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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

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

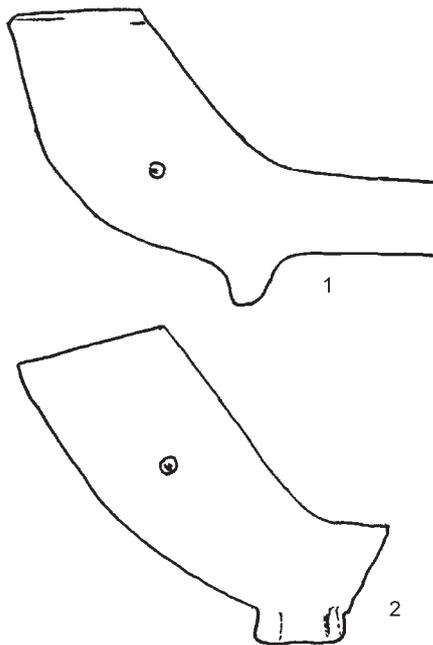


Figure 1: Irish pipe bowls with a single raised 'dot' on the side of the bowl.

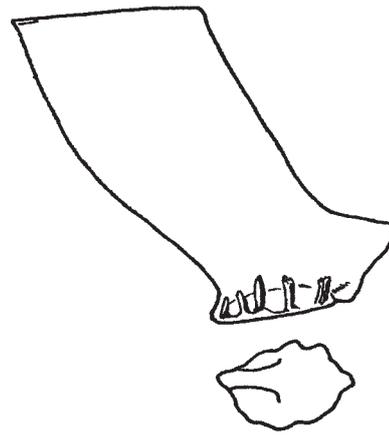


Figure 2: Irish pipe bowl with ridged and pinched heel.

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.

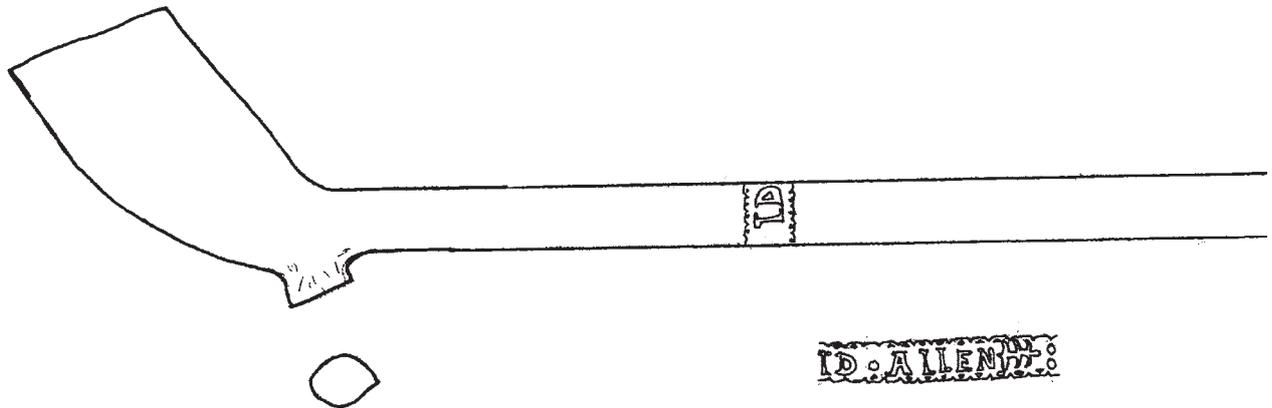


Figure 4: An Allen mark from Dublin.

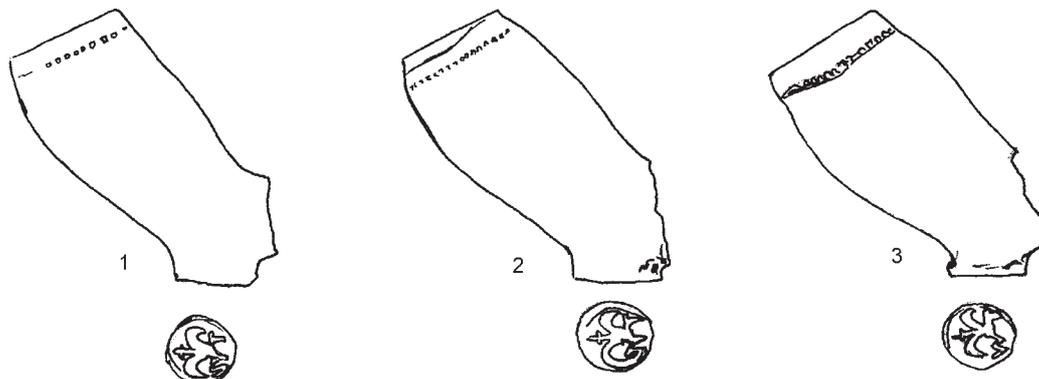


Figure 5: Three heel pipes marked with a William Turner mark from Limerick.

