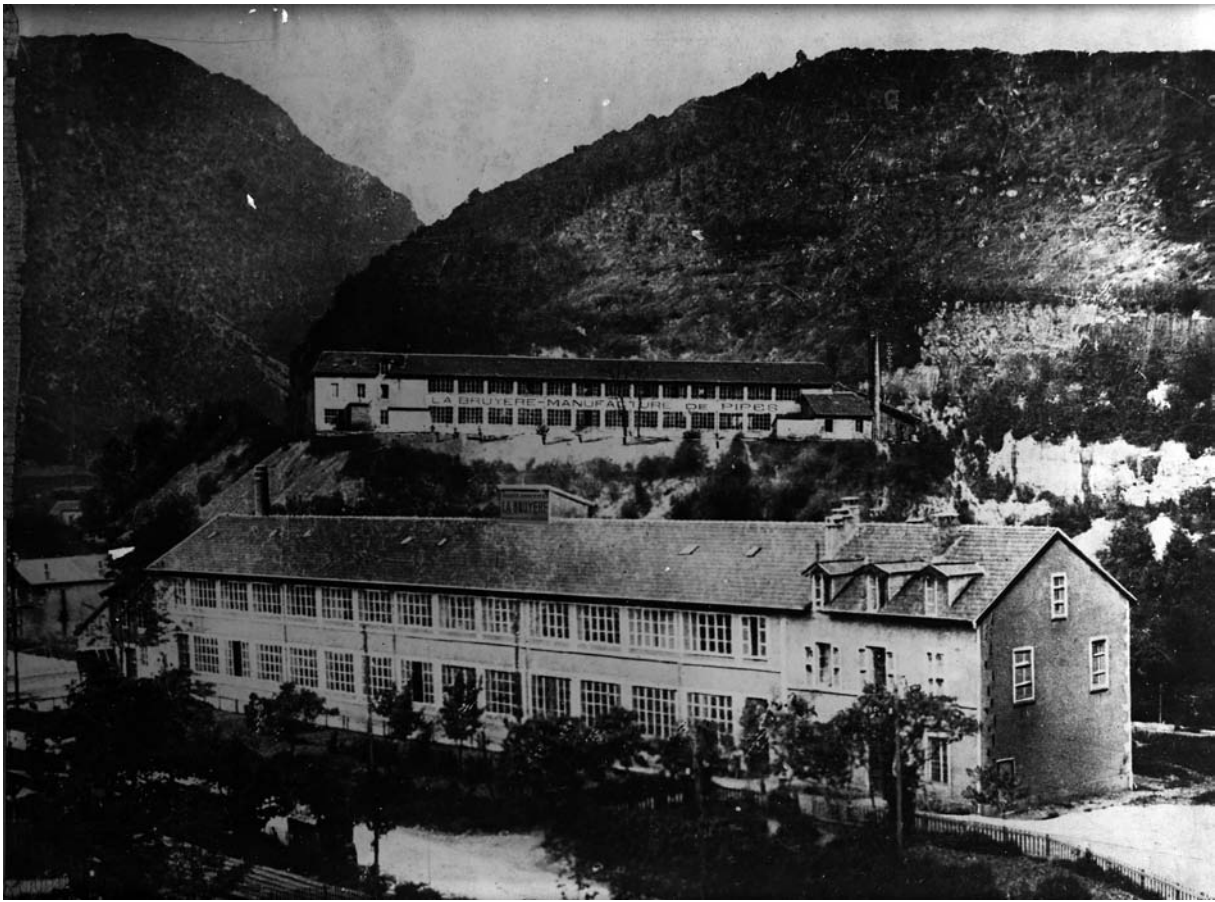


Figure 5: *The La Bruyère factory at St Blaise, just outside St Claude-sur-Bienne, Jura in c1920 (photograph courtesy of the John Adler Archive).*

might have been produced later and placed in an older cover. There are a number of pieces of internal evidence which may assist this discussion. First, the earliest of a number of amendments is dated 25th April 1919, less than a year after the purchase of the cover. The seven dated amendments between 1919 and 1921 are in the same fine English hand that writes the number one in simple form and does not cross the sevens. In contrast the 'original' ink writing of the names and dimensions is clearly continental. This would suggest that the drawings, which are on French paper, were brought to England before April 1919 and, given the provenance of the cover, after May 1918. The newer drawings were very probably inserted after 1921. In fact some had already been inserted before the publication of the 1922 catalogue. For example in 1921 there are no Prince designs for sale, yet in 1922 there are six which have been placed at the bottom of the pages of photographs of the individual lines. All four Prince designs have been inserted into the pattern book on page 10. The one illustrated in 1922 appears to be the 'small prince' number 824. It is not clear for how long new drawings continued to be added to the book, but the range of drawing and lettering styles suggests that they were not all inserted by the same people at the same time.

Very few of the models can be dated. Few of the designs were registered, underlining the lack of innovation shown in the selection for the book. Calabash was registered by Sina & Cie in 1900 but according to Benoit de Liege (2006,

2) demand was destroyed by the 1914-18 war. Chubby was registered by Ropp in 1904. Ropp's Golfer of 1914 may have stimulated production of the Golf Club and Golf Pipe in the Civic book (Cole 1976, 165-6). It is difficult to guess when in the public life of President Kruger of South Africa (1883-1900) the pipe of his name was first designed; it is possible that it might have commemorated his death in 1904. He, himself, is known to have smoked a GBD pipe. The drawings in the book may have been made quite early in the century and sent to England. If that is the case it seems rather coincidental that the date of the book's purchase and that of the first amendment are within a year of each other.

On balance, therefore, it seems most likely that the book was assembled in England in 1918 or early in 1919 with a selection of model drawings and dimensions provided by La Bruyère. The occasion for doing this might well have been the decision to form a separate company out of Imperial and that this company would be cutting briar bowls in its London factory.

The Pattern Book in the Briar Production Process

Briar is the lignotuber, or upper part of the swollen root system of *Erica arborea* (tree heather), which is a shrub or small tree growing up to 6 or 7 metres high in the Mediterranean region (Bonnier and Leyens 1982,

202; Polunin and Huxley 1965, 139 and Plate 121). The formation of the lignotubers appears to have evolved as a protective system against fire damage. The roots contain within them all the cells necessary to produce new stems, leaves and flowers quickly after a fire that has completed destroyed the plant above ground (Paula and Ojeda 2006; James 2008).

The swollen root, usually referred to in the trade as the burl, which is just below ground, is dug up and split into two vertically. It is then covered with branches to keep it moist and transferred to a mill for the tannin to be boiled out. It is then cut into blocks called (in French and English) *ébauchons* (meaning 'rough-out'). Once the soft centre of the root and any imperfections have been removed the cutter then attempts to make the biggest, and most expensive, blocks possible from the remaining burl. The blocks are then dried to approximately 30% moisture, sorted by size and put into standard sized sacks called bales. Thus, a bale contains progressively fewer *ébauchons* as their size increases (JA).

The bales of briar are then shipped to the pipe manufacturer who normally retained 10% of the purchase price against quality control. For example if an *ébauchon* has any faults which meant that it should have been cut down to a smaller size or if there is cracking showing that it had been shipped too wet, the value of the amount of briar involved would be deducted from the retainer. On arrival at the manufacturer the blocks are dried further down to

9% moisture. If the briar is dried to below this level it starts to produce dust. If left moister it does not turn well and tears (JA).

Once dried the blocks are sorted for pipe shape. The sorter will have half cut burl blocks as a guide and will try to get the biggest pipe from each piece taking into account any imperfections. An industry standard *ébauchon* chart defined the differing shapes and sizes of the blocks (Figure 6). The sorters in the *ébauchonnage* quickly learned which pipe models could be made from which class of *ébauchons* and threw the blocks into numbered hoppers from where the cutters could retrieve them as needed (JA). The standard forms of *ébauchon* block were:

CP	Cutty Petit
CT	Cutty Fort
MF	Marseilles Fort
R	Rélé
M	Marseilles
CM	Cutty Marseilles
CMF	Cutty Marseilles Fort
Carré	Cubic block
Tige	Stem

The blocks were first trimmed to a standard *ébauchon* size and then cut into shape using a sequence of belt driven lathes (Figure 7). It is at this point that the pattern book came into play. The tool setter would use the dimensions given in the chart for a specific model in order to adjust

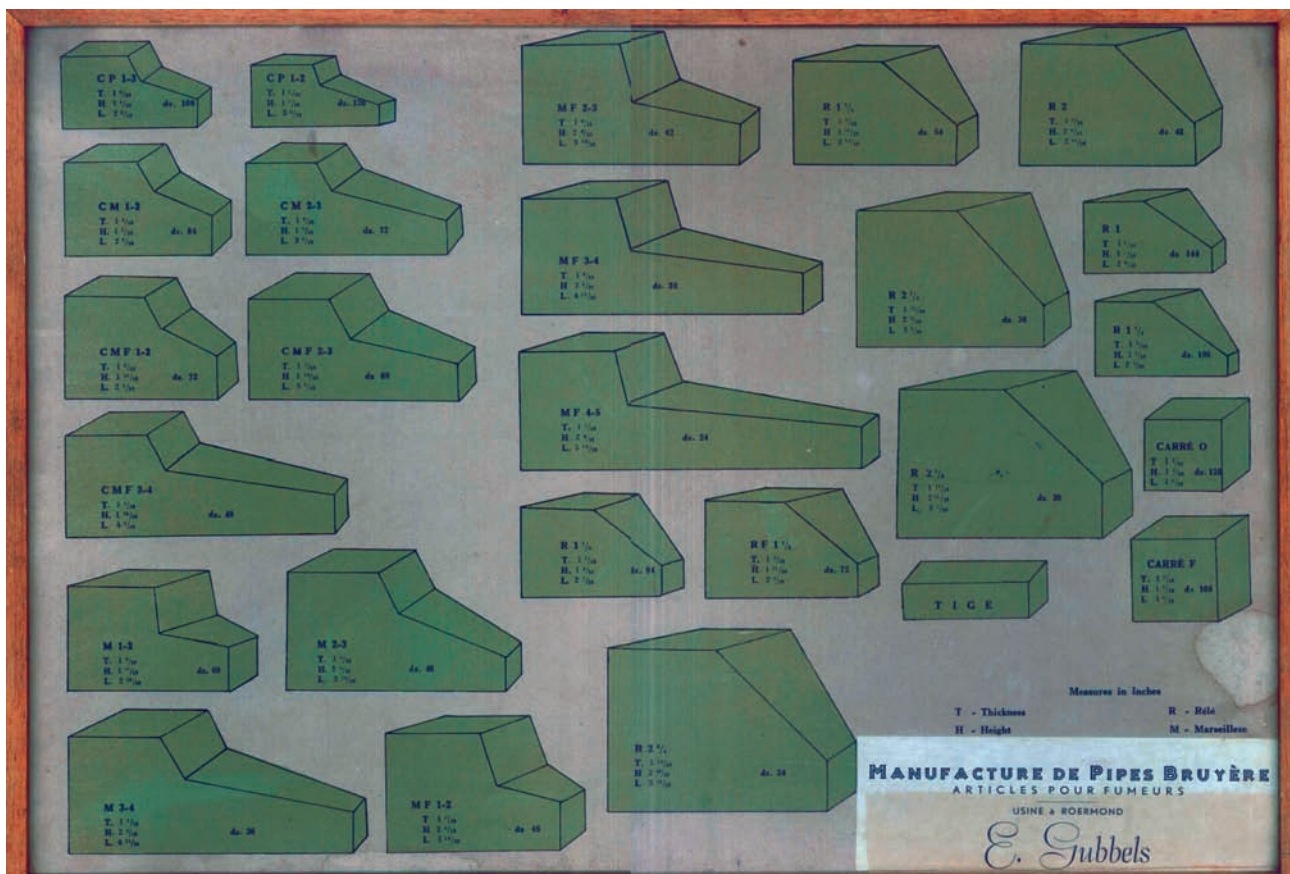




Figure 7: Belt driven lathes turning bowls at the La Bruyère factory c1920 (photograph courtesy of the John Adler Archive).

precisely the series of lathes needed for the production of that model. For example the production of a bent billiard very similar to No. 65^L (Page 35) involved a first lathe to cut the upper part of the bowl followed by a second to remove the wood around the stem and a third to remove most of the remaining excess (Figure 8). This left a small amount of wood to be removed by hand using revolving steel cutters from between the bowl and the stem before the pipe was ready to be polished, bored, polished again and stained, and a mouthpiece attached. It would then be ready for packing and despatch. When a new design was agreed its form and dimension would be added to the book. Any amendment to an original design was also marked in the book (Figure 9). The book became more or less redundant with the introduction of Zuckermann machines after 1980 which turned the bowls in one process using a pattern. It did, however, retain the precise dimensions required for each model and could be referred to in order to resolve disputes.

The Drawings

The 51 pages of drawings include a total of 220 pipes and related items. Of these 179 are 'original' in that they are carefully drawn and shaded in pencil and numbered and named in ink in the same hand throughout (*cf* Figure 3). The shading is skilfully done and with an eye to chiaroscuro so that the central part of the bowl and front

of the stem are much lighter than the rest. One of these, a Long Flat Billiard (733), has been duplicated on different pages. The pipes are not numbered consecutively but are normally grouped by model type. Thus, for example, page 38 contains four 'Hungarian' designs numbered 292, 293, 397 and 609. One of the drawings on page 51 is of a stopper (Culot: 675) for the Captain Warren pipe (674) and there are three cigarette holders in the form of pipes (360-363, 369). The lowest numbered drawing is 18 and the highest 735.

The New Drawings

A further 41 pipe drawings, the majority of which are in pencil and outline only, have been added by inserting them into the existing pages (*cf* Figure 4). The original layout was quite generous of space with, normally, four drawings to a page so in most cases it seems to have been possible to add new drawings to pages containing similar or related designs. For example pages 18 to 22 contain designs involving the descriptor 'Dublin'. Four new Dublin designs have been added, one on page 19, two on page 20 and one on page 21. The lowest numbered of the new drawings is 554 and the highest 972.

The inserted drawings are in pencil, have titles in English (with one exception: 297) and the dimensions are in the same format as the original entries. They have not all been



Figure 8: Five stages in the production of a bent billiard pipe, as viewed from the side (left) and above (right). The actual objects are in the National Pipe Archive (LIVNP:2010.19; photographs by S. D. White).

drawn in the same manner or labelled in the same hand. Four of the inserted pencil drawings are done using a fine pencil and are in a steady hand. The labelling is in a thin brown ink, in the same 'educated' writing that made the earliest dimension amendments (see below). With eight exceptions the new drawings are in outline only. Their names are written in pencil in a rather unsteady, cursive hand; a few are written in capitals. When they are shaded this is carried out quite crudely but with an attempt at highlighting the curved surface of the pipe nearest to the viewer, as was the case in the original drawings.

The Models

In the descriptions that are written alongside each model a fundamental distinction can be seen between pipes with straight stems and those that are bent. In the former the pipe stem is roughly parallel to the rim of the bowl. In the latter the stem is 'bent' upwards at an angle of around 45°. The first 28 pages in the book consist of straight stemmed pipes in a variety of designs; the most important being, Billiard, Dublin, Cad, French, Cornet, Apple, Cutty, Chubby and Squatter (Figure 10). The final straight form (733) has been placed on its own on Page 28. A new sheet (Page 29) has been used to show the first four bent designs which then occupy all of pages 29 to 40. They also occur regularly throughout the final 11 pages of the book. The main designs in this group are simply called bent with some additional descriptor; for example 'small flat bent', 'oval bent' or 'bent chubby'. The other main bent designs are Billiard, Hungarian, Calabash and Well (Figure 11). In addition, there are a number of more unusual designs often involving only a single example of each. Good examples of these are Cavalier, Captain Warren, Brosely,

Kruger, Golf Club, Golf Pipe, and Gaiter (Figures 10 and 11). A number of designs are for cigarette holders. Three are midget versions of full-sized smoking pipes and are so described: Midget Cad, Midget Cornet and Midget Dublin heel.

