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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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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

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

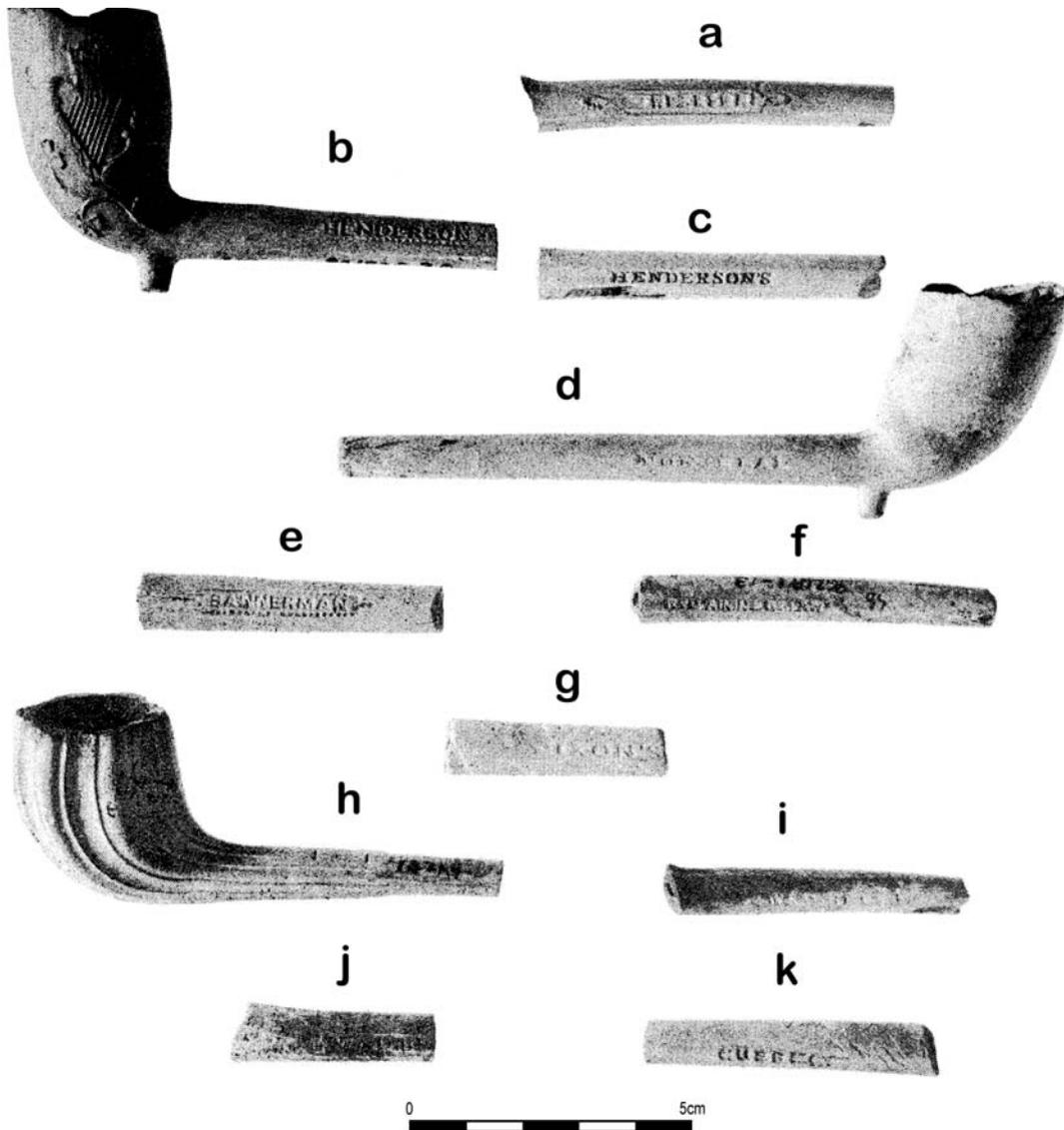


Figure 1: Nineteenth-century clay pipes produced in Canada including examples from the Henderson (1846-1876) and Bannerman 1858-1902) pipe making companies in Montréal and W&D Bell (1862-1881) in Québec City (after Walker 1983, plate ix; photograph courtesy of Parks Canada).

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

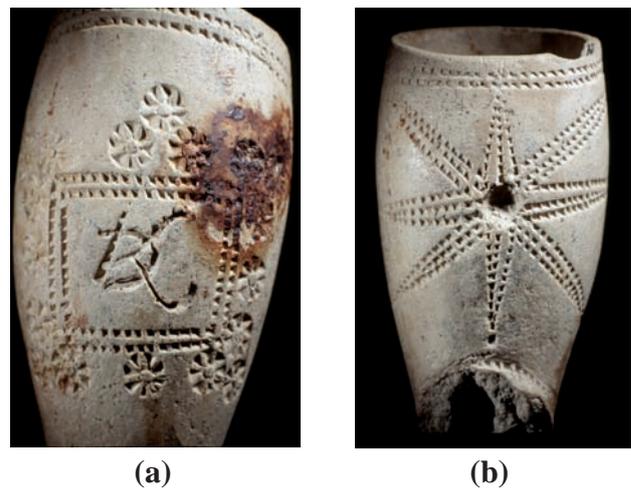


Figure 3: Front (a) and back (b) views of a DK monogrammed pipe bowl found at Ferryland, Newfoundland, and manufactured in Virginia (photographs by Roy Ficken).

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, Duménil 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.

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