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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.

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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.

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contribution to knowledge. Further details relating to the format and content of submissions can be found at the back of
this journal.

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

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CONTENTS

Editorial by David A. Higgins ................................................................. iii

PART I: NATIONAL CLAY PIPE SUMMARIES

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

PART II: OTHER PAPERS

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

GUIDELINES FOR CONTRIBUTORS by David A. Higgins ....................... 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
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).

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

<table>
<thead>
<tr>
<th>Initials</th>
<th>Maker</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>WB</td>
<td>William Banks</td>
<td>1622-1642</td>
</tr>
<tr>
<td>TB</td>
<td>Thomas Banks</td>
<td>1647-1661</td>
</tr>
<tr>
<td>DB</td>
<td>David Banks</td>
<td>pre-1705</td>
</tr>
<tr>
<td>PC</td>
<td>Patrick Crawford</td>
<td>1671-1682 [3 examples]</td>
</tr>
<tr>
<td>WA</td>
<td>William Arthur</td>
<td>pre-1664</td>
</tr>
<tr>
<td>RS</td>
<td>Robert Smith</td>
<td>c1682</td>
</tr>
<tr>
<td>WY</td>
<td>William Young</td>
<td>c1660</td>
</tr>
</tbody>
</table>
GLASGOW

<table>
<thead>
<tr>
<th>Code</th>
<th>Maker/Trader</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>IA</td>
<td>John Aitkin</td>
<td>pre-1701</td>
</tr>
<tr>
<td>IC</td>
<td>James Colquhoun I</td>
<td>1668-1700</td>
</tr>
<tr>
<td>IC</td>
<td>James Colquhoun II</td>
<td>1695-1730</td>
</tr>
<tr>
<td>WH</td>
<td>William Hyndshaw</td>
<td>1674-1699</td>
</tr>
<tr>
<td>SH</td>
<td>Samuel Hyndshaw</td>
<td>1691-1767</td>
</tr>
<tr>
<td>AW</td>
<td>Alexander Watson</td>
<td>1668-1674</td>
</tr>
</tbody>
</table>

STIRLING

<table>
<thead>
<tr>
<th>Code</th>
<th>Maker/Trader</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>IPS</td>
<td>James (or John) Paterson</td>
<td>c1685</td>
</tr>
<tr>
<td>IF</td>
<td>John Ferguson</td>
<td>c1684</td>
</tr>
</tbody>
</table>

Figure 3: Seventeenth-century maker-marked pipes from Glasgow and Stirling.
Davey, P. Country Summary - SCOTLAND

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.


6. Central band 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).

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

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.
5. Castle Campbell: (D.B. Gallagher, archive report) [NS 96 99]
4. Burntisland, Fife: (NMS QN 523(3)) [NT 23 85]
3. Boghall Castle: (D. Gallagher, unpublished notes) [NS 99 68]
1. Aberdeenshire: (P.J. Davey, 'Aberdeen', The Archaeology of the Clay Tobacco Pipe X. BAR, BS 178 (1987), 233–262, 254. Fig. 1, no. 1.) [N 49 55]

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

Principal Bibliography


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.