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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).

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JOURNAL OF THE ACADEMIE INTERNATIONALE DE LA PIPE

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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

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.

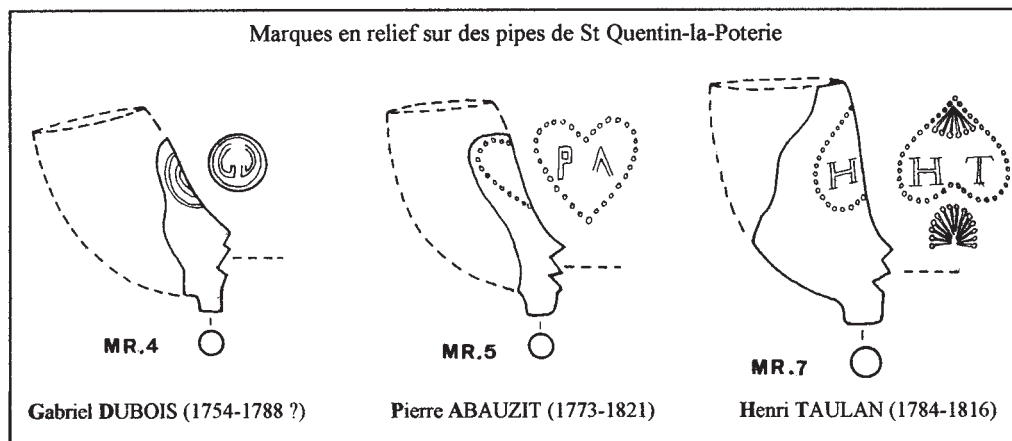
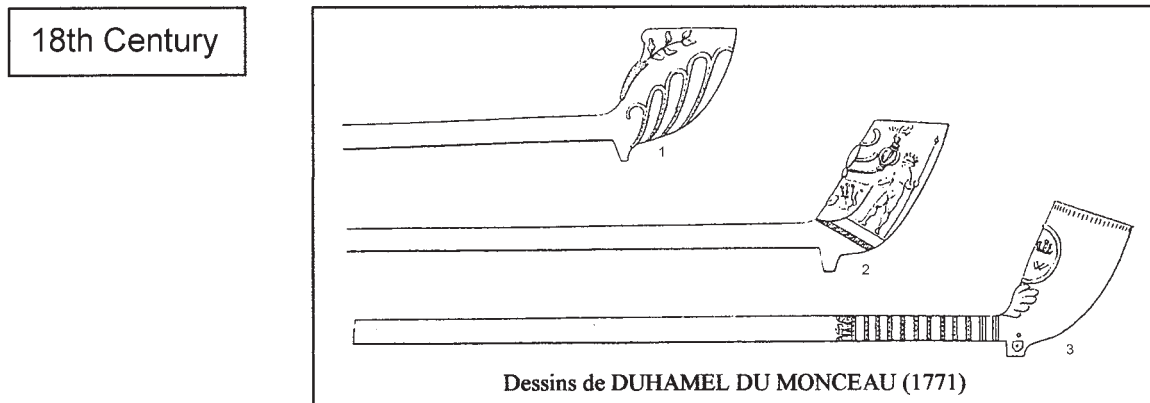
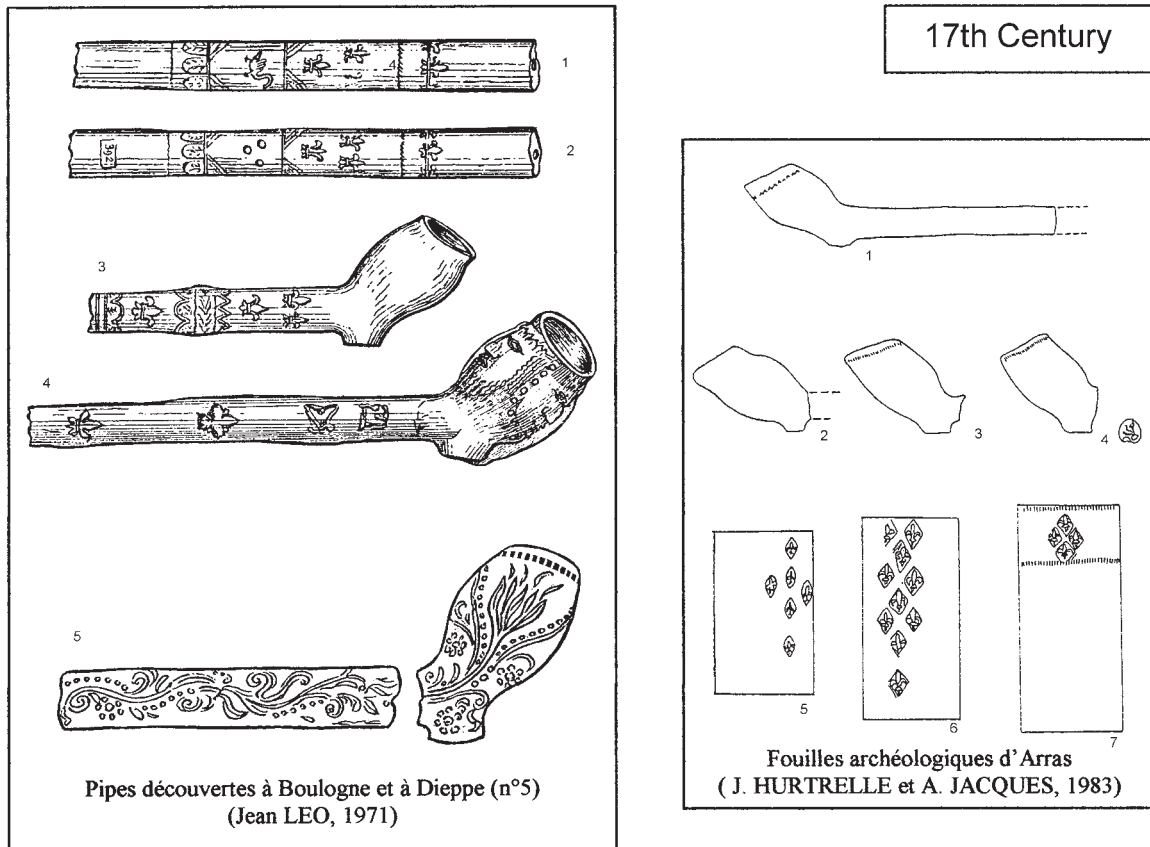