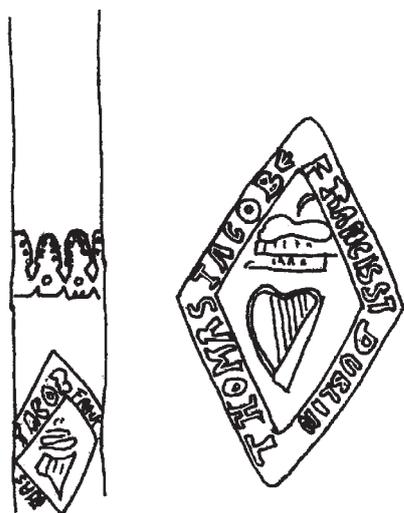


Figure 6: Stem mark of Thomas Jacobs, Francis Street, Dublin.



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

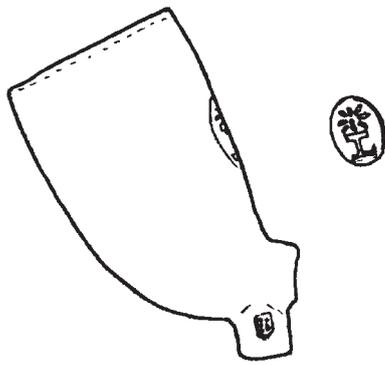


Figure 8: Nineteenth-century Irish bowl with a crowned L mark.

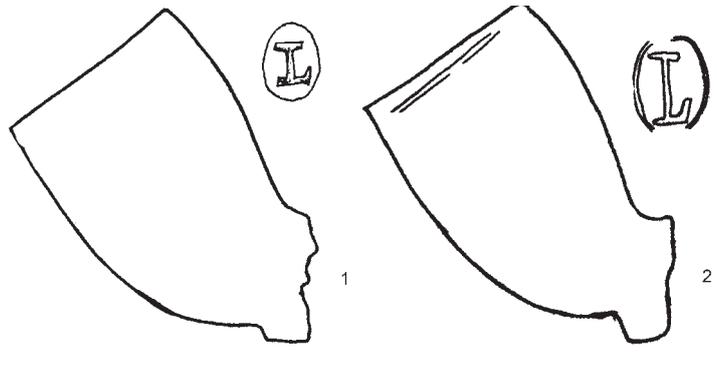


Figure 9: Cruder forms from the second half of the nineteenth century.

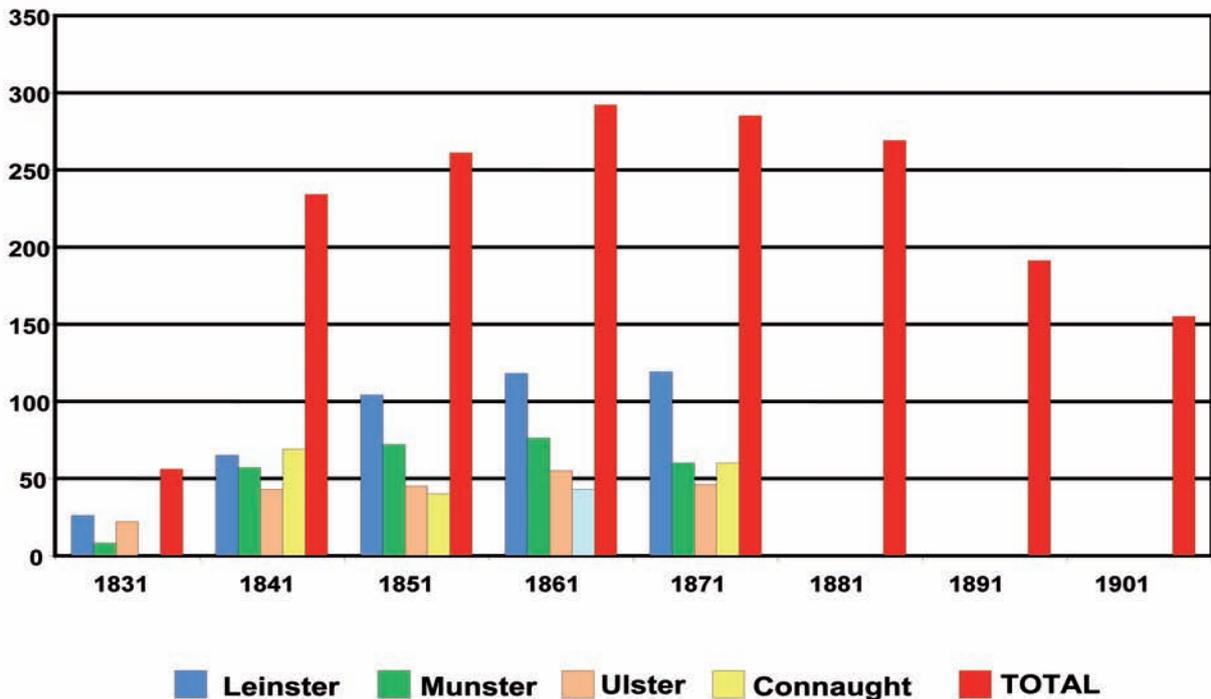


Figure 10: Pipe makers by decade from the census figures.

