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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).

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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

Les Pipes Publicitaires

par Gilles Kleiber

(with English summary by Peter Davey)

La fonction principale des pipes était de contenir et consommer 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 XXème 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 émaillé 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 marquée 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 a 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.

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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.

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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.