Figure 2: Examples of seventeenth and eighteenth-century clay pipes from France.

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.

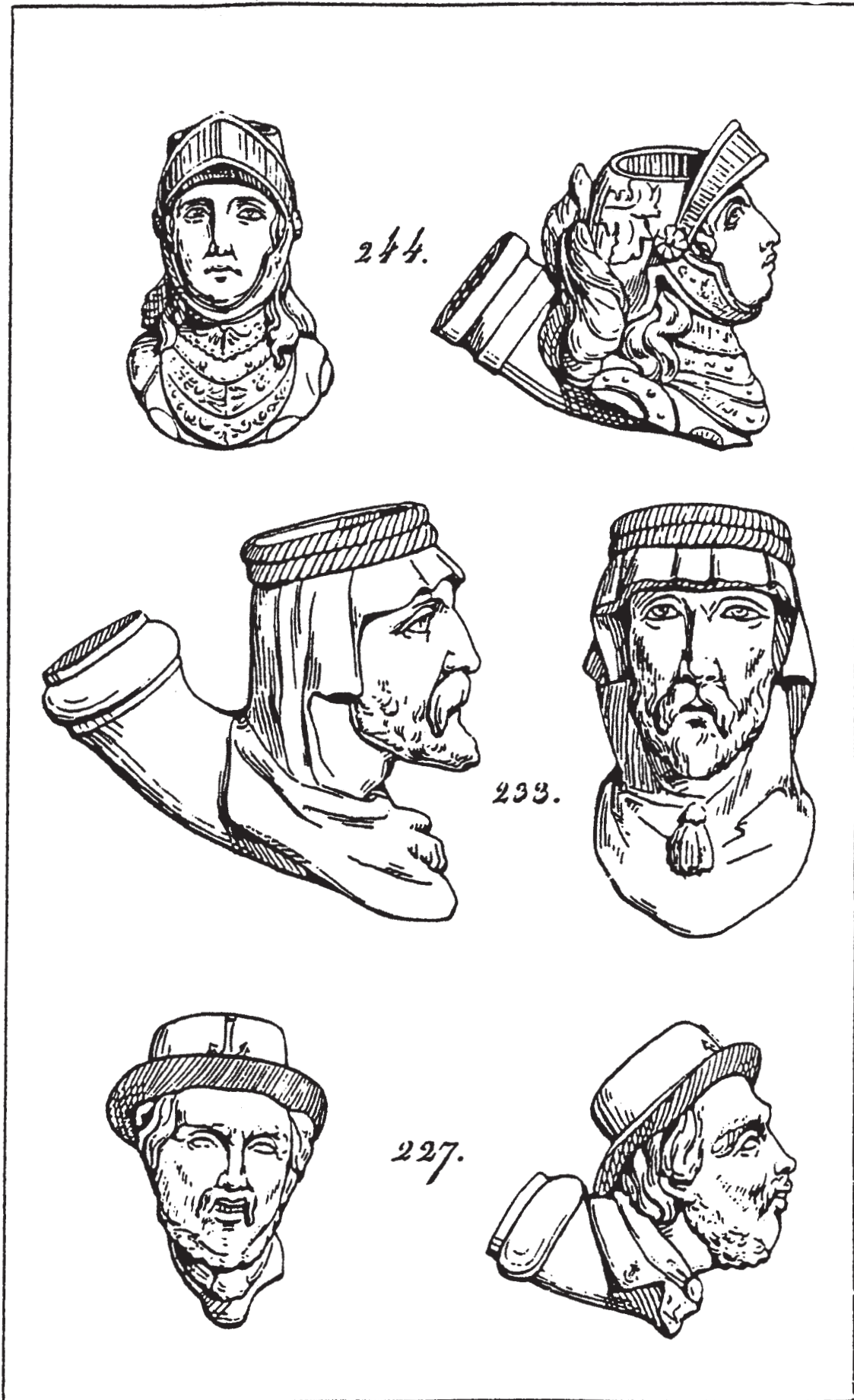


Figure 4: A page from the 1838 Blanc-Garin catalogue.