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?

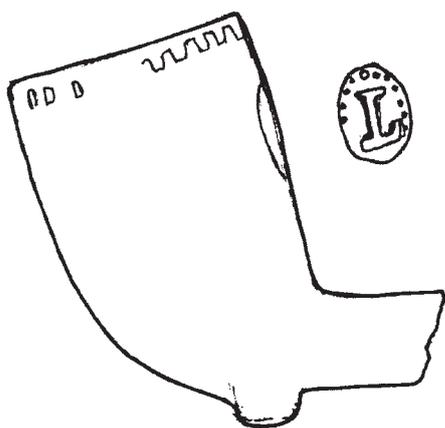


Figure 11: Debased 'L' stamp from twentieth century.

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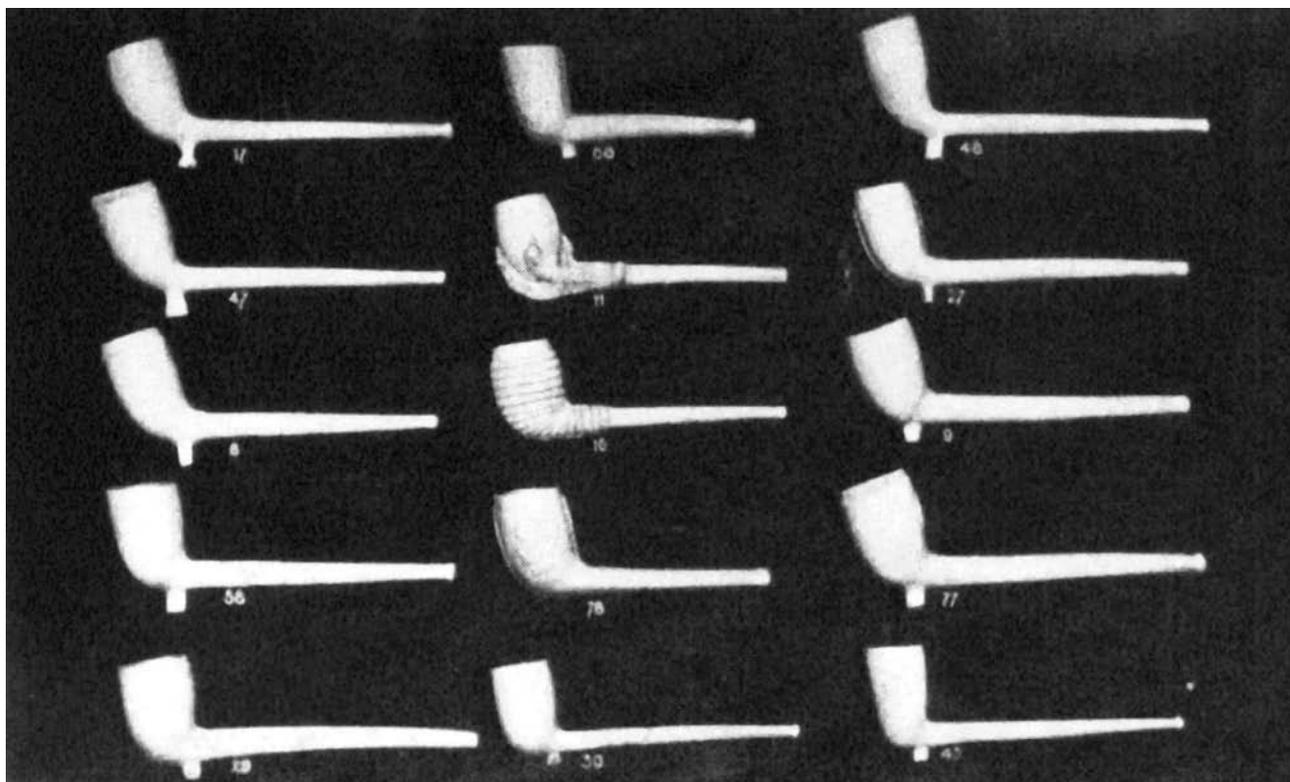


Figure 12: Two pages from Hanley's catalogue, probably 1930s to 1940s.