The Dimensions

With the exception of three drawings of miniature pipes (360-63, 369) for which only the diameter of the *perçage* (bore) is given and one un-numbered and untitled drawing on the final page, for the majority of pipes there are three sets of numbers, described as dim: (dimensions), written beneath each drawing, in the same ink and hand (e.g., Figures 3, 4 and 9). These dimensions are in millimetres and are referred to hereafter as D1, D2 and D3. In all but three examples (683, the 'straight oval') D1 consists of two or three numbers separated by an oblique stroke (D1A, D1B, D1C). The second set of dimensions, D2, with the exception of a stopper (675) and the three miniatures and untitled drawing already noted, also includes numbers with one, two and three elements (D2A, D2B, D2C). Seven numbers are on their own, two of which are preceded by an oblique stroke. In 177 cases there are two elements and in 31 cases there are three elements to D2. The final dimension is left blank in 20 instances but in the remaining 200 entries there is a single figure (D3).

The values, range and average of the dimensions are as follows:

D1A	30 and	79; average	44.19
D1B	22 and	44; average	35.53
D1C	23 and	33; average	27.00
D2A	12 and	96; average	37.88

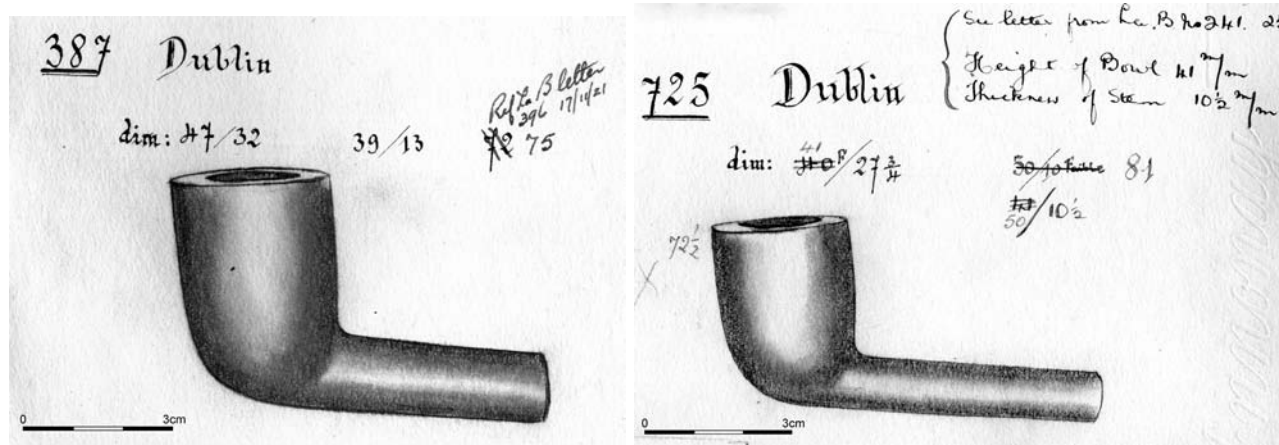


Figure 9: Examples of alterations and annotations in the pattern book (Page 19 No. 387; Page 20 No. 725).

D2B 8 and 26; average 13.77
 D2C $8\frac{3}{4}$ and 13; average 10.54
 D3 34 and 138; average 79.23

In most individual cases D1A is greater than D1B and C; D2A is always greater than D2B and D2B than D2C. With two exceptions D3 is always greater than D1A or any of the other dimensions.

Amendments to the Dimensions

In 18 cases one or more of the dimensions has been altered by crossing out a number and inserting a new one in its place. Fifteen of the amendments consist, in effect, of the correction of a single figure, though in two cases both of the original group have been crossed out, one altered and the other restated as it had been. In case of the two drawings numbered 733 all of the original dimensions have been deleted and radically different ones inserted. In one case all of the figures in D1 and D2 have been crossed out and restated, one of each group having been altered.

Eight of the alterations also contain an additional dated note, in the same hand and ink, referring to correspondence with 'La B'. For example, in the case of the Dublin Cutty (387) D3 has been altered from 79 to 78. Alongside the alteration is written: 'Ref La B Letter 17/11/21'. The dates of these alterations range from April 1919 to November 1921 (Figure 9).

The Meaning of the Dimensions

The fact that almost all of the drawings include dimensions, that some are accurate to one quarter of a millimetre and that very small amendments of plus or minus one were felt to be necessary, is an indication of their significance to the production process. But what does each element signify? There is no key to the book which explains what measurements are indicated by each figure. There is one piece of internal evidence which directly explains two of the figures. A note added in the same hand to the amendments of the dimensions of the Dublin model (725)

states: 'See letter from La B No 241 25/4/19. Height of bowl 41mm Thickness of stem $10\frac{1}{2}$ mm'. The three sets of figures: 40F/27 $\frac{3}{4}$ 50/10 and 81 have been amended to 41/27 $\frac{3}{4}$ 50/10 $\frac{1}{2}$ and 81. Thus the first figure in D1 is the height of the bowl and the second figure in D2 is the thickness of the stem. This additional note also confirms the previous assumption that the figures are in millimetres (Figure 9).

Using this information and comparing, especially, the most extreme figures with the drawings themselves it is possible to infer the meaning of the rest of the figures that are given. Perhaps the simplest is D3 which is almost always the largest given for any one drawing. The highest values are those for pipes described as 'long flats' which, from the drawings, have the longest stems, often more than 100mm long. In contrast pipes described as 'short', such as the Small Short French (745) have much lower values for D3, around 65mm. But the rather larger values given to pipes with visibly short stems, such as the Well (608) or the Hungarian Allemande (562) indicated that the figure does not denote the length of the stem itself. This third dimension only fits with the proportions of the drawings if it refers to the overall length of the pipes as a whole, including bowl and stem. It provides, thus, an absolute figure for the minimum overall length of the *ébuachon* from which it would be cut.

The second set of figures (D2) does appear, however, to refer specifically to the stem. The second dimension (D2B) is certainly stem width, as stated in the 1919 correction. The third element appears necessary only when the stem of the pipe is not symmetric in cross section. Thus the second and third elements in D2 for a pipe such as the Dublin Flat Stem (650) are 16 $\frac{1}{2}$ and 13. This would appear to indicate first the width of the stem and then its thickness. In all 31 cases in which there are three elements to this dimension the stem can be seen to be asymmetric in cross-section. For examples Nos. 199 and 318, both 'flat bents' in English, are described in the French as *oeuf tige plate*; in other words it is the stem which is flat. The D2 dimensions for these pipes are: 33/16/12 and 31/14 $\frac{1}{2}$ /11

respectively. Where the cross-section is diamond shaped, as in the cad group (eg 219, 381-3, 402 etc) where the maximum width in both dimensions are the same, only a single figure is needed.

This, then, brings the discussion to the issue of what the first element in D2 refers to. Detailed examination of the drawings in comparison with the figures strongly suggests that it is the length of the stem from the point at which it departs from the bowl. This appears to be confirmed by the figures given for the calabash pipes (175, 238, 239) where the profile of the stem forms a continuous u-shaped curve with that of the bowl. In these cases only a single figure, which refers to the cross-sectional diameter of the stem, is given. The same applies to two of the cornet designs (244, 407) and the Bottle Shape (575).

Finally, the dimensions given in the first group of figures (D1) all seem to relate to the bowl itself. The first, as has already been established, gives the height of the bowl. The second almost certainly provides its diameter. In the case of the three occasions when a third dimension is given, the bowls are described as 'oval'. In cross section their bowls are ovoid. Thus a dimension is needed to represent both the width and breadth of the bowls in a horizontal plane, as they are not symmetric. The pipes concerned are two oval cads (580, 581) and a Straight Oval (683). It is clear from the drawings, when compared with the dimensions given, that it is the maximum diameter that is given. For example Apple (688) has D1 of 40/37; the diameter of the mouth of the rim at the same scale is approximately 27mm. Similarly the majority of cads have a pronounced widening in the middle of the bowl; Small Cad (19A) has a D1 of 40/34 with a rim diameter of around 25mm. This is even more obvious in the case of the squatters which are by definition short and fat in the middle. In a majority of these designs the second element of D1 is greater than the first. For example the Prince Squatter (790) has a D1 of 32/39 with a rim diameter of about 23mm and the Small Prince Squatter (827) has 30½/39 and a rim diameter of around 21mm.

That this second figure is the width of the bowl at its widest point is emphasized by the third figure given in the few cases of pipes described as oval. The Oval Bent Cad (580) has a D1 of 50/42/35 and the Oval Cad (581) is 46/39/33. In both cases the second figure clearly relates to the maximum width of the bowl measured from front to back along the long-section of the pipe, whilst the third figure is its width measured from left to right. This latter figure is the only one that cannot be seen in a two dimensional drawing and is only necessary because the bowl is not symmetric in horizontal section.

Comparison of the drawings and the dimensions strongly suggests that they have been drawn to be life size. Any variation between a measurement of one dimension on the drawing itself, compared with the dimension given in the figures beneath the drawing can usually be explained by the pipe in the drawing having been tilted slightly towards the observer so that the opening into the bowl can be seen

at the rim. This is true for a majority of the drawings. In rare cases, such as the Squatter (185) the pipe has been rotated away from the observer so that the underneath of the bowl or stem can be seen.

What this all amounts to is that the first dimension provides the height and maximum width of the bowl, the second the length and thickness of the stem and the third the overall length of the pipe. These very precise measurements were clearly necessary in order to set the lathes correctly and provide a consistent product.

The Main Pipe Forms Present in the Pattern Book

Using, initially, the English names the main forms are as follows:

The Straight Forms (Figure 10)

In the straight forms the stem is set at approximately right angles to the vertical axis of the bowl so that the pipe lies easily on a flat surface. There are 164 examples in all. The most common named model families are: Billiard, Dublin, Cad, French, Chubby, Apple, Cutty, Cornet and Squatter, with quite a few individual designs. Some of the forms such as cad and cornet are so distinctive that they can be very easily distinguished from each other at a glance. Others, though probably equally self-evident to smokers, are less obvious to an external observer. Most of the model types can, however, be distinctively identified with reference to the relationship between their height and maximum width, in other words using just two of the dimensions given for each bowl. If these measurements are plotted out against each other and simple linear regressions drawn which show how tall and thin or short and fat each type is, the smaller models can be discriminated quite easily (Figure 12). The larger pipes are more difficult (Figure 13).

Cad (Figure 10, Nos. 390, 187) The cad is, perhaps the most distinctive of the more common straight pipes. There are 18 original designs and 3 later ones. The pipes are generally quite small and short. The widest point of the bowl is roughly two thirds up. The sides slope sharply inwards to a narrow rim and the lower part of the bowl also tapers towards the stem, giving a distinctively bi-conical form. The junction between the two parts of the bowl is sharply defined and usually marked by thin beading all around it. The stems are diamond shaped in cross-section. The four models named Rhodesian (e.g., 187) appear to be by types of cad. They tend to be wider for their height than the rest of the cads, but not bigger all round as suggested by Cole (1998). One is bent (No. 607).

Cornet (Figure 10, No. 244) The six cornets illustrated, all as original drawings, are set out on pages 23 and 24. A single cornet shaped cigarette holder (362-3) is placed with the other midgets on page 43. Two later drawings, named Fullhorn (807) or Full Horn (770) which are very similar in design to the cornets have been inserted, one



CAD (No. 390)



CORNET (No. 244)



CHUBBY (No. 260)



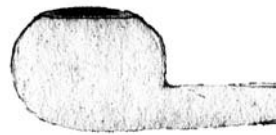
CUTTY (No. 132)



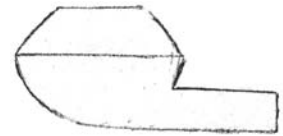
APPLE (No. 561)



SQUATTER (No. 248)



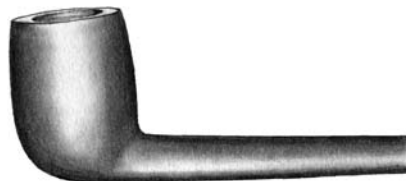
PRINCE (No. 790)



BULLCAP (No. 782)



BILLIARD (No. 732)



LONG FLAT (No. 733)



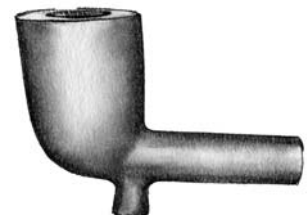
DUBLIN (No. 96A)



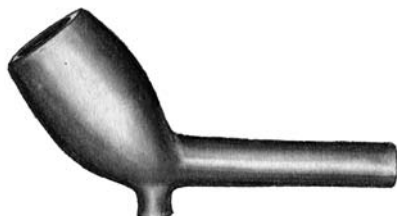
FRENCH (No. 500)



(Clay Skeuomorph)
2-POINTED HEEL (No. 503)



(Clay Skeuomorph)
DUBLIN HEEL (No. 277)



(Clay Skeuomorph)
BROSELY (No. 621)



(Individual Design)
ALL BRIAR (No. 374)



(Individual Design)
BASSINE (No. 319)



(Individual Design)
FIST SHAPED (No. 467)



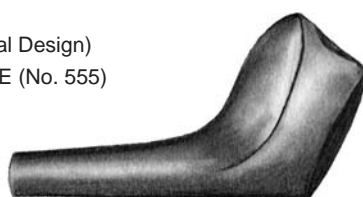
(Individual Design)
GAITER (No. 481)



(Individual Design)
GOLF CLUB (No. 534)



(Individual Design)
GOLF PIPE (No. 555)



(Individual Design)
BOTTLE SHAPE (No. 575)

Figure 10: Straight Forms (pipes at half size).

each on pages 23 and 24 respectively. The cornets are quite small and narrow. The cornet shape is distinctive because the widest point of the bowl is at the rim. The bowl, which is slightly forward leaning, tapers smoothly towards a short stem. Compared with most of the other straight forms the upper profile where the bowl joins the stem has no sharp angle in it.

Chubby (Figure 10, No. 260) There are 10 chubby designs, two of which are bent. Even at a casual glance the chubbies are generally wider compared with their height than most other straight-stemmed pipes. Although not especially short their average height and width is the same. Their front and back profiles taper slightly towards the rim. The overall squat effect is enhanced by the thickness of the stem which is markedly greater than in the other straight forms.

Cutty (Figure 10, No. 132) The cutties are shorter and narrower than the rest; they have the longest stem length and are only shorter overall than the billiards because of the effect of the group of especially 'long flat' billiards. The cutties also have by far the narrowest stems.

Apple (Figure 10, No. 561) The apple designs have shorter and even wider bowls than the chubbies and the profiles taper towards the rim more markedly. The profile facing away from the smoker, in particular, is often strongly convex. Overall the pipe is short compared with the other forms.

Squatter (Figure 10, No. 248) The three original drawings of this form include one, on page 51, that is untitled and lacking dimensions (185, 248); there is a single inserted drawing (806). This straight form has parallel sides and a flat bottom. The squatter could sit upright on a flat surface such as a table.

Prince (Figure 10, No. 790) Four examples of this design occur as new drawings inserted into page 10 to join two apple models with which they are quite similar. Their position on the graph (Figure 12) shows them to be consistently shorter and wider for their height than the apples. Their outer profiles are even more curvaceous. Two of the designs are also designated as squatters. They are flattened underneath so as to be able to stand on a flat surface. The name appears to refer to the Duke of Windsor and to have been popular in the 1920s (Cole 1998).

Bullcap (Figure 10, No. 782) All four bullcap designs are also new drawings placed at the end of the book on the final page (51). The form is a very squat version of a cad. The widest point of the bowl profile is near the middle and it tapers sharply inwards both towards rim and stem.