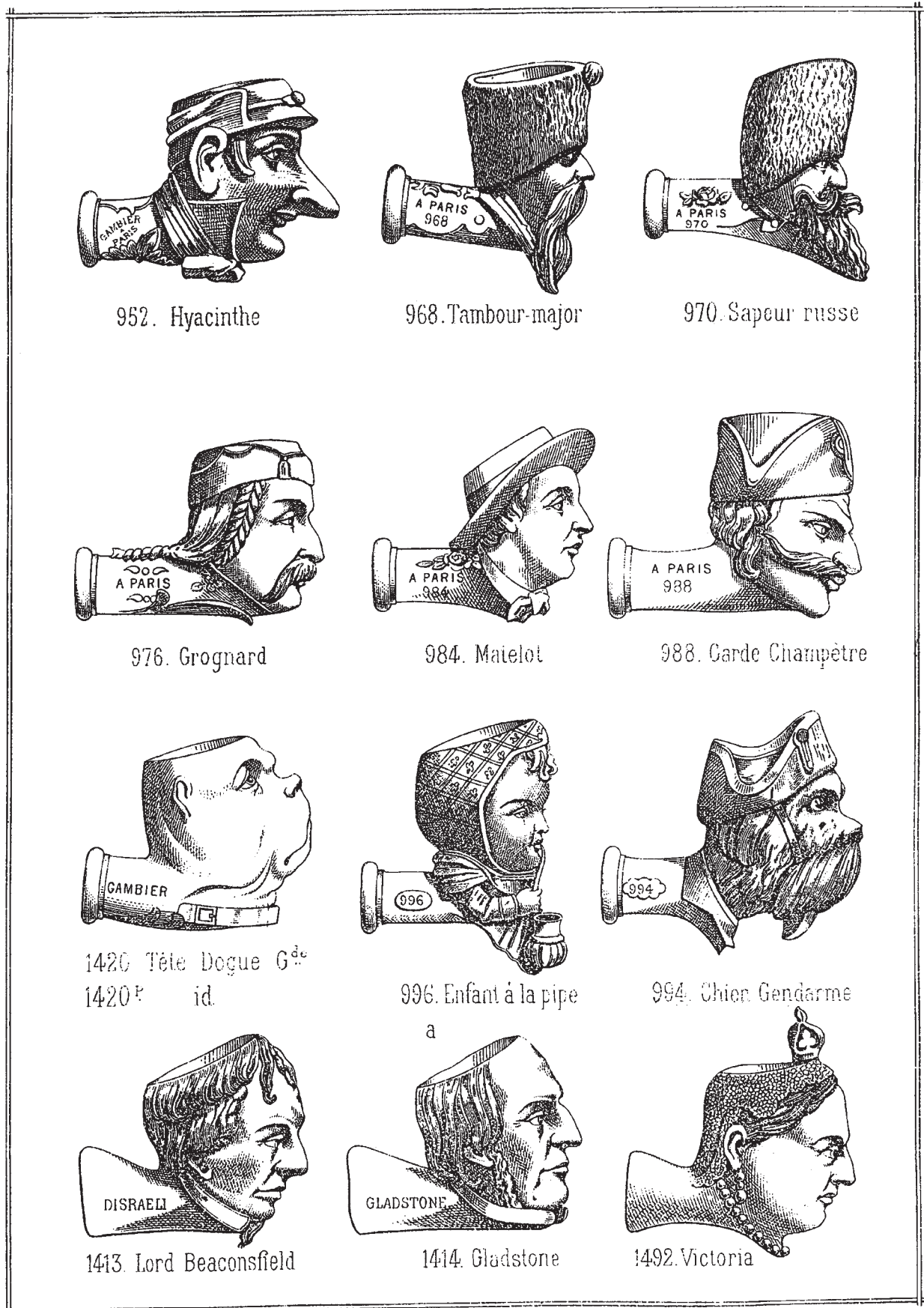


Figure 5: Page 19 of the 1894 Gambier catalogue.

