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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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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

ENGLAND

by David A. Higgins

Introduction

The manufacture of tobacco pipes, made in one piece of white firing clay, started in England during the second half of the sixteenth century and has been continuous since then. Pipe making became widespread from the early seventeenth century onwards and well over 10,000 makers have already been documented. As well as providing for the home market, huge numbers of pipes were exported worldwide. There were peaks of production during the second half of both the seventeenth and nineteenth centuries but a sharp decline from the end of the nineteenth century onwards. Small scale production continues today.

Sixteenth Century

Makers and their pipes

Pipe making was probably taking place from the 1560s. Its origins are obscure; none of the early makers has been identified although they were probably potters who made pipes as a 'sideline'. Early pipes with relatively short, straight stems are often well finished. They are occasionally marked with single letter stamps on the heel

or with symbol marks on the heel or stem (Figure 1). Only heel forms are found and milling around the rim is unusual. The largest numbers of early pipes have been found in London, which was almost certainly an early production centre. Distinctive marks also occur in the Plymouth area and there was probably early production in Bristol.

Imports

None survive, although American Indian pipes must have been brought back by early explorers.

Exports

Pipes were exported from Bristol to Ireland in the 1590s and they were used in gift exchange with Ottoman naval captains. Early English pipes have also been found in the Netherlands and Sweden.

Seventeenth Century

Makers and their pipes

Pipe making spread rapidly during the seventeenth century; the first documentary or archaeological evidence of local manufacture appearing in several widely dispersed counties during the 1620s or 1630s. By the end of the century very large numbers of pipe-makers were operating and distinct regional pipe styles had emerged, with most places being within 10-20 miles of their nearest pipe-maker (Figure 2). Seventeenth century pipes almost always have milled rims and, sometimes, burnished surfaces. Spur