Billiard (Figure 10, No. 732) The billiard is the most important form overall with 27 original drawings and five later ones. It probably derives its name from the table ball game as the pipe, when viewed by the smoker appears similar to the view of a billiard cue as it strikes a ball. Ten

of the drawings are of bent billiards (*cf* below). The model called Albert is a billiard with a flat stem.

Long Flat (Figure 10, No. 733) The long flats are billiards with long and flattened stems and are usually illustrated with them. For example No. 733 is placed alongside the Straight Billiard (No. 732).

Dublin (Figure 10, No. 96A) There are 18 Dublin pipes in the original drawings and five later ones. Whilst some are difficult to separate from the billiard range with confidence, they almost all tend to have a more upright, nearly vertical profiles facing the smoker, with the other profile leaning away somewhat. The graph shows that they are generally taller for their width than the other forms, but the most extreme examples include the height of the spur in that of the bowl. There is normally no tendency for the sides of the pipes to taper at the rim, as is common amongst the billiards. In fact the majority are wider at the rim than anywhere else. They also seem rather more crudely made with thick walls. They exhibit many of the variables seen in other groups with larger and smaller examples and ones with flat stems and square stems. Six of the pipes have pronounced heels and appear to derive their form from late nineteenth century clay pipes when Irish and British makers were producing very similar, crudely made shapes designed principally for the labourer market.

French (Figure 10, No. 500) It is difficult to see any difference between the French designs and the billiards. Their sizes and proportions are similar and they are all described as *néogène* in French. It is possible that the briar used to make them is French in origin or that some detail of their finish, for example the treatment of the inside of the rim, may be different. But such variations are not discernible in the pattern book.

Clay Skeuomorphs (Figure 10, Nos. 503, 277 and 621) One of the models is specifically described as 'Clay two pointed heels' (No. 503). Five of the Dublin models with pronounced heels appear to be copying clay forms. A model described as Large 2 Heels (No. 550) is a version of No. 503 with a more open mouth which explains its designation Dublin in French. A further Pointed Heel form (No. 359) is similar. The Brosely (No. 621) is a clear reference to the important pipe making centre in Shropshire and the form is certainly clay in origin.

Other Individual Designs (Figure 10, Nos. 374, 319, 467, 489, 534, 555 and 575) A small number of individual straight designs may be described as straying somewhat from the norms already discussed. The All Briar (in French the *tout bois Néogène*) is the only example for which a separate mouthpiece would not be needed (No. 374). Its general form is that of a small billiard. The Bassine (No. 319) is an extremely squat and lop-sided version of an apple. The remaining five designs the Fist Shape (No. 467), Gaiter (No. 489), Golf Club (No. 534), Golf Pipe (No. 555) and Bottle Shape (No. 575) are quite distinctive.



MED. BENT (No. 18)



LARGE FLAT BENT (No. 183)



FLAT BENT (No. 199)



LARGE BENT BILLIARD
(No. 257)



BENT CHUBBY (No. 25)



BENT CUTTY (No. 259)



HUNGARIAN (No. 397)



FLAT HUNGARIAN
(No. 509)



HUNGARIAN ALLEM.
(No. 442)



CALABASH (No. 238)



WELL (No. 274)



MED. PRESIDENT (No. 57)



KRUGER (No. 563)



MED. CAVALIER (No. 320)



CAVALIER (No. 488)



CAPTAIN WARREN (No. 674)
with CULOT (No. 675) for 674



Figure 11: Bent Forms (pipes at half size).

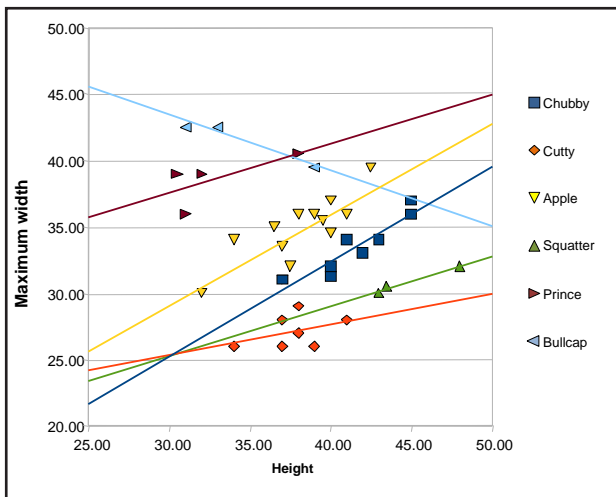


Figure 12: Graph and simple linear regression diagram showing the relationship between height and maximum width of the bowls of the smaller straight briars.

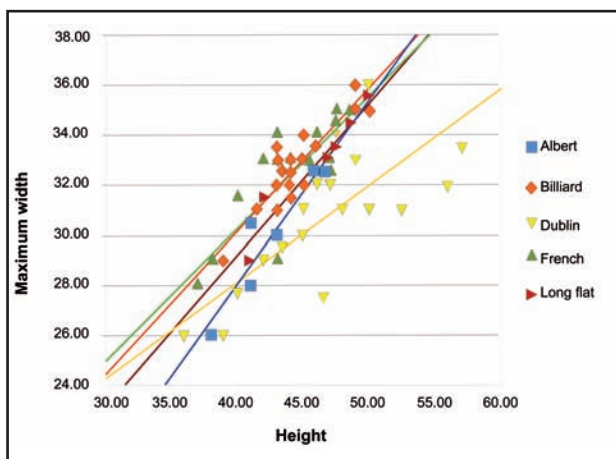


Figure 13: Graph and simple linear regression diagram showing the relationship between height and maximum width of the bowls of the larger straight briars.

The Bent Forms (Figure 11)

In all there are 55 bent forms illustrated. Their defining characteristic is that the stems are set at around 45° to horizontal. The main designations are: Bent, Hungarian, Calabash and Well, in addition to bent versions of some of the normally straight forms.

Bent (Figure 11, Nos. 18, 183, 199, 257, 25 and 259) Fifteen of the forms are designated as bents with no other proper name (18, 39, 183, 199, 318, 339, 370, 405, 452, 466, 480, 482, 600, 610 and 724). The word is qualified by adjectives describing the size and stem shape such as Medium Bent (18), Large Flat Bent (183) or Stout Square Bent (339). There are also 10 bent billiards, two bent cads, two bent chubbies, one bent cutty and one pipe described as a Bent Dublin which is actually straight (Page 22, No. 643).

Hungarian (Figure 11, Nos. 397, 509 and 442) Nine different Hungarian models are included in the book (292,

293, 397, 442, 509, 609, 646, 647 and 649). They are characterised by having parallel-sided bowls, stems that are bent quite a long way towards the bowl and external profiles that are smoothly curved. In many cases the stems reach almost the same height as the bowls. Seven of the series are illustrated together on pages 38 and 39. The remaining two drawings represent more extreme examples of the type. The first (509), described as a ‘fat Hungarian’ is extremely squat with a flattened base, which explains why it is illustrated on a page (41) with three squatters. The bowl of the second (442), described as ‘Hungarian allem.’, is extremely tall - at 74mm high, one of the largest pipes in the book.

Calabash (Figure 11, No. 238) There are three Calabash pipes (175, 238 and 239). The widest point of the bowl is at the rim. The bowl then tapers evenly towards the stem, which curves smoothly upwards, forming a u-shaped profile.

Well (Figure 11, No. 274) Five pipe drawings are described as Well (265, 274, 600, 608 and 644). They are different from the Hungarian as both front and back profiles of the bowl taper inwards. They are generally short.

Other Individual Designs A few of the bent designs are a little more unusual. Two of the designs, Nos. 57 and 58, are described as President (e.g., Figure 11). They are placed on Page 33 between the chubbies and the wells. The form is squat and rounded, similar to the wells but the bent stem is continuously curved in the manner of the Calabash. It is unclear to which president they refer. The Kruger (Figure 11, No. 563) is a little similar to a Hungarian but with a very exaggeratedly splayed base of the bowl. In French it is called *Tulipe*; apparently the historical reference only resonated in Britain. There are two examples of the Cavalier both involving the bowl being attached to the stem at some distance along it in order to provide space for a sump to collect and dispose of waste. One (Figure 11, No. 320) has a stem bent to the more or less usual angle. The other (Figure 11, No. 488; described in French as *Oeuf sur branche* - egg on branch) is unusual in that its stem is vertical and parallel to the long axis of the bowl. The Captain Warren has a curved bent stem which is attached to the bowl about half way up it (Figure 11, No. 674). It is the only pipe illustrated with a screw lining (Figure 11, No. 675).

Differences Between the French and English Names

The different ways in which French and English producers and consumers thought about their pipes and used names that are, at first sight, equivalent is of interest not only for cultural reasons but also to make more clear some of the most important distinctions between types of pipe. In some cases, where the form is especially distinctive, a single translation is consistently applied. Thus, the French *Haïti* is always translated Cad. The choice of *Haïti* as a name reflects the importance to France of

tobacco production in its West Indian colony (Baud 1991, 34-35). There is agreement that *Hongroise* equals Hungarian and *Rhodesian* Rhodesian. The Hungarian form provides a direct reference to the wide range of bent forms in meerschaum and wood for which that country is justly famous (Haider and Ridovics 2000, Plates VI-XVI). Rhodesian was probably chosen as a name because of the development of tobacco production in that English colony during the early years of the twentieth century (House of Commons 1961, 18). As with Haïti, only small quantities were involved, but as protectionism took hold of world economies, especially after the First World War, they became more significant. *Tomate* is almost always rendered as Apple, though in one case the English name is given as Tomato; ironically, in another, *Pomme* is also translated Apple. A few of the English names are given no translation. For example Calabash, Chubby and Dublin do not need translation, though in the case of the latter two models one is given on some occasions.

The most important French name for briar pipes is *néogène*, of which there are 54 examples compared with 27 for billiard in the original listing and so directly comparable. *Néogène* appears both more all-encompassing as a term and more logically applied. All the straight billiards are *néogène*, but the bent billiards are *oeuf*. All the straight cutties, all of the French, all the long flats, all but one of the Alberts and all but two of the straight chubbies which are not given a French name, are *néogène*. This term is never applied to bent pipes. The term *néogène* appears to have been an invention of the clay pipe maker Gambier of Givet in northern France. The earliest reference seems to be in an 1858 Parisian wholesaler's list that included Gambier models (A van Esveld *in litt* 23.12.2009). In the published 1868 catalogue pages 55 to 84 are given over to this type in a separate section of the book (Duco 1988). Gambier also employed other exotic sounding pseudo-scientific terms such as *magnésienne*, *Aristophane* and *taxile* which seem intended to liven interest in his plainest models (M. Garreau *in litt* 20.11.2009). *Néogène* became popular with other clay makers and was easily and extensively transferred to briars and meerschaums.

The principle straight pipe that is not included within this term is the Dublin of which there are 18 in the original drawings.

In the case of the bowl lining (675) only the French word (*Culot*) is given where the English would normally have been written.

Discussion

The book provides clear images and titles for over 200 pipes in all giving an indication of what was considered appropriate for the British market in around 1920 and of subsequent developments in styles right up to the 1960s. A number of questions can be suggested. First, what was the nature of the original selection of models in relation to what was available? Secondly, what sort of market is

implied by the selection? Thirdly, do the newer models inserted in the book give an idea of changes in production and in the market after 1920?

The book contains 179 original drawings. The range of numbers involved suggests that only about one quarter (24%) of the available designs were copied out in order to provide a basic set for this particular pattern book to provide a basis for pipe production in London. The models included are generally rather basic ones. Some two thirds of the models are standard straight or bent forms such as billiard, cad, chubby, Dublin etc, the remaining third being more individual. For example of the 156 pipes represented with French names just over one third are *néogènes* and another third are the bent forms of *oeuf*, *Hongroise* and *boule*. Of the rest a majority appear to be different names given to very slight variations on the more common forms. For example the Bolton (400) is a rather upright billiard form and is named *néogène* in French and the two President models (57, 58) appear to be especially broad-based versions of the well form (*boule*). There are few exotic designs.

Looking at the pre-1918 pipe design registrations in St Claude only a chubby design, one of which was registered by Ropp in 1904, is included in the Civic book. It seems likely that the two golf models may be a response to Ropp's The Golfer registered in 1914. Otherwise the selection of pipes for the London factory appears to be very conservative and to consist largely of the lower value products.

The majority of the models whose drawings were inserted into the book at sometime after 1918 are revisions or new versions of existing ones. For example, five French designs and one billiard are inserted into pages 2, 4 and 5 between very similar forms with the same names and on page 7 a single Apple design is joined by four new ones. Of the 41 new drawings 31 are of existing forms: apple (7), billiard (5), French (5), Dublin (5), cad (3), long flat (2) Albert (1), cutty (1), squatter (1), tomato (1). The remaining 10, involving three different models, are the only ones that might represent innovation. There are three 'new' styles: Prince and Bullcap with four examples each and Full Horn with two.

A closer examination of the three new basic designs suggests that they represent a re-branding of existing ones and only a very modest element of innovation. The Full Horn designs are very close to the cornets and are placed on the same pages. The second of them to be included (770) is clearly equivalent to a cornet model as one of the original cornet drawings (333) has the number crossed out and the words 'now 770' placed after it in brackets. The only observable difference between these two designs and the existing cornets is in the name. The bullcap models, for example, are basically cads but are rather wider compared to their height than the average cad. In addition, one of them (782) has a double beading. The four prince designs are variants of the apple (*tomate*)

models, again rather wider on average than their height, and are placed on a page with two original apple drawings. These 'innovations' suggest that the designers believed that there was a market for much shorter and wider bowls than had previously been the norm.

Between 1918 and 1930 La Bruyère registered 63 new designs; none are represented in the Civic Book (Cole 1976, 170). This would tend to reinforce the impression that the London works continued to concentrate on 'bread and butter' production rather than the more specialist and expensive end of the market.

The Pattern Book Designs in Use

A clear idea of how the models illustrated in the pattern book functioned within the Civic Company can be obtained by studying how they feature in the 1921 *Trade List*. The nine full pages of advertisements group the pipes under brand names. Five pages are given to the Imperial and Civic brands. There are also smaller sections devoted to the 'Real French Briar', the 'Briar Pipe', the 'Charmer', 'Steel's Pipe', the 'KCB Pipe' and the 'Torino'. With the exception of what might be described as the more 'interesting' and 'artistic' models in the pattern book such as the cornet, Hungarian and calabash which are totally absent from the *List*, in the texts that accompany the brand photographs the same model names are used as are found in the pattern book. For example in the Torino section, billiards, Dublins, apples, cads, chubbies and a well are included, as well as bent billiards. The same range of models is also found on the KCB advertisement and in both Imperial pages. It is clear that the brand is not characterised by the models that are included but by a set of other variables including the country of origin of the briar root itself, the shape and material of the mouthpiece, the kind of mount that might be applied to the junction between briar stem and mouthpiece, and the overall finish. The price of each brand is also related to these variables and not to the size of the pipe. In other words, although the cutters took great care to get as many *ébauchon* blocks out of each root, the final price was much more influenced by these other factors.

Such differences are clearly reflected in the basic trade price per dozen given for each brand, showing that the Civic brand itself represented the highest quality of briar that was produced:

Real French Briars	11/-
Briar Pipes	12/-
The Charmer	15/-
Steel's Pipes	27/-
Imperial (Selected)	20/-
Imperial (Silver Mounted)	27/-
KCB	36/-
Torino	36/-
Civic	50/-
Civic (Special)	60/-

The way in which these variables operate can be seen by looking at Steel's Pipes, which has a drain built in the bottom of the bowl and is described as 'the first REALLY dry and cool smoking pipe ever invented'. Three prices are quoted:

Good quality briar, vulcanite mouthpieces.....	27/-
Superior quality briar, vulcanite mouthpieces and hall-marked silver mount.....	42/-
Highest quality briar, best para vulcanite mouthpieces and flush fitting silver mounts.....	60/-

Other terms that occur in the *Trade List* are not mentioned in the pattern book. Three apply to the mouthpieces themselves; they are: taper, saddle and army (Cole 1998). In the 'taper' the mouthpiece tapers evenly towards the smoker from its junction with the briar. In the 'saddle' a short stretch of mouthpiece is of the same diameter as the stem of the briar and then suddenly narrows almost to its minimum width. In the 'army' there is a similar short stretch of mouthpiece parallel to the stem and then a gentle taper to the smoker's end. As with the briar designs the form of the mouthpiece, by itself, does not seem to affect price.

A further useful comparison can be made between the Civic 1921 list and the recently republished Frankau catalogue of 1912 (Schrier 2009) which contains details of some 80 briar model types. Although this catalogue lists and illustrates a number of models named in the Civic pattern book such as Calabash, Captain Warren, Cavalier, Chubby, Cutty, Squatter and Well, the most common names such as Billiard, Dublin, French, Cad, Apple and Hungarian are absent. A perusal of the index shows that Frankau's name for cad is bulldog; the remaining terms are absent. This might suggest that the London Civic factory was to focus on mass production, leaving the more avant-garde and expensive element to the French. It would be very interesting to see a complete list or equivalent pattern book that was in use in the La Bruyère factory in St Claude at the same time in order to assess how far this impression is true and to establish the production relationship between two factories under the same ownership.

The pattern book provides the building blocks for the Civic company's production in London. The brands that were marketed themselves depend on many other attributes, such as briar quality and origin, finishing techniques and packaging methods. The standards set by designs in the book were fundamental to the reputation of the company and its commercial success.

Future Research

Although the pattern book is a unique and important document in its own right, this brief study has raised a number of issues that require further work before the evolution of this industry can be fully understood.

First, a detailed history of the transfer of briar technologies to England by French companies in the second half of the

nineteenth century needs to be established. The process by which these French concerns were successively taken over by companies based in England should be further examined. Serious historical study could be applied to individual concerns such as Civic and the other Cadogan companies.

Secondly, the commercial relationship, between the briar makers and both the meerscham and clay pipe industries is worth a more detailed examination. The London directories show that many of the firms were producing and selling pipes in all three materials. Even in the Frankau catalogue which is dominated by briar products, there are sections on asbestos, corn cob, myall wood, imitation meerscham, cherry-wood and clay pipes (Schrier 2009, 146-159).

Finally, a comprehensive account of the terminologies in use throughout the briar pipe production trade would be valuable and greatly enhance future study.

Acknowledgements

John Adler, in giving the Pattern Book to the National Pipe Archive has provided not only the initial stimulus for this study but has also given much information derived from a lifetime in the industry, together with much welcome advice and access to his personal collection of papers and publications. The writing of this article would have been impossible without his generous and friendly advice for which I am very grateful. I would also like to thank Hilary Adler for making me welcome in her home and for her excellent cuisine.

I am grateful, too, to David Higgins and Susie White for their hospitality and for practical help, especially with the illustrations.

Bibliography

Primary Sources

Illustrated Price List, 1899, Salmon & Gluckstein Limited, Clerkenwell Road, London (Adler Collection).

Price List 1921, Civic Company limited, 79-83 Fulham Palace Road, Hammersmith, London, (Adler Collection), available online at http://pipeacademy.org/pdf/working_groups/Civic%20Company%201921%20Trade%20List.pdf [accessed 15.10.2010].

Price List 1922, Civic Company limited, 79-83 Fulham Palace Road, Hammersmith, London, (Adler Collection), available online at http://pipeacademy.org/pdf/working_groups/Civic%20Company%201922%20Trade%20List.pdf [accessed 15.10.2010].

The Post Office Directory for 1895 comprising amongst other information official, street, commercial, trades, law, court, parliamentary, postal, city & clerical, conveyance & banking directories, London, Kelly & Co, High Holborn.

The Post Office Directory for 1899 comprising amongst other information official, street, commercial, trades, law, court, parliamentary, postal, city & clerical, conveyance & banking directories, London, Kelly's Directories Limited, High Holborn.

The Post Office Directory for 1915 comprising amongst other information official, street, commercial, trades, law, court, parliamentary, postal, city & clerical, conveyance & banking directories, London, Kelly's Directories Limited, High Holborn.

London Trades Directory, 1915.

Published Secondary Sources

Alford, B. W. E., 1973, W. D. & H. O. Wills and the Development of the UK Tobacco Industry, 1786-1965, Routledge Library editions: Economic History.

Baud, M., 1991, 'A colonial counter economy: tobacco production on Española, 1500-1870', *Nieuwe West-Indische Gids*, **65**, No. 1/2, Leiden, 27-49.

Bonnier, G., and de Layens, G., 1982, *Flore Complète de la France, de la Suisse et de la Belgique*, Librairie Générale de L'Enseignement, Paris.

British Pathé, 1945, *Pipe Dream*, online at: <http://www.britishpathe.com/record.php?id=48227> [accessed 29.09.2010].

Cole, J. W., 1976, *The GBD St Claude Story*, London: Cadogan Investments Ltd.

Cole, J., 1998, 'Guide to pipe shapes and styles', *PipeSmoke*, **II: 2**, online at <http://www.pipesmoke.com/0998/shape.htm> [accessed 29.09.2010].

De Liège, B., 2006, *BBB: Histoire de la Société Adolph Frankau & Co Ltd.*, available online at <http://www.fumeursdepipe.net/artbbb.htm> [accessed 15.10.2010].

Duco, D. H., (ed.), 1988, *V^{re} Hasslauer Successeur de Gambier*, Pijpenkabinet, Leiden.

Farrent, M., 2003, *Dating Loewes by Periods*, available online at http://pipedia.org/index.php?title=Loewe_%26_Co. [accessed 15.10.2010].

Green, D., 2006 (June), 'A History of Comoy's and a Guide Towards Dating the Pipes', *The Pipe Collector*.

House of Commons, 1961, *Report on the Supply of Cigarettes and Tobacco and of Cigarette and Tobacco Machinery*, House of Commons Paper Number 218, especially Chapter 3, 33-55, 'The Imperial Tobacco Company (of Great Britain and Ireland) Limited'.

Haider, E., and Ridovics, A., 2000, *The History of the Hungarian Pipemaker's Craft: Hungarian History*

Through the Pipemaker's Art, Hungarian National Museum, Budapest.

James, S., 2008, 'Lignotubers and burls - their structure, function and ecological significance in Mediterranean ecosystems', *The Botanical Review*, **50:3**, 225-266.

Paula, S., and Ojeda, F., 2006, 'Resistance of three co-occurring resprouter *Erica* species to highly frequent disturbance', *Plant Ecology*, **183:2**, 329-336.

Polunin, O., and Huxley, A., 1965, *Flowers of the Mediterranean*, Chatto and Windus, London.

Schrier, G. B., (ed.), 2009, *BBB Catalogue No. XX. Adolphe Frankau & Co. Ltd. London, E.C.*, Briar Books Press, Washington.

Appendix 1

The following table, which is arranged in pattern number order, is intended to provide a summary of all the data contained in the pattern book, except the drawings themselves. The columns are as follows (from left to right):

Page The page number; all of the pages are numbered in the top right-hand corner.

No. The unique number written alongside each drawing.

Name [English] The name of the model in English. As far as possible the original form of the name has been retained, including abbreviations and the use of upper and lower case lettering.

Dr. The original drawings are marked 'O' and the inserted drawings 'P'.

Name [French] The name of the model in French. As far as possible the original form of the name has been retained, including abbreviations, the use of upper and lower case lettering, the presence or absence of accents and the use of symbols.

Dim. 1, Dim. 2 and Dim. 3 The three sets of dimensions as originally written down (*cf* page 158); alterations are given in Comments column.

X An 'X' in this column indicates that a pencil cross has been placed against a drawing, probably to indicate that it should not be used again.

Comments This column is mainly given over to details of alterations to the original sets of dimensions and other amendments.

Page	No.	Name [English]	Dr.	Name [French]	Dim. 1	Dim. 2	Dim. 3	X	Comments
29	18	Medium bent	O	Oeuf	40/30	30/11	66		
14	19 ^A	Small cad	O	Haïti	40/34	32/11	64		
1	24	Small Chubby	O	Néogène	40/31½	28/15	62		
29	25	Bent Chubby	O	Oeuf	40/32	25/14½	65		
29	39	Giant bent	O	Oeuf	67/50	37/26	97		
25	52	Dublin Cutty	O	longues plate	41/28	55/9	85		
33	57	Med. President	O	président	44/34	24/16	66		
33	58	Small President	O	président	40/32	23/15	62		
41	59	Small flat tomato	O	Tomate	32/32	48/32	57	X	There is a small pencil cross against the left side of the bowl
35	63 ¹	BENT BILLIARD	P		45½/35	35/15			There is a pencil number 611 to the bottom left of this outline pencil drawing
14	64	Cad	O	Haïti	47½/39	30/13	67		
23	90	Large Cornet	O	cornet	30/30 ^F	40/14	80		
18	96 ^A	Dublin	O		45/31	40/12	72		
14	99 ^A	Medium cad	O	Haïti	43/37	30/12	65		
25	132	French cutty	O	Néogène cutty	37/28	55/8	82		
25	151	Medium french cutty	O	Neog. tige longue	38/29	67/10	98		
40	175 ½	bent Calabash	O	demi courbe	50/36	15	74		
29	183	Large flat bent	O	Oeuf tige plate	51/38	19/14	78	X	
41	185	Squatter	O		48/32	40/13	75		
14	187	Rhodesian	O	Haïti	43/40	33/13	71	X	
1	189	Small Cutty	O	Néogène	38/27	34/10	61		
18	190	Small Cutty	O	Dublin	37/26	34/10	61		
21	191	Small Dublin heel	O	talón	36/26	34/10	61		
30	199	Flat Bent	O	Oeuf tige plate	44/34	33/16/12	73		
15	219	Small Cad	O	Haïti	37/31	28/10	56		
40	238	Calabash	O		53/38	15	84		
40	239	Calabash	O		47/34	14	70		
18	241	Dublin flat stem	O	Dublin plate	45/30	46/14/10	74		46 has been crossed out and replaced by 40
23	244	Cornet	O		46/30	12	76		
41	248	Squatter	O		43/30	40/13	70 ^f		
1	254	Large Billiard	O	Néogène	46/33½	42/14	77		
18	255	Large Dublin	O	Dublin	49/33	42/12	76		76 has been crossed out and replaced by 78
21	256	Large dublin heel	O	talón	57/33½	42/12	76		76 has been crossed out and replaced by 78
30	257	Large Bent Billiard	O	Oeuf	46/34	38/14	76		
1	258	Billiard	O	Néogène	41½/31	42/13	73		The word 'faible' has been written between D2 and D3; 13 of D2 has been crossed out and replaced by 12 plus note "Ref La B letter 3521 ?25/5/??"
30	259	Bent Cutty	O	Oeuf	38/28	36/9½	66		
2	260	Straight Chubby	O	Néogène	41/34	28/16½	64		
25	262	Albert	O	Neog. plate petit bec	46/32½	52/13/10	85		
34	265	Well	O	Boule	44½/35	22½/19	67		
19	266	Small Dublin	O	Dublin	42/29	41/13	67½		

Page	No.	Name [English]	Dr.	Name [French]	Dim. 1	Dim. 2	Dim. 3	X	Comments
21	267	Small heel	O	talon	49/28	40/11	70		
26	268	Small Albert	O	Neog. tige plate	41/30½	51/13/10	84		
33	274	Well	O	Boule	39/31	22/18	63		
2	275	Medium Billiard	O	Néogène	43/33½	41/13	74		
22	277	Dublin heel	O	talon	56/32	40/12	74		
30	278	Medium bent billiard	O	Oeuf	43½/33	30½/13	69		
2	280	Small French	O	Néogène	39/29	40/10½	71		
26	284	Str. Billiard long stem	O	Neog. tige longues	43/33	52/13	86		
38	292	Medium Hungarian	O	Hongroise	46/31	22/16	63		
38	293	Small Hungarian	O	Hongroise	43/30	22/15	61		
23	297	Cornet flat stem	P	tige plate	46/30	40/14/10	74		
2	311	Small Albert	O	Néogène plate	41/28	35/14/10	63		
19	313	Large flat Dublin	O	Dublin plat	49/33	45/15/11	80		
31	318	Small flat bent	O	Oeuf tige plate	42½/32½	31/14½	67½		
42	319	Bassine	O		33/37	22/17/13	66	X	There is a small pencil cross against the left side of the bowl
42	320	Med. cavalier	O	cavalière	50/32	29/13	70		
23	333	Cornet	O		48/30½	42/13	81		No 333 crossed out and 'now 770' written in pencil in brackets after the name
13	334	Apple shape	O	Tomate	39/36	27/14	64		
42	334	Apple shape	O	Tomate	38/36	27/14	64		38/36 has been crossed out and replaced with 29/36
3	336	French Bill. ◇ stem	O	Néog. Tige ◇	49/35	36/13	73	X	
33	339	Stout square bent	O	Boule ◇	47½/41	23/14½	77		
42	359	Pointed heel	O	néog. penchée crochet	58/32½	56/12	93	X	
43	360-361	Midget cad	O	Fume - cigte - haïti					The words 'perçage foyer et tige 8mm' are added to the French name with no brackets around either
43	362-363	Midget cornet	O	fume - cig ^{le}					The words 'perçage foyer et tige 8mm' are added to the French name but outside the normal brackets
43	365	Square straight	O	Néog. tige carrée	45/33½	30/18	74	X	
43	369	Midget dublin heel	O	fume - cig ^{le}					The words 'perçage foyer tige 7½mm' are added to the French name but outside the normal brackets
44	370	Large Bent rimmed stem	O	Oeuf Bourrelet	60/43	50/25	100	X	
44	374	All Briar	O	tout bois néogène	42/30	90/11	118	X	
3	378	Large Str. Billiard	O	Néogène	49/36	44/14½	80		
3	383	Straight Billiard	O	Néogène	43/32	41/13	73		43 has been struck out and replaced by 42 and 'Ba...
3	384	Chubby	O	Néogène	41/34	29/15	64		
4	386	Square Straight	O	Néogène ◇	44/32	29/13	60	X	
19	387	Dublin	O		47/32	39/13	72		L: 72 crossed out and changed to 75 plus note: 'Ref La B Letter 17/11/21'
26	388	Dublin cutty	O		39/26	49/8	77½		
15	389	Large Cad	O	Haiti	55/44	33/15	73½		
15	390	Medium Cad	O	Haiti	47½/39	29/15	66		
15	391	Small Cad	O	Haiti	41/33	26/12½	60		
31	392	Bent Billiard	O	Oeuf	50/36½	36/16	78½		

Page	No.	Name [English]	Dr.	Name [French]	Dim. 1	Dim. 2	Dim. 3	X	Comments
38	397	Hungarian	O	hongroise chasse	50/34	22/18	65		
4	399	Medium Straight Bill.	O	Néogène	44/32	35/14	68		
26	400	Bolton	O	Néogène	41/31	68/10½	98		68 has been crossed out and replaced, in ink, by 63; 98 has also been crossed out and replaced, in ink, by 95
31	401	Bent Billiard	O	Oeuf	45/35	35/13	74		
16	402	Medium cad	O	haiti	45/37	28/13	62		
31	404	Bent Billiard	O	Oeuf	42/32	33/13½	69		
32	405	Large square bent	O	Oeuf ◊	48/36	35/13	78		78 has been crossed out and 76 inserted in ink
24	407	Cornet	O		45/31	13½	77½		
4	419	Straight Billiard	O	Néog.	45/32	45/14	78	X	
19	423	Dublin	O		46/32	45/12	79		
4	430	Albert small	O	Albert	38/26	29/13/8½	63		
44	442	Hungarian allem.	O	chasse allemande	74/34	32/16	57		
5	448	French chubby	O	néogène chubby	43/34	34/16	64		L: 64 has been struck out and replaced by 68 "Ref La letter No 3 30/11/21"
5	451	Straight Oval	O	foyer plat	38/29	31/14	69		
32	452	Oval bent	O	Oeuf foyer plat	41/28	22/16	67½		L: 16 has been crossed out and 14 inserted in ink. The 14 has then been crossed out and 16 replaced in a pale ink with note: 'Ref La B letter N° 3985 19/11/20'
32	458	Bent Chubby	O	Oeuf Chabot	45/37	28/17	73		
5	464	Small French	O	Néogène	39/29	33/10½	62		
32	466	Small round bent	O	Oeuf	40/30	25/11F	59		
44	467	Fist shape	O	Coup de poing	35/35	/15	58	X	
20	468	Dublin	O		41/28	41/9	71		
45	480	Large Bent	O	Oeuf penché	44/33	30/15	71	X	
45	482	Lge Bent saddle stem	O	Oeuf bourrelet douille	56/40½	30/32	80	X	
45	488	Cavalier	O	Oeuf sur branche	47½/36	44/15½	59	X	
45	489	Gaiter	O	guêtre	47/31	48/15/12	85	X	
5	494	Medium Billiard	O	Néogène	44/31½	44/13	76		
6	495	Large French	O	néogène	47½/35	45/14	81	X	
6	500	Large French	O	néogène	47/33	48/13½	82		
13	501	Chubby	O		42/33	34/16	67		
46	501	Chubby	O		42/33	34/16	67		
46	503	Clay 2 pointed heels	O	terre 2 crochet	40/28	32/10	60	X	
41	509	Flat hungarian	O	hongr. touriste plate	45/39	14/15	61		
27	514	Large French	O	Néogène	47½/34½	55/13	90		
16	517	Large Cad	O	Haiti	46½/39	34/14	73		
46	534	Golf club	O		58/35	45/13	90	X	
6	544	French flat stem	O	néog. Plate	43/33	52/14/11	85		
46	550	Large 2 heels	O	dublin 2 crochets	58/33½	44/13	78		
20	551	Square stem dublin	O	Dublin	50/31	38/12	73	X	
21	554	Thin Dublin/Slight Heel	P		46½/27½	57/9½			
47	555	Golf Pipe	O	pipe golf	49/39	55/12	92	X	There are two views of this pipe.

Page	No.	Name [English]	Dr.	Name [French]	Dim. 1	Dim. 2	Dim. 3	X	Comments
16	560	Fist shape	O	coup de poing	41/47	27/15	82		
7	561	Apple	O	Tomate	40/34½	29/14½	64		
47	561	Apple	O	Tomate	40/34½	29/14½	64		A /3 has been deleted after the 34½
47	562		O	Hung. allemande Chasse allem.	79/32	18/13	53		No English name
48	563	Kruger	O	Tulipe	53/35½	35/15	74		
16	574	Cad ½ bent	O	Haïti cintré	47½/39	28/12	67		67 has been crossed out and replaced by 65
48	575	Bottle shape	O	Forme Bouteille	75/29	1/4	75	X	
48	580	Oval bent Cad	O	Poire, foyer oval	50/42/25	40/13	87	X	
48	581	Oval cad	O	haïti foyer oval	46/39/33	35/13	73	X	
6	588	Apple	O	Pomme	32/30	27/14	58		
24	598	Small cornet	O	petit cornet	34/22	27/10	34	X	
17	599	Cad	O	haïti	48/38	35/14	70		L: 35/14 has been crossed out and replaced with 33/14. The 14 has then been crossed out and replaced with 13. This latter alteration in the same hand as a note: 'Ref letter to La... U627 - 21 17/7/19'
34	600	Small bent	O	petite boule	38/35	25/18	67		
49	604	French flat heel	O	Néog. talon plat	44/33	43/13	77	X	
8	605	Str. large bill.	O	néogène	49/39f	53/15	90		
35	606	Bent Billiard	O	Oeuf	52/37½	39/15½	81		
49	607	Rhodesian	O	Poire	38/40	28/13	77		
34	608	Well	O	Boule	41/36	17/16	63		
38	609	Hungarian	O	Hongroise	46/31	23/16	63		
35	610	Flat Bent	O	Oeuf plat	43/34	26/17/13½	64		
17	612	Cad	O	haïti	44½/35½	29/13	64		
17	613	Cad	O	haïti	48/41	34/14	73		
8	614	French flat stem	O	néog. plate	47/33	44/16/12	80		
8	615	French flat stem	O	néogène plate	47/32½	42/14/10	77		
8	616	French flat stem	O	néog. plate	43/29	41/14/10	73		
27	617	Long flat	O	Neog. long. plate	47½/33½	85/14/9	118		
27	618	Long flat	O	Neog. long. plate	48½/34½	105/14½/9½	138		105 has been replaced, in ink, by 103;
27	619	Long flat	O	Neog. long. plate	41/29	79/13/9	108		
49	621	Brosely	O		55/32	60/12	102	X	
9	624	Chubby	O	Néogène Boule	37/31	29/15	60		
49	625	Small square straight	O	petite néog. tige carrée	33/25	15/11	41½		
50	637	(Small) Rhodesian	O	(petite) rhodesian	42/47	22/15	69		
50	638	Str square Rhodesian	O	rhodesian droite	39/41	22/13	63		
22	643	Bent dublin heel	O	penetré talon	52½/31	55/11	93	X	
34	644	Well	O	Boule	45½/39	19/18½	69		
37	645	Well	O	Boule	44/35	21/18	66		
39	646	Hungarian	O	Hongroise	41/27½	17/16	54		
39	647	Hungarian	O	Hongroise	48/32	22/18	63		
39	649	Hungarian	O	Hongroise	54/34	24/18	65		
20	650	Dublin flat stem	O	dublin plat	47½/34	42/16½/13	80		
9	652	Albert	O	Néog. plate	43/30	41/13/9½	73		

Page	No.	Name [English]	Dr.	Name [French]	Dim. 1	Dim. 2	Dim. 3	X	Comments
17	654	Small cad	O	haïti	44/33	25/12½	59		
50	655	Cad, flat stem and bottom	O	Haïti tige & fond plat	44½/37	40/50/10	76		
9	662	Square Billiard	O	Néog. ◇	50/35	30/15	66		
50	674	Captain Warren	O		46/31	45/14/9	79		79 has been crossed out and replaced by 78
50	675	Culot for 674	O		40/13				
9	683	Straight Oval	O	néog. ovale	35½/32/23	27/14	60		
10	688	Apple	O	Tomate	40/37	33/12	70		
10	696	Apple	O	Tomate	41/36	33/17	70		
51	703	MODIFIED Cad Flat	P		38½/40½	38½/15½/12			Pencil drawing is shaded
51	703	Cad Albert	P		39½/42	39/16/12	81		Pencil drawing is shaded
11	710	Chubby	O		45/36	32/17½	74	X	
11	711	Straight Billiard	O	Néogène	44/33	44/14	75	X	
11	712	Med. str. billard	O	Néogène	43/31	37½/12½	68	X	
11	713	Straight billiard	O	Néogène	44/32½	37/13½	69	X	
12	714	Straight billiard	O	néogène	45/33	44½/14½	76	X	
35	715	Bent Billiard	O	Oeuf	45/34	34/13½	73	X	
12	721	Str. bill. flat bottom	O	néog. fond plat	45/34	42/13	75	X	
10	723	Lge Apple	P		42½/39½	33/15½	72½		
36	724	Flat bent	O	tige plate	44½/34	27/17/13	67	X	
20	725	Dublin	O		40 ^F /27¾	50/10	81		L: 1st two dimensions amended to 41/27¾ and 50/10½, the second pair in two stages. Note added: 'See letter from La B No 241 25/4/19. Height of bowl 41mm Thickness of stem 10½mm'. There is a small pencil cross against the left side of the bowl.
4	726	Lge Short French	P		48½/35	34/14½	69		
12	732	Straight billiard	O	Néogène	49/36	43/15½	82	X	
12	733	Long flat	O	néog. tige plate	47/33	71/14/9	104	X	L: Dimensions crossed out and 43½/31½, 14/9 and 108 inserted. Ref to letter 23/9/21 of no 448 above; in same hand
28	733	Long flat bill.	O	neog. tige plate	47/33	71/14/9	104	X	L: all dimensions have been crossed out and replaced by 43½/31½ 14/9 108 Ref La B reply to Sept letter L635 23/9/21 all in same ink and fine hand.
13	734	Str. flat stem	O	néog. plate	43/33	43/14/10½	77	X	
5	735	French	P		64/34	43½/14½			
13	735	Large billiard	O	néogène	46/33½	44/14	80	X	
7	736	Small Str Cutty	P		34/26	43½/8	70		The same hand as the insertion no 448 above
28	737	Small Dublin long stem	P		42/29	61/11	90		
28	738	Small Bill. long stem	P		39/29	60/10	90		
28	739	Small Apple	P		37/31	30/12	60		
10	740	Lge Prince	P		38/40½	31/13	71½		
10	741	Small tomato	P		39/33	25/11½	63		Title and dimensions written in ink in same hand as others in ink
5	744	Med Short French	P		45½/33	32½/14½	65½		
4	745	Sm Short French	P		42/33	33/13½	65		

Page	No.	Name [English]	Dr.	Name [French]	Dim. 1	Dim. 2	Dim. 3	X	Comments
24	770	Full horn	P		46/31	58/13	89		
19	771	Long Thin Dublin	P		48/31	58/11			
20	776	Lge Dublin	P		50/36	45/15½	81		
2	779	Short Stem Billiard	P		43½/32½	32/14	62½		
51	782	BULLCAP	P		39/39½	30/12½	69½		
51	782	MODIFIED Bullcap Double Bead	P		33/42½	34½/10	77		
10	790	Prince Squatter	P		32/39	39/11			
41	806	Squatter	P		43½/30½	43/13			
23	807	Fullhorn Flat	O		46/31½	38/15½	69½		
20	808	Thin Dublin	P		43½/29½	43/10½	72½		
2	809	Small French	P		40/31½	40/10	71½		
17	813	Sm Cad	P		41/33	30/11	63		Outline drawing slightly shaded
51	817	BULLCAP	P		31/42½	30/12			
10	824	Small Prince	P		31/36	26/10			
10	827	Small Prince Squatter	P		30½/39	27/10			
10	828	Apple	P		39½/35½	30/13½			
36	830	BENT BILLIARD	P		42½/33	28½/14	61½		Shaded outline drawing
36	831	BENT BILLIARD	P		34/33½	35½/13½	69		Outline drawing
7	840	Apple	P		36½/35	36/11	61½		
7	851	Small Apple	P		37½/32	35½/11	67½		
51	864	Bullcap Beaded	P		33/42½	34½/10	77		
25	895	Albert	P		46½/32½	51/14/10			Shaded overall in pencil
7	930	Apple	P		34/34	34/12	64		
7	931	Apple	P		37/33½	29/11	62½		
27	970	Long Flat	P		50/35½	96/15½A 10½			Shaded overall in pencil
27	972	Sm Long Flat	P		42/31½	80/12½/8¾			Shaded overall in pencil
51		UN-NUMBERED, UNTITLED	O						A squatter type
NB X = pencil cross written alongside the drawing									

(Based on a paper given at the AIP conference in
Copenhagen, 2003)

Langpiper is the Norwegian word for the long-stemmed pipes with detachable bowls that were used in Europe during the nineteenth and early twentieth centuries. These pipes typically had large bowls of meerschaum or wood, long stems, and slender flexible mouthpieces (Figure 1). There were a variety of these pipes on the continent, and so a distinction should be made between the east European/German models and the so-called Norwegian model, which had the bowl and shank carved from a single block. This paper considers the production of, and the culture related to, these two main variant styles of pipe.

There is a wide range of literature on meerscham pipes that is relevant to this article (for example, Brongers 1964, Levárdy 1994, Manger, 2003, Pollner 1997, Rapaport 1979 and Rapaport 1999). Very little has, however, been written about the pipes and pipe heads (the Norwegian term for the pipe bowl) which had no carved pattern or motif, and even less has been written about the Norwegian model itself. Given the dearth of information on these ordinary types of pipes, it has been necessary to seek information from many disparate sources, such as museums in Norway as well as in other countries, local historians, old goldsmithing firms and associations, silver

experts, former and present tobacco companies, tobacco wholesalers and retailers, art galleries, theatres, national libraries, and associations connected with old authors. Furthermore, a thorough search has been conducted of literature relating to tobacco and pipes, old paintings, drawings and photos, silver, carving, furniture, dramas, old lyric and prose literature, and articles and advertisements in old newspapers.

Almost every book published to date on tobacco pipes, particularly meerschaum pipes, focuses on the more artistic nineteenth-century masterpieces, with carved depictions of famous historic events, legends and persons, human or animal figures, or different kinds of ornamentation. A large percentage of these pipes were not made for smoking and, indeed, many of those found today were never smoked. Valuable pipes such as these were also the property of some Norwegian smokers of the past, but they were fairly uncommon and are atypical of the country's *langpipe* culture in general. In Norway, although the *langpiper* were no doubt seen as status symbols, they were also intended to be smoked and not simply brought as works of art to be displayed or exhibited on a shelf and treated with extreme care as an investment for the future.

Almost all of the east European/German *langpipe* models found in Norway have been smoked. The meerscham bowls mostly appeared in two distinct shapes, which the Germans at the time classified as the Hamburger (Figure 2) and the Hungarian models (Figure 3). Some of these pipes, however, had wooden rather than meerscham bowls, for example, those made of birch with metal sheeting lining the bowl to prevent the wood from burning.



Figure 1: Elements of a typical German langpipe (photograph by the author).



Figure 2: Norwegian model (top) and Hamburger model (bottom); photograph by the author.

It appears that *langpiper* were seldom smoked in England, nor were they very common in the other European countries bordering the Atlantic Ocean. The English name for this style of pipe seems to be compound or composite pipe, but the descriptive term ‘lap-pipe’ has also been used. This term may have originated from the fact that the long stem with inflexible mouthpiece made the pipe unsuitable and uncomfortable to be carried around, and so it required the smoker to sit with the pipe bowl resting in his lap.

In the pipe-making industries of Germany and Austria, this pipe belonged to the larger category of what the Germans named *halbpfeifen*, i.e., half pipes, classified as *gesteckpfeifen*, the broad category of assorted pipes ranging in size from the short *Ulmer Kloben*, to the *Thüringer Aufsatzpfeife*, and then to the very long, mid-European soldier’s porcelain pipe (known more familiarly by its German name, *reservistenpfeife*). Porcelain pipes were, of course, smoked in Norway, but they were rather uncommon and, although these had long stems, they were called porcelain pipes, not *langpiper*.

The *langpiper* smoked in Norway show a clear relationship with the Turkish *chibouk* from which they were developed by the pipe makers in Hungary, Austria and Germany. The *langpipe* served as a smoking utensil, principally while the smoker was sitting, but its construction using a flexible hose allowed it to be smoked even when the pipe smoker was standing or walking slowly. Many pipes from Norway’s *langpipe* era are found today around the

country. Surprisingly, many are in private homes and are nowadays regarded as heirlooms, bearing the visible signs of age and use, the bowl having a charred interior and a battered and worn exterior.