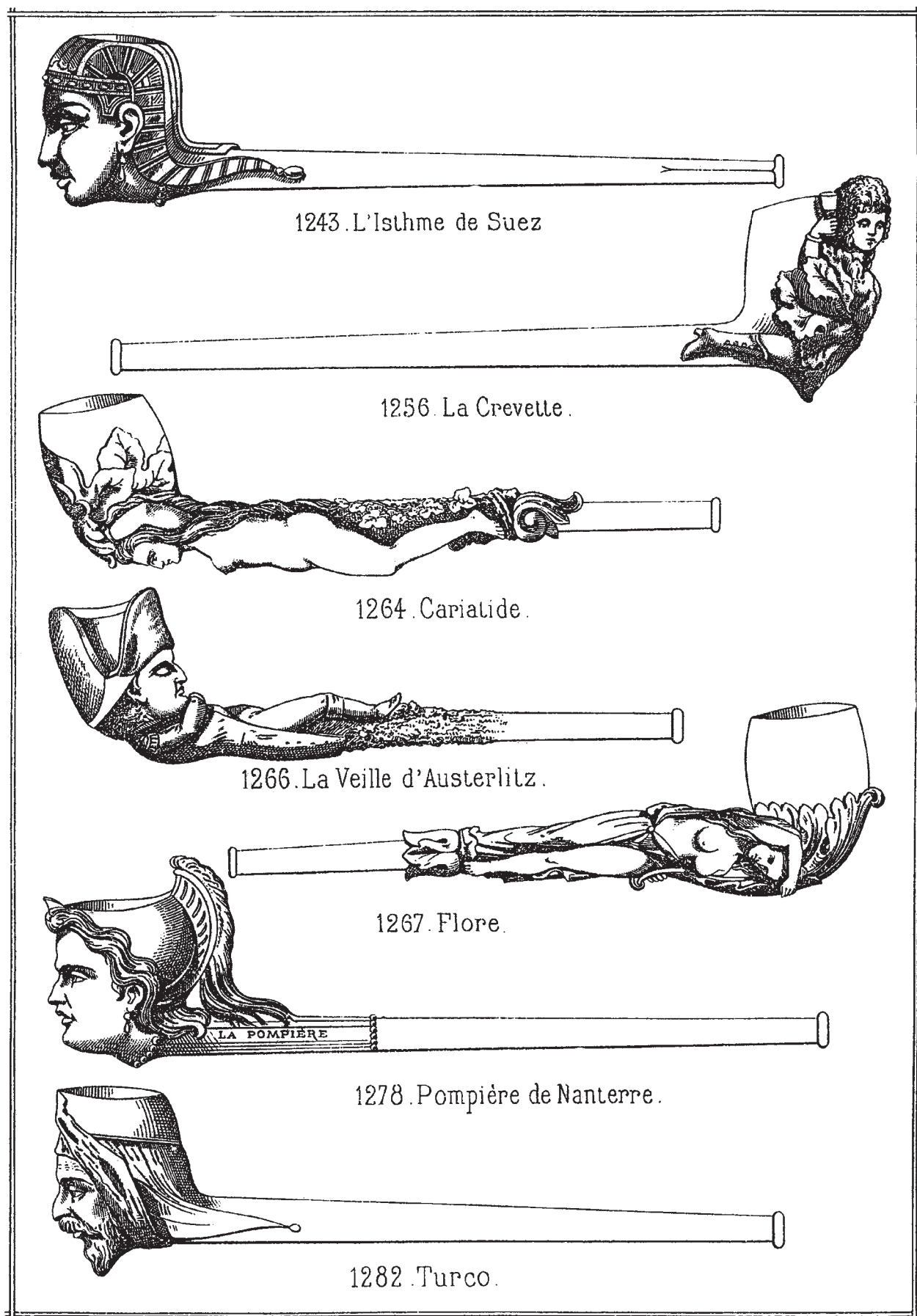


Figure 6: Page 48 of the 1894 Gambier catalogue.







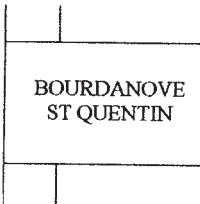
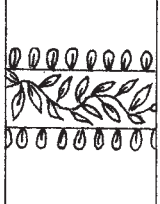
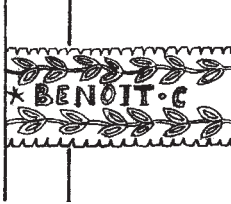
	en relief		estampille	
Sur le fourneau	 Henri TAULAN (1784-1816)		 Auguste BENOIT (1840-1900) ou  Quentin ROMAN (1813-1870)	
au talon	 Famille ABAUZIT	 Quentin ROMAN	 Louis BRUIES	
Sur le tuyau	nominatif  Joseph BOURDANOVE (1798-1851)	décoratif  Famille ROMAN	mixte  Célestin BENOIT (1836-1861)	

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

Grande Fabrique de Pipes Marseillaises
en Terre Rouge, Brune et Jaune

Médailles d'Or
MARSEILLE
NICE
Créateur des Modèles:

MAISON BONNAUD
FONDÉE EN 1824

BONNAUD FILS
MARSEILLE

4, Pont de Vivaux (Station de Marseille)

7 Médailles
Hors Concours
Membre du Jury
Créations récentes:
Jus de Cortes, Deslins, Sile Salens avec serpent, Khab, etc.