As previously stated, there were two kinds of *langpiper* in Norway. The most common ones had bowls of the east European/German format, usually made of meerschaum, frequently bearing a mounted silver wind cover and silver shank collar, and generally having no carving. The characteristics of the other, the Norwegian *langpipe* or *klosshodepipe* (i.e., block head pipe), were a flat pipe bowl, somewhat squat in the upper part, and curved or, sometimes, edged on the bottom; it was, essentially, a bowl and smoking channel made from a single block (Figures 2 and 3). These pipes were carved out of various grades of solid meerschaum as well as being produced from pressed meerschaum, fake meerschaum and a large variety of woods, such as briar, birch, and other local woods, with and without mountings of silver or a less precious metals such as German silver or brass. Some of these bowls were carved or etched with the typical Norwegian acanthus pattern.

Contrary to the traditional, one-piece clay pipe, and the two-part briar pipe of today, the *langpipe* consisted of many components. The bowl was just one of the eight or more components, which are identified and described below, starting at the bottom, or ‘business end’ of the pipe.

Typically, the pipe bowl was mostly plain (not carved), with silver mounts, usually with a silver rim band, onto which a silver lid, more or less artistically made, was fastened and on which a date, a name or initials, or a combination of these were often engraved. Then there was the mounted silver or silver-plated collar, with or without a socket for the long stem, or just a plain silver ring around the neck, or shank, of the bowl. Often, there was a cork ring for the socket (sometimes missing on the long stems produced in Norway). Then came the pipe stem, made of some kind of wood; perhaps cherry, jasmine or lilac with the bark preserved, and sometimes made of another material such as ebony with inlaid metal or mother-of-pearl ornamentation. In some cases (but rather seldom in Norway) the stem also had embroidered upholstery. A casing necessary for fastening the hose to the stem was usually made of horn or ebony, and a decorative ring was placed between the stem and the mouthpiece, also made of antler. This construction is said to have been designed to prevent the smoker from having his spittle drip onto the pipe bowl or his clothing, an explanation which can hardly be correct. There was what the Germans termed an *unternuss* (a lower nut), acorn like and usually made of antler, horn, or, more seldom, of ebony to fasten the lower part of the mouthpiece to the muff on top of the stem.

There was a flexible hose consisting of a light spring steel coil covered with a thin, airtight cover wound with silk or some other fabric, horsehair, or thin skin. Then there was the mouthpiece tip made of antler, the lower part of which was called the *obernus* (upper nut) and which could be a separate part. The purpose of the rings on the tip was for better tooth grip, and there were several rings so that when the teeth had bitten through and damaged the end section it could be cut off and the next ring used. Finally, there was the pipe cord which was made of, or decorated with, a variety of different materials, such as silk, glass or metal beads, textile threads (silk, linen, or similar material), small cloth buttonhole rings or thin metal chains – and it was frequently decorated with tassels.

The western or European meerschaum pipe era started in the middle of the eighteenth century, and the towns of Budapest (Hungary), Vienna (Austria) and Lemgo and Ruhla in Germany rapidly became the European production centres for such pipes. It is impossible to date when tobacco was introduced into Norway, and when the first *langpipe* was smoked in this country. Many Norwegian museums have such pipes in storage, but only a few are exhibited to the public and those that are on display are generally in a rather poor condition. Sadly,



Figure 3: Hungarian model (top) and Norwegian model (bottom); photograph by the author.

it appears that most museum curators have little or no knowledge about these pipes.

During the eighteenth and nineteenth centuries Norway was one of the poorest countries in Europe but had, as a seafaring nation, trading connections with many countries, especially the German-speaking ones. Norwegian businessmen trading with these countries were therefore exposed to *langpipe*. As a rather expensive commodity they were brought into use by tobacco smokers from the higher levels of the Norwegian society, at least in the latter part of the nineteenth century. It was not until the beginning of the twentieth century, however, that they became fairly common.

The hose on top of the stem that is typical of the *langpipe* used in Norway originated in Germany, where it was first produced during the last decade of the eighteenth century. Of the five shape groups of mouthpiece that the Germans classified - *Göttinger*, *Berliner*, *Pressburger*, *Scheibenspitze*, and *Rippenspitze* - it was the *Göttinger*, turned straight with 3-4 biting rings, that was the dominant one in Norway. There was no need for the *Göttinger* mouthpiece tip until the hose came into use, and practically all of the *langpipe* in Norway, whether they were of the east European/German or Norwegian types, had that kind of tip.

Due to the cost of meerschaum the *langpipe* was a smoker's item for the more affluent citizens and, at least in the beginning of their use, they were a status symbol. On silhouettes of family groups from the first quarter of the nineteenth century, the father of the family was often seen holding a *langpipe* in his hand. This is exactly the situation of a silhouette showing the author's great-great-grandfather and his family, which was scissored in about 1819 or 1820 (the smallest girl depicted is the author's great-great-grandmother, born in 1814, who seems to be about five to six years' old), where he holds a *langpipe* with a Hamburger style bowl, a hose atop the stem and a *Göttinger* mouthpiece (Figures 4 and 5). Incidentally, until about the first decade of the nineteenth century, churchwarden clay pipes were depicted in similar images and settings. It seems, therefore, reasonable to assume that *langpipe* were introduced at the turn of the eighteenth century in Norway, and that they became common in the first decades of the nineteenth century.

As previously noted, the *langpipe* consisted of at least eight different components that were produced by different specialists who sold them either to pipe makers, tobacco dealers or to goldsmiths who fitted the various parts together. Unmounted pipe bowls were imported from abroad, although they were also produced by the renowned pipe making firm of G. Larsen in Lillehammer as well as wooden ones by local umbrella makers, woodcarvers and turners. Most of the hoses, acorns, muffs, and decorative rings were probably produced in Germany, as were the cork rings when they were used, although no doubt some of these fittings would also have been turned in Norway. The stems were made mostly of cherry wood specially



Figure 4: Silhouette of ship owner and Captain Jens Gjersøe and his family c1820 (photograph by the author).



Figure 5: Detail of the pipe and smoker from the silhouette of c1820 (photograph by the author).

grown for this purpose, and Germany produced a lot of them. However, stems were also produced by G. Larsen and other Norwegians, often of young birch, and turned conically at the bottom to avoid the use of cork rings.

Mountings, not just in silver, but also in brass, tin and German silver, were produced on a large scale in Germany, and quite a lot of them are likely to have been

imported, despite the fact that they were, to a certain degree, designed, produced and mounted by Norwegian goldsmiths. Meerscham was a fragile material, and often became damaged with a crack in the bowl, or with holes in the bottom where the dottle had been scraped too vigorously. This damage was mostly repaired by a goldsmith, who mounted bands around the crack and filled the holes with silver plugs in the bottom that often took the shape of a heart.

Other related utensils and accoutrements would customarily have been found in the home of a typical Norwegian pipe smoker, and these are described in the following section.

The author grew up in the town of Drammen where all the branches of his four grandparents had lived for generations, and many of his older family members were still alive. Although the males had long since changed their smoking habits to modern pipes, cigarettes, and cigars, some of them still had pipe tables in their living room. It was quite common for such pipe tables to have a frame from the top of which hung several *langpiper* on brass hooks; in front of the frames were embroidered pictures, often made by the female members of the family (Figure 6). Most tables had one or more drawers in which the tobacco and different smoking utensils were stored, for example, pipe



Figure 6: A typical pipe table; photograph by the author.

stems and mouthpieces belonging to close friends and family members who borrowed pipe bowls and received tobacco from the host when they visited. In some cases a visitor would bring a pipe bowl, or even his own complete pipe, with him. The drawers for storing tobacco were covered inside with a waterproof metallic paint to keep the tobacco moist. The *langpiper* were hung on the frame of the pipe table, on pipe shelves, or on the back of pipe baskets, which were fastened to the walls. Pipe stands, originally made and used for long clay pipes, were placed on tables or cupboards and used for the *langpiper*, and new stands were specially made for them as well. Such tobacco furniture was produced both by local furniture makers and by furniture companies. Not every *langpipe* smoker owned such pipe-related furniture and they would hang their pipes on the wall instead.

None of the author's sources has reported the using an ashtray specifically made for *langpiper*, and none has been described in the literature. However, smoking tables of Turkish or Middle-East style were quite common, being low and having a broad tray of brass or copper. They were used for placing the *langpiper* on, and served as ashtrays when the pipe bowls were emptied. Although the smoking chair is known from foreign publications, the author cannot be sure that such chairs were used in Norway. Spittoons for pipe smokers are also described in some foreign language pipe books, but in Norway they were reserved for the tobacco chewer.

Another of the author's relatives, a great-great-grandaunt, had made as a gift for her nephew (the author's great-grandfather), a pipe purse of red silk, partly covered with black macramé cloth, and with his initials embroidered in metal beads. He used this as a container for his pipe head when he visited friends or family where he had deposited a pipe stem or had his own mouthpiece. A tobacco purse of thin white skin with red, green, and black silk embroidery, which was said to have been made by one of the 'great-great-great-aunts', is also among the possessions that the author has inherited (Figure 7). Pipe cords, which hung on almost every *langpipe* to prevent the bowl from falling away from the stem, were often made by the female members of a family as gifts for the males. However, production of these cords was sometimes done by the women and children of families in need of additional income.

Tobacco boxes and tobacco jars were necessary to keep the tobacco moist and fresh. They were made of different kinds of material such as wood (which, like the pipe table drawers, were coated with metallic paint on the inside), metal, or ceramic, all of which were more or less artistically made.

Prior to the introduction of matches, pipes were lit with glowing embers, in which case an ember tray and ember tongs were necessary. Thin wooden fire sticks made of cedar from old cigar boxes, or the dividers between the cigars, or from light wood, were lit by candles, stoves or open fireplaces, as were paper spills. The fire sticks



Figure 7: Embroidered tobacco purse, pipe taper, pipe scratcher and a macramé pipe pouch dated 1857 (photograph by the author).

and spills in the ‘better-off’ families were usually prepared by the servants or bought, but some sticks were made by the family’s boys with their knives, and the paper spills wrapped and cut by the girls and smaller children. Spills and fire stick holders were sewn and embroidered or otherwise made in textile by the family’s female members. Matches were invented in the middle of the nineteenth century. Igniting the first sulphur ones required them to be rubbed against a coarse base. Some glassworks produced match holders with small silver cups in which the matches were kept, and other artisans such as silversmiths, metalworkers, woodcarvers, potters and porcelain factories all made holders of different materials.

Pipe tampers for pressing the ignited tobacco into the bowl existed in a wide variety of forms and materials. For example, there were two small metal figures, the bust of Napoleon and a cat playing with a ball, which were placed on the upper shelf of the stove in the dining room in the author’s childhood home. Nobody knew then what they were at the time, and they have long since disappeared.

When he was younger, one of the author’s grand-uncles received as a gift a *langpipe* of the Hamburger variety which he used to smoke. Even after he had given up smoking this pipe, he still had it, and some other *langpiper*,

hanging on his pipe table. In one of the drawers in the cupboard he also had a store of pigeon tail feathers, which he had kept from pigeon shooting in younger days, and which he claimed to be perfectly suited as pipe cleaners for *langpiper* to remove moisture from the bowl and to clean the mouthpiece. Long and slender pipe neck scratchers for re-opening the entrance to the bottom of the bowl were made of silver or brass, to which ribbons, embroidered by the female family members, often were attached. Small knives of various kinds, often small pocket knives or pen knives, were used to remove the deposits of tobacco from the bowl. A former tobacco dealer who in his youth worked at the famous Norwegian pipe factory of G. Larsen at Lillehammer (1843-1977), and who learned about the pipe trade from veterans working there, reports that a long steel pin with an eye through which thick wool was threaded, was used to clean the stem by pulling the wool back and forth through it.

Some pipe smokers wore smoking jackets (Turkish-inspired) and smoking caps, or a Turkish fez, before enjoying the pleasure of the *langpipe*. It is assumed by some that this was done to prevent the smell of the tobacco smoke from penetrating and adhering to their clothes and their hair, but it was more likely part of the ritual associated with smoking rather than serving this purpose.

Pipe smoking became a common, every day event, undertaken in, and belonging to homely pleasure. The silhouette mentioned above, and others from the same period, depicting family motifs show that, although smoking tobacco in some circles was both unpopular and regarded as filthy and abominable, it was not unusual to smoke in the presence of other family members including the women. This is further confirmed by the works of famous Norwegian painters from the latter part of the nineteenth century such as Gustaf Wentzel's painting *Breakfast* (1882), which shows a modest but typical family home at that time. In the painting there are two pipes hanging on the wall in the living room of a small apartment with the lady of the house sitting beneath them. Edward Munch's painting *By the Coffee Table* (1889) shows his father smoking a *langpipe* in the company of a young female, and in his *Vrengen General Store* (1888), a man is smoking his *langpipe* in the presence of female customers. In Christian Krohg's painting of his father-in-law, the Norwegian state attorney Christian Lasson, he shows Lasson sitting in the homely atmosphere of a typical government official's home smoking a *langpipe* in the presence of some of his daughters (1889).

With regard to the representation of pipes in domestic pictures and paintings, one particular characteristic should be noted. While the father of the family was often depicted with a pipe in his hand on silhouettes from the first part of the nineteenth century, the pipe is hardly ever seen in pictures dating from later in the century, when daguerreotypes and photographs came into use. Is this because smoking a *langpipe* was no longer considered a status symbol, but had turned into a more every day event, and the pipe had to be put away when something more important was going on? It seems to be the same situation when considering more formal paintings. In art galleries that exhibit paintings from the seventeenth to the twentieth century, representations of pipe smokers are very seldom to be seen. The pipe hardly exists in portraits and in family group situations, and paintings showing people smoking *langpiper* as previously referred to are clearly in the minority. The same is true for the daguerreotypes and photographs.

The common occurrence of pipe smoking in the household is, however, corroborated in old prose. For instance, the female author Camilla Collet describes how the furniture in the living room had been changed and the only pieces left untouched were the old armchair in the corner and the pipe shelf above it (Collet 1854-55, 99). Later in the book she describes what occurs when a guest, who joins the family members and the son of the house, in the presence of his mother and sisters, gives his father a freshly lit pipe (Collet 1854-55, 100). Another Norwegian writer, Jonas Lie, describes how the daughter of a retired regimental captain, living in the countryside, comes to visit him and exclaims: '*Pa, I have all day been longing to smell the petum and to see you with the smoke cloud above your head*' (Lie 1953, 71).

There were, of course, opponents to smoking in Norway in previous centuries, as in the other European countries. But contrary to the situation today, the opposition does not appear to have been as strong as in other parts of Europe. It was the men who smoked and even if some women protested against the smell of tobacco in their homes, the depictions and description of this cultural activity shows that smoking tobacco occurred in the presence of, and was accepted by, the whole family. This might have been partly due to the fact that the Norwegian private home, even among the better-situated ones, was seldom large enough to contain separate smoking rooms with the comforts that such rooms required. Men's clubs were almost non-existent, and the Norwegians never had much of a tradition for spending time in pubs, cafes, or inns. Whilst considering smoking rooms and the Norwegian opponents to tobacco smoking in earlier days, the Norwegian Nobel Prize laureate Bjørnstjerne Bjørnson ought to be mentioned. He had a very wide circle of friends and was visited by lots of different kinds of people including pipe smokers who were, according to oral traditions and regardless of their status, asked to perform their repulsive habit in a separate room set aside for this purpose. Although this room was furnished in a nice way, it is said to have been referred to as 'the pigsty'. All, that is, with the exception of one other contemporary Norwegian writer whom Bjørnson held in high esteem, Alexander Kielland - but he was a cigar smoker.

Geographically situated in the outskirts of Europe, Norway was never the centre of world events, nor did it have any substantial influence on cultural developments outside its own borders, on the use of tobacco, or, with the exception of the Norwegian style pipe head, on the implements and accessories used in connection with the tobacco plant. Yet it should be remembered that tobacco was unknown to the rest of the world until Christopher Columbus discovered America. He was, although born in Italy, not of Italian, but most probably of Norwegian ancestry. His adventurous voyage was based on Norse knowledge of a land far beyond the sea in the west that the Viking Leiv Eriksson and his followers, all of Norwegian descent, had tried to colonize 500 years earlier. Had they succeeded, the history of tobacco and the *langpipe* would almost certainly have taken a different course.

References

- Brongers, George A., 1964, *Nicotiana Tabacum*, Theodorus Niemeyer N.V., Groningen, Netherlands, 264pp.
- Collet, Camilla, 1854-55, *Amtmannens Døttre* (2006 edition), Gyldendal, Oslo, Norway, 328pp.
- Levárdy, Ferenc, 1994, *Our Pipe-Smoking Forebears*, Dr. Irnák Osskó (printed by Oberpfalz Drukhaus), Germany, 176pp.

Lie, Jonas, 1953, *Familien på Gilje*, Gyldendal Norsk Forlag, Oslo, Norway, 196pp.

Manger, Anton, 2003, *Meerschaumpfeifen – Eine Ruhlaer Legende*, Rötter Druck und Verlag GmbH, 97616 Bad Neustadt a.d. Saale, Germany, 160pp.

Pollner, Otto, 1997, *Die Pfeifenmacher Zwischen Rennsteig und Røhn*, heka Verlag – Heinz Kameier – Leopoldshöhe, 128pp.

Rapaport, Ben, 1979, *A Complete Guide to Collecting Antique Pipes*, Schiffer Publishing Ltd, Atglen, U.S.A., 254pp.

Rapaport, Ben, 1999, *Collecting Antique Meerschaums*, Schiffer Publishing Ltd, Atglen, U.S.A., 176pp.

An Eighteenth-Century Dutch Clay Cheroot Holder

by Ron de Haan and Arjan de Haan

Introduction

The purpose of this article is to shed some light on a previously unknown product, based on the discovery of six separate but virtually identical finds (e.g., Figures 1 to 4). The 'pipe' in question is about 26cm long when complete, slightly conical in shape and closely resembles the cheroot holders of the early 1900s. Usually, Dutch clay pipes can be roughly dated by the size and shape of the pipe bowl, and the length and thickness of the pipe stem. Because of the unusual form of these 'pipes' the normal typological dating criteria cannot be used. There are, however, a few other ways of arriving at a date for the production of a pipe, for example:

- If the pipe was recovered as a 'closed find' from a secure context, such as from a ship wreck, a specific layer of waste, or a rubbish pit.
- Through archival research.
- Through marks on the pipe, such as a manufacturer's mark, name, place or date.

The pipe in question is marked with the 'crowned 73' on one side and the crowned arms of Gouda on the other. Around the body of the pipe is the text 'A. VAN HOUTE(N) / IN GOUDA', for either Arij or Andries van Houten. Three of the pipes also come from closed deposits that can be used to date them.

The Manufacturer's History

Arij van Houten was the first pipe maker to use the 'crowned 73' manufacturers mark on his pipes, which he did from 1745 until his death in 1769. During this period he lived and worked in Gouda. After his death, van Houten's widow continued to use the 'crowned 73' mark for four more years. Their son, Andries van Houten, took over the mark in 1773 and used it until 1802, the year he passed away. The mark then remained in the possession of Andries's widow, Geesje Emand, until 1811. During this period she rented the mark out to Arij Proefhamer, into whose possession it passed in 1811.

Arij and Andries van Houten were pipe makers that specialised in making high quality, unusual and expensive pipes. In their workshop they produced many embossed pipes with a variety of decorative motifs. Two examples, which clearly shows their political preference (they were Orangists), are a pipe with the text 'Vivat de jonge Erfprins Graaf van Buren' (Long live Erfprins the young Count of Buren), and another one that commemorates the 1748 treaty of Aix-la-Chapelle (Aachen).



Figure 1: 21.5cm long fragment, Ex. Alexander Ziegler Collection, currently in the collection of the Pijpenkabinet, Amsterdam (photograph by A. de Haan).

Since their distribution area was small, their sales potential was also small and the pipes must have been expensive. In addition, there would not have been many people picking up on this new smoking trend directly from the beginning so presumably the sales would have been slow.

Function

Upon first sight it is unclear if the object in question is a very early cheroot holder or cigar pipe, or if it is an extremely unusual form of tobacco pipe. If it were a tobacco pipe then the filling of it would have been difficult. Unlike the more usual models from the same period, this pipe has an opening of only 1cm. This, in combination with a very thin rim, would make filling it a hazardous task since there would be a high risk of chipping the rim. Furthermore, given the narrow and slightly conical shape of the bowl, the tobacco residue and ashes would be difficult to clean out, with the danger of pushing the debris deeper into the opening rather than removing it.

The next logical assumption would be that this is a cigar pipe or cheroot holder. The length of this pipe is suitable for both applications since the smoke would be cooled by the length of the object, thereby increasing the pleasure of smoking. In the eighteenth century, cigars were commonly smoked, and it is possible that someone decided to manufacture a 'mouthpiece' to improve the smoking experience. However, if this pipe was used as a cigar holder, there would still have been the danger of damaging the rim while inserting the cigar and so its use as a cheroot holder seems most likely.

The Finds

Two examples of this cheroot holder are in the collections of the Archaeological Society of Amsterdam. Both were found in rubbish pits at Waterlooplein during the excavations of 1981/82. The first find is the most spectacular and was recovered from pit 58 (Asd/Wlo D 220 beerput 58, Zwanenburgwal), although initially it was only recovered as fragments.

As a volunteer one of the author's (Ron de Haan) inventoried all the pipe-finds from rubbish pits in the period between 1981 and 1983. Part of this work involved reconstructing pipes from the many fragments found in the pits. As a result the Archaeological Society of Amsterdam has complete examples of almost every known seventeenth- and eighteenth- century clay pipe design. The clay cheroot holder was one of the complete objects that it was possible to reconstruct. The rubbish pit from which it was recovered was dated to c1725-1805.

A second fragment was found in pit 92 (Asd/Wlo D 303 beerput 92, Zwanenburgerstraat 59), which was dated c1725-1775. The interesting thing about this second find is the decoration, which is a mirror image of the other finds described in this article. This means that there must have been at least two different moulds being used to make these holders.

One of the most complete examples, which was acquired by the authors with the help of the Ruhla Pipe Museum, came directly from the collection of Alexander Ziegler and is currently in the collection of the Pijpenkabinet, Amsterdam (Figure 1). This example measures 21.5cm in length, which means that it has lost c 4.5cm from the mouthpiece.

A fourth example resides in the collection of the St. Eustatius Historical Foundation on St. Eustatius in the Caribbean (Figure 2). This fragment was found in the harbour of St. Eustatius. It survives to a length of 13.5cm. A fifth example (Figure 3) is in the collection of an Amsterdam based collector. This is from a rubbish pit in Keizersgracht, Amsterdam that dates from between 1725 and 1775 and it survives to 19.5cm in length. The sixth example is in the collection of a Haarlem based collector. This fragment (Figure 4; currently in the collection of Ron de Haan) was found in the dry moat of a fourteenth-century castle in Heemstede and measures 6.5 cm.



Figure 2: 13.5cm long fragment of the cheroot holder found in the harbour of St. Eustatius (photograph by Dr. R. Grant Gilmore III).



Figure 3 (opposite): 19.5 cm long example of the cheroot holder, found in a rubbish pit at the Keizersgracht, Amsterdam (photograph by A. de Haan).

Dating

The pipes found in rubbish pits are the best ones to give an indication of the dating of these holders. Since these rubbish pits contain 'closed groups' of finds, we can come up with a fairly accurate date of manufacture. The rubbish pit that contained the first find was dated by the Archaeological Society of Amsterdam to c1725-1805, while the rubbish pit that contained the second find was dated c1725-1775. The fifth find can also be dated to c1725-1775, while the use of the 'crowned 73' mark shows that these cheroot holders must have been produced after 1745, when this mark first came into use. It seems probable, therefore, that these holders were made c1745-1775, and that the mould was first created for Arij van Houten.

The three pipes that were recovered from the rubbish pits all appear to have come from rich households, based on the other objects found with them. This is not surprising since the holders themselves are of high quality and would have been an expensive product in their own right.



Figure 4 (above): 6.5cm long fragment of the cheroot holder found in the dry moat of a Heemstede castle (photograph by A. de Haan).

Conclusion

Since two of the examples were found in rubbish pits dating from before c1775 it seems likely that the production of these holders was started by Arij van Houten, who used the 'crowned 73' mark from 1745 onwards. Later examples could also have been made by his son, who died in 1802, although at least two of the finds can be dated to before c1775. Given the fact that at least two moulds are known, and that some of the products show indications of wear to the mould, we can safely assume that the product was successful. This leaves the question as to why more pipes of this type are not known. Based on the dating we can say that this is the earliest known cheroot holder of Dutch manufacture.

Acknowledgements

The authors would particularly like to thank Dr. R. Grant Gilmore III of the St. Eustatius Centre for Archaeological Research for providing photographs of the example from St. Eustatius and Dr. David Higgins, who brought the St. Eustatius example to our attention, which initiated the writing of this article.

References

Duco, D. H., 2003, *Merken en Merkenrecht van de Pijpmakers in Gouda*, Amsterdam.

Haan R. J. de, 1982, *Verslag en Inventarisatie Kleipijp Vondsten Waterlooplein 1981-1982*, unpublished manuscript written for the Archaeological Society of Amsterdam.

A la Découverte des Couvets en Céramique

par André Leclaire

(with an English summary by Peter Davey)

Remonter le cours du temps de plusieurs siècles pose quelques problèmes lorsque les archives manuscrites restent muettes sur l'objet de notre quête: le couvet. Sa dénomination même demeure mystérieuse puisqu'elle n'apparaît qu'en 1798, dans le *Dictionnaire de l'Académie française*. Cet ouvrage en donne une définition fort éloignée de nos préoccupations: «*Couvet, pot de terre ou de cuivre avec une anse, qui sert à mettre de la cendre chaude et des charbons et que les femmes mettent sous elles l'hiver*».

Ma rencontre avec les pots à braises utilisés par les premiers fumeurs ne se présentait pas sous les meilleurs auspices. L'examen des œuvres picturales laissées par certains peintres européens, se révèle alors primordial et leur richesse insoupçonnée me réconcilie rapidement avec cet ustensile. Je vous invite donc à faire une incursion dans le 17^e siècle, époque qui assiste à l'expansion de l'usage du tabac, de la pipe en terre et donc de l'apparition des couvets.

Cette nouvelle pratique reste bien sûr liée aux Pays-Bas et plus particulièrement à la Hollande qui se place dès 1620 au premier rang des pays pour la vente et l'importation du tabac américain. Il n'est donc pas surprenant de découvrir les premiers couvets ou pots à braises, sur les tableaux réalisés dans ce pays et dans les nations limitrophes. Autre donnée importante, plusieurs peintres hollandais ou flamands se spécialisent dans l'évocation des scènes de la vie quotidienne. Des intérieurs bourgeois aux scènes de cabarets, nous pénétrons ainsi dans l'intimité des habitations où nous découvrons l'environnement matériel de leurs occupants. Ce thème n'a malheureusement pas inspiré les artistes français ou germaniques, nous privant ainsi de précieux enseignements. Seul l'Allemand David KLÖCKER, peintre officiel de la cour de Suède dans la seconde moitié du 17^e siècle, nous laisse une représentation inhabituelle de cet ustensile (voir typologie).

Sur une trentaine d'œuvres réalisées par ces artistes, nous avons ainsi découvert la représentation d'un pot à braises destiné à l'usage des fumeurs. Leur recensement a permis d'esquisser une typologie de cet objet afin de la confronter avec les dates de réalisations des tableaux. Cette démarche n'a malheureusement pas tenu ses promesses. Les diverses formes représentées sur cette planche semblent cohabiter lors du 17^e siècle. Une confirmation est apportée lorsque l'on compare les œuvres d'un seul peintre, comme David TENIERS. L'artiste représente indifféremment l'une ou l'autre de des formes, sur les nombreuses toiles qu'il nous a léguées.

Une question se pose alors: cet accessoire a-t-il été créé spécialement pour l'usage des fumeurs ou s'agit-il d'un objet dont la fonction première aurait été détournée? Hormis les deux grands plats creux pouvant correspondre à des éléments de braseros, destinés à être posés sur un trépied, les autres poteries possèdent des caractéristiques similaires:

- une petite taille puisque que leur ouverture se situe entre 10 et 15 cm;
- présence d'un ou deux éléments de préhension (anses ou poignée) permettant son déplacement sans risquer de se brûler les mains;
- trois ou quatre pieds isolent la chaleur des braises de la surface sur laquelle on pose l'objet.

A l'époque considérée les biens matériels n'abondent pas et il semble improbable que les potiers aient déjà créé une forme spécifique pour un usage encore récent pour ne pas dire marginal. D'ailleurs, sur le plus ancien des tableaux considérés - daté de 1605 - ce récipient est utilisé comme mangeoire pour les volailles. L'apport documentaire des œuvres picturales, aussi important soit-il, se devait d'être complété par d'autres sources.

Les archéologues et les historiens étudiant cette phase chronologique précisent que les petits pots tripodes ou quadripodes servaient indifféremment pour cuire ou stocker les aliments. En France, ces poteries voient leur dénomination variée suivant les régions: jatte, caquelon ou poêlon. Ces divers noms résultent de la fonction que leur attribuent les archéologues selon leur taille, leurs caractéristiques morphologiques, voire de l'appellation régionale de ce type de céramique (Figure 1).

L'illustration ci-dessous (Figure 2) regroupe les diverses céramiques susceptibles d'être en contact avec des braises afin de comparer l'éventail des dénominations et leur fonction. Seuls les «pots à cuire» répondent à l'usage qui nous intéresse. La présence de pieds suggère que ces céramiques trouvent habituellement leur place dans les braises de l'âtre pour maintenir au chaud les aliments, tout en isolant ces derniers d'une trop forte chaleur. Mais cette fonction première peut être facilement inversée, si les braises sont disposées à l'intérieur du pot. Les pieds servent là encore d'isolants en protégeant de la chaleur la surface sur laquelle ils reposent. Un extrait d'une bible moralisée du 15^e siècle confirme déjà l'utilisation des petits poêlons comme braseros portatifs: «*Une paieie (poêle) pleine de charbons ardents...*». De pot à cuire, notre céramique a donc vu sa fonction évoluée.

Elle s'est transformée ainsi en source de chaleur pour les chaufferettes ou en réchaud de table afin de maintenir les plats au chaud. Arrivé sur la table commune, notre pot à braises se rend rapidement indispensable à nos amis les fumeurs. L'objet semble tellement apprécié que sur deux des tableaux recensés, il apparaît incomplet. Brisé, le plus important des fragments reste utilisé pour présenter des braises aux fumeurs.





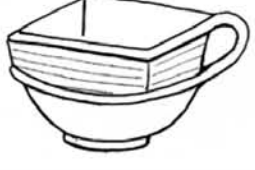

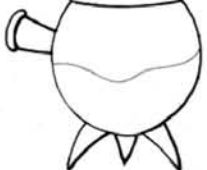
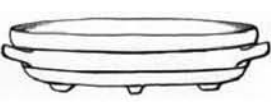
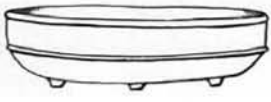
Type	Dessin	Ouverture	Base	Elément de préhension	Peintres / Date
I a		Quadrangulaire	4 pieds	Poignée Cylindrique au milieu d'un côté ou sur un angle	<ul style="list-style-type: none"> • Pieter CLAESZ : 1636 • TENIERS le Jeune : après 1650
I b		Quadr.	3 pieds	Poignée Cylindrique	<ul style="list-style-type: none"> • Van RYCK : 1605 • TENIERS le Jeune : 1643
II a		Quadr.	4 pieds	1 anse verticale au milieu d'un côté ou sur un angle	<ul style="list-style-type: none"> • Van DE VELDE : 1647 • Van OSTADE : après 1650 • Van ANRAAD : 1658 • Jan STEED : après 1650
II b		Quadr.	3 pieds	1 anse verticale	<ul style="list-style-type: none"> • Van OSTADE : après 1650
III		Quadr.	Pied annulaire	1 anse verticale sur un angle	<ul style="list-style-type: none"> • Gérard TERBORCH : vers 1650
IV		Circulaire	3 pieds	1 anse verticale	<ul style="list-style-type: none"> • Johannes VERMEER : 1660
V		Circ.	3 pieds	Poignée tubulaire	<ul style="list-style-type: none"> • David Von KLÖCKER : 1652
VI		Circ.	3 pieds	2 anses horizontales	<ul style="list-style-type: none"> • TENIERS le Jeune : après 1650
VII		Circ.	3 pieds	sans	<ul style="list-style-type: none"> • Adriaen BROUWER : 1630

Figure 1: Typologie des pots à braises.

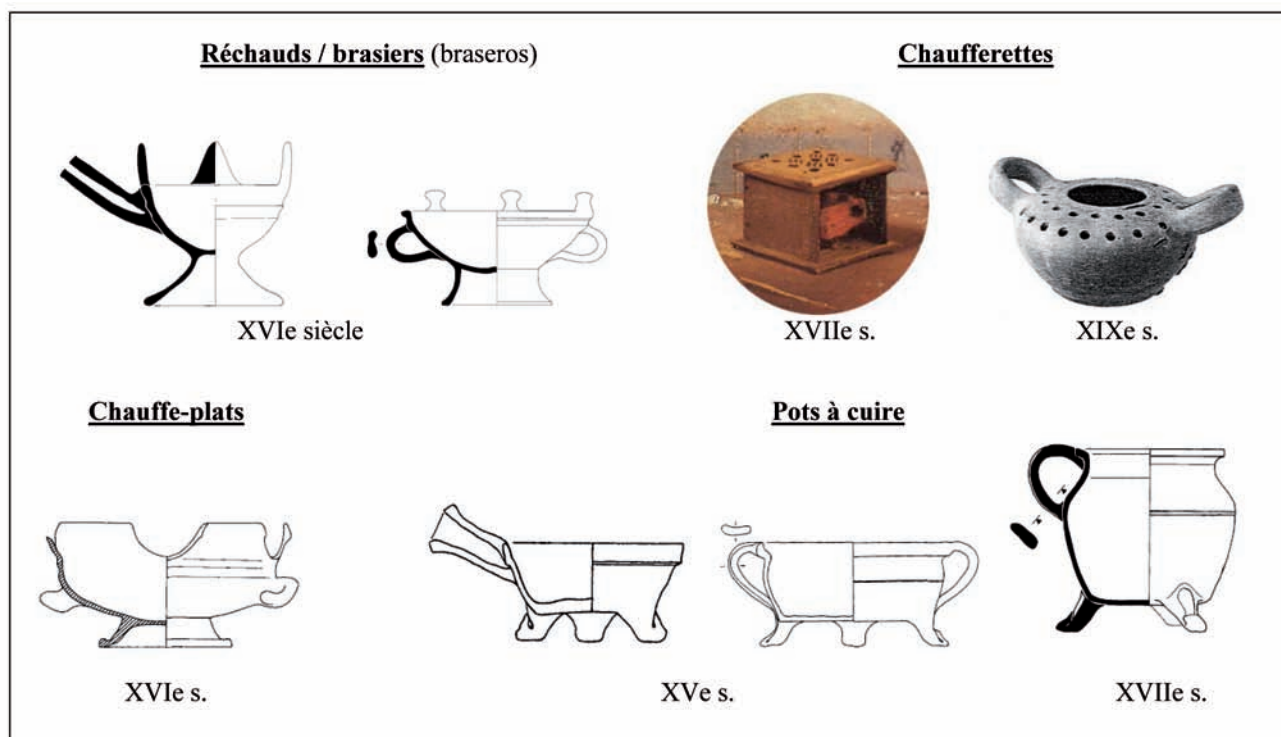


Figure 2: Céramiques diverses.

Le développement de l'usage du tabac incite les forgerons et les dinandiers à ajouter ce nouvel article à leur production dès la fin du 17^e siècle. Si l'originel pot à cuire continue d'exister, le pot à braises devient progressivement un objet habituel des habitations. Cet état de fait peut expliquer l'apparition tardive du terme de *couvet*. La création d'une forme spécifique implique inévitablement l'attribution d'une dénomination caractérisant le nouvel ustensile. Rappelons toutefois que la première mention du couvet dans les dictionnaires fait référence à son emploi comme chauffe-*rette*. Doit-on en déduire qu'à cette époque la fonction de chauffe-*rette* a pris le pas sur celle d'ustensile pour fumeur? Nous ne pouvons l'affirmer!

Après avoir fait connaissance avec l'accessoire, précisons ses trois modes d'utilisation par les fumeurs de pipe:

- L'usage le plus simple consiste bien évidemment à mettre en contact direct la partie supérieure du fourneau de la pipe, avec les braises. Plusieurs tableaux représentent ainsi un fumeur, le pot à braises dans une main alors que l'autre guide et maintient la pipe pendant son allumage (Figure 3).
- Un second mode apparaît sur certaines des œuvres picturales considérées. On y relève la présence de petits bâtonnets disposés à proximité ou dans le réchaud lui-même (Figure 4). Il s'agit bien sûr des fidibus dont l'usage perdurera jusqu'au 19^e siècle, âge d'or de ces objets puisqu'ils donneront naissance à une multitude d'accessoires destinées à les contenir.



Figure 3: Gravure signée A. R. d'après une peinture d'A. Ostade (1610-85).

Définir le fidibus peut devenir un thème de recherche à lui seul. Ancêtre de l'allumette, sa fonction se limite à transmettre le feu d'un foyer à la pipe que l'on souhaite allumer. La liste des



Figure 4: Gravure signée A. R. d'après un tableau de D. Teniers (1610-90).

matières susceptibles de remplir ce rôle reste fort longue, des longues mèches d'origine végétale (comme le chanvre) aux fines baguettes taillées dans un bois résineux. Un simple brin de jonc ou une bûchette de roseau peut remplir le rôle d'allumeur. Enduits de graisse de cuisine, les joncs servent également de source de lumière. Associé à un piédestal en fer forgé (brûle-joncs), ce procédé se rencontre dès le 17^e siècle dans les Iles Britanniques où une taxe frappe alors la fabrication et la vente des bougies, rendant ainsi onéreuse leur utilisation. Les brûle-joncs resteront en usage jusqu'au 19^e siècle comme le confirme plusieurs romanciers de ce pays.

- Dernière méthode d'allumage, plus distinguée et réservée à la classe aisée de la population, les pincettes et les pelles à braises ne sont utilisées que par un petit nombre de fumeurs (Figure 5). Répliques en miniature des ustensiles servant à entretenir le feu dans l'âtre, elles permettent de saisir des fragments incandescents pour les déposer dans le fourneau de la pipe. Souvent réalisés en argent ces objets ont un usage assez confidentiel. Pour compléter humoristiquement ces informations, admirons cette fumeuse bretonne, ayant choisi les pincettes de sa cheminée pour allumer sa pipe.

Si le pot à braises en céramique s'efface au 18^e siècle devant le couvet en cuivre, il ne va pas complètement disparaître.

Seule son utilisation par les fumeurs est abandonnée. En modifiant sa forme, comme l'ajout d'une anse verticale, il prend alors le nom de chaufferette. Ce nouvel ustensile reste particulièrement apprécié par les peuples nordiques et aussi par les potiers qui rivalisent d'adresse dans leur conception.

Mais revenons à notre pot à braises dont la présence fréquente dans les tableaux du 17^e siècle le place ainsi parmi les objets habituels de la vie quotidienne. Bien que nous ignorions si les fumeurs lui avaient attribué une dénomination particulière, cette réutilisation d'une poterie culinaire méritait d'être soulignée. Comme pour toutes les céramiques anciennes, l'évolution des goûts alimentaires avait suscité chez les potiers, la création de nouvelles formes. Cette évolution reste évidente avec les réchauds, rares à la fin du Moyen Age, et qui deviennent indissociables des cuisines au 17^e siècle.



Figure 5: Carte postale représentant une Bretonne (vers 1900).

Mes propos n'ont pas l'ambition d'épuiser ce sujet, mais plutôt de lever l'un des voiles dissimulant encore les couverts et leur utilisation. Vous conviendrez avec moi que c'est un comble de tenir dans l'ombre de la connaissance, une source de lumière (Figure 6).



Figure 6: « Les délices de la tabagie », gravure de D. Sornique d'après une peinture de David Teniers (1610-1690).

In Search of Ceramic *Couvets*

English summary by Peter Davey

A late eighteenth-century French academic dictionary defines *cuvet* as: an earthenware or copper pot with a handle which is used to contain hot cinders which women place beneath them during the winter. The main purpose of this paper is to consider an alternative usage suggested by a study of seventeenth-century paintings from the Low Countries. This is as an 'ember pot' that can be seen in domestic contexts, often on the table and used to assist smokers light or re-light their pipes.

This type of ceramic appears to have derived from sixteenth-century ceramic and metal proto-types of warming pans and cooking pots and to have been produced in earthenware in a wide range of forms in the seventeenth century. Once clay pipes were introduced into normal domestic life the pots acquired a specifically tobacco-related function. Pictorial representations suggest three types of usage: direct application of the pipe to the cinders in the pot; the use of lighters kept ready in the side of the pot and the transfer of hot cinders to the pipe by means of small tongs.

The paper includes a suggested typology and a range of pictorial representations by seventeenth-century artists, in particular the works of David Tenier (1610-1690).

Guidelines for Contributors

by David A. Higgins

Principal Editor, Académie Internationale de la Pipe

Submissions

The Academy welcomes the submission of original papers that fall within the remit of this journal and for which the author possesses full publication rights for both text and illustrations. All submissions should make a valid contribution to knowledge, whether this be of a scientific, historic, artistic or cultural nature, and be of a suitable standard for inclusion in an academic journal. Any material submitted for publication will be reviewed before being accepted and, in general terms, it should meet the following four criteria: submissions should make a worthwhile contribution to knowledge; the text should be clearly written and structured; illustrations should be of good quality and preferably with a centimetre scale included if objects are shown, and any information or evidence presented should be properly referenced using the Harvard system, with primary and secondary sources being clearly identified. Three sub-editors with academic backgrounds and a good knowledge of different languages have agreed to review any papers submitted in French, German or Spanish. Papers should in the first instance be sent to the principal editor for consideration (contact details below), who will circulate them to the sub editors for comment if they are in a language other than English or if there is any doubt as to their suitability, content, or quality. All submissions should include a clear title for the work as well as the name(s) of the author(s) as they wish them to appear in the final publication. The Academy reserves the right to decline papers of inappropriate subject matter or insufficient quality or to return them for revision if they do not meet the guidelines set out below. Please note that any material submitted (paper, disks, photographs, artwork, etc.) will only be returned to the author if this is specifically requested in a covering letter that is included with the material at the time of submission.

Language

English is the preferred language for submission, but papers in other major European languages (French, German and Spanish) will be accepted where this is not possible. If papers are submitted in other languages they should also include a comprehensive summary, which will be translated into English and published with the full article.

Format

Texts should be sent in an IBM compatible digital format and they can be submitted on either floppy disk, CD or as an email attachment. Tables can be included in the text but, if the data is drawn from separate files (for example, Excel tables) then copies of these should be included as

well. Illustrations should not be embedded in the text, but sent as separate digital files or hard copy, with the positions to which they refer being clearly indicated in the text (for example, by the use of Fig. 1, Fig. 2, Fig. 3, etc.).

Style

This Journal uses the Harvard style of referencing, whereby just the author's surname, the year of publication and page number(s) are given in the text in brackets, for example (Fairholt 1859, 123), with the full reference being given in a list of references at the end of the paper (see below). Footnotes or endnotes should not be used, with any information relevant to the paper simply being incorporated into the main text. Acknowledgements should be placed in a separate paragraph at the end of the paper.

References

Any evidence presented in a paper should be properly referenced so that the source can be identified. Details of published sources should be listed at the end of the paper with a Harvard style reference (see 'style' above) provided at the relevant point in the text. Do not use '*ibid*' but rather the author, year and page(s) for each entry. Each reference at the end of the paper should include the names of all the authors, the complete title and publisher of the work and the year and place of publication. For articles or sections within a larger volume the page numbers for the relevant section should also be given, together with the authors and title of the volume as a whole. The references should be arranged in alphabetical order, according to the principal author's surname, which should appear at the start of each entry. The authors other names should be given as they appear in the work being cited and first names should not be reduced to initials. The year of publication should follow the author(s) name(s) and then the title and other publication details. A second section within the references should give details of any manuscript or similar sources cited, including details of the collection housing them and any accession or reference number. Where individual objects are illustrated or referred to, details of the collection to which they belong, together with any accession or reference number, should be given either in the text or in the accompanying caption if they are illustrated.

Illustrations

Every figure or table must be referred to in the text and each is to be given a separate number, with the initial reference to each being introduced in numerical sequence. Line drawings and photographs should be listed together in one series as figures (Fig. 1, Fig. 2, Fig. 3, etc.) with tables being similarly listed as a separate sequence (Table 1, Table 2, Table 3, etc.). References to figures in the text should be written in full, i.e., "Figure 1", but they should be abbreviated when used in brackets (i.e., "(Fig. 1)"). Illustrations should preferably be submitted as either good quality drawings or photographs, although high resolution

digital copies of the same (preferably at a resolution of 800dpi or better) can be accepted. Digital images should be saved as raw or tif files. The use of jpg files should be avoided. Wherever possible a metric scale bar should be included in the illustration and the units of division noted in the caption (Scale = 5cm, etc.). Where this is not possible a known dimension for any object illustrated should be given in the caption (e.g., "Height of pipe bowl is 49mm"), but do not use a ratio scale (e.g., 3x life size, or, 1:50) because of the problems of sizing digital images. Illustrations of the smaller types of pipe bowl (around 7cm or less in height) should be prepared with a view to being published at life size with details of maker's marks at twice life size. Photographs and other artwork should be neatly laid out and with good tonal contrast, so that the subject matter is clearly defined from the background and any surface detail is clearly shown. As noted above, illustrations should not be embedded in the text, but sent as separate files or hard copy, with the positions to which they refer being clearly marked in the text (for example, Fig. 1, Fig. 2, etc.). A caption should also be provided to go with each figure, including the name of its creator so that they can be properly credited. Captions for figures and tables can be placed in the text to mark the ideal position for their insertion but they should also be provided as a separate list accompanying the main text. It is worth remembering that this journal has an international readership that may not be familiar with local place names or geographical features. For local or regional studies it may, therefore, be important to include a location map towards the start of the article. Any maps or plans should include a bar scale and north point, with north normally being orientated to the top of the plan.

5. A list of captions for each table or illustration, including a note of any scale size and the name of the artist or photographer.

Measurements and Numbers

All measurements should be given in metric unless an original source using some other unit of measurement is being cited, when the metric equivalent should be given in brackets as well. Where a paper refers to a country or area where some other unit of measurement is generally used, then the measurement should be given first in metric, with the local unit of measurement in brackets if desired. Numbers should be given with a comma separating each third principal digit and a decimal point separating fractions, e.g., 1,959.08.

Checklist

Submissions should include the following elements: -

1. The main text in an IBM compatible format, with any acknowledgements at the end.
2. A comprehensive summary (but only if the paper is submitted in a language other than English).
3. A list of references, including both published and unpublished sources.
4. Tables or illustrations as separate items (not embedded in the text), as either digital files (at 800dpi or better resolution) or good quality hard copy.