• Création permanente de modèles nouveaux pour l'Afrique Occidentale •

1200 MODÈLES DIFFÉRENTS

N° 558 N° 523 N° 487

 N° 52 N° 500 N° 509

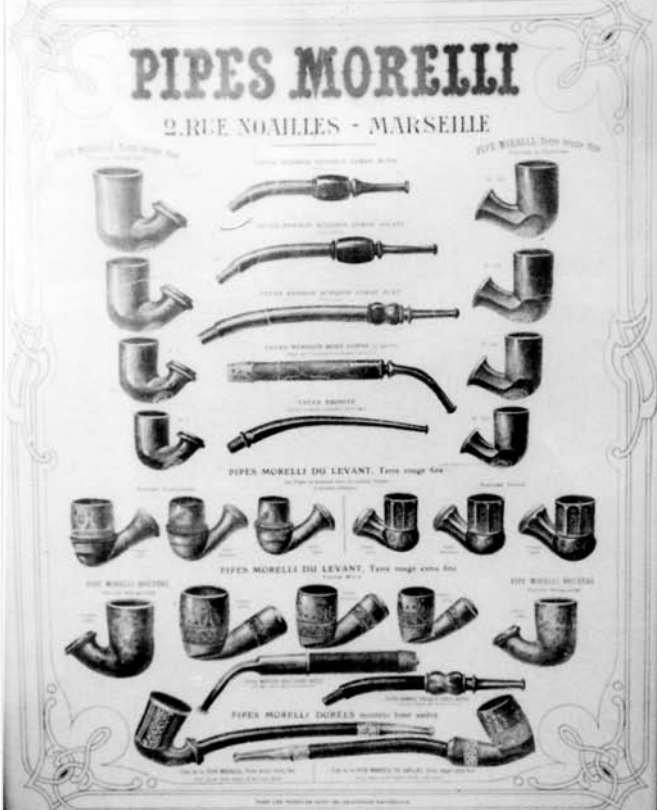

La Maison **BONNAUD**, la plus ancienne de Marseille, doit sa célébrité au fini de sa fabrication, à la cuisson parfaite et surtout au mélange et à la nature des terres utilisées; dans lesquelles entrent, suivant des proportions spéciales à la Maison **BONNAUD**: les argiles de Marseille, ce qui lui donne la qualité recherchée par tous les fumeurs: « LA POROSITÉ », qui rend la PIPE MARSEILLAISE la plus hygiénique des pipes en terre par l'absorption de la nicotine.

Un arrêt de la Cour de Nîmes a établi en date du 31 Juillet 1909:
 « Que la notoriété de M. Bonnaud est attachée non seulement à son nom, mais au lieu où il opère sa fabrication. » - Le même arrêt interdit l'usage de l'appellation « Pipes Marseillaises » à un fabricant n'habitant pas cette ville.

En conséquence:
 La contrefaçon de mes modèles sera poursuivie conformément à la Loi du 19 Juillet 1909

Envoi d'échantillons gratuits sur demande
 Collection complète chez notre AGENT POUR L'EXPORTATION:
Louis LABAT, 32, rue de la Croix-Blanche, BORDEAUX. — Téléphone 597

PIPES MORELLI
2, RUE NOAILLES - MARSEILLE



PIPES MORELLI DU LEVANT. Terre rouge fine

PIPES MORELLI DU LEVANT. Terre rouge extra fine

PIPES MORELLI DURELS. Terre rouge

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 Prungnaud 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.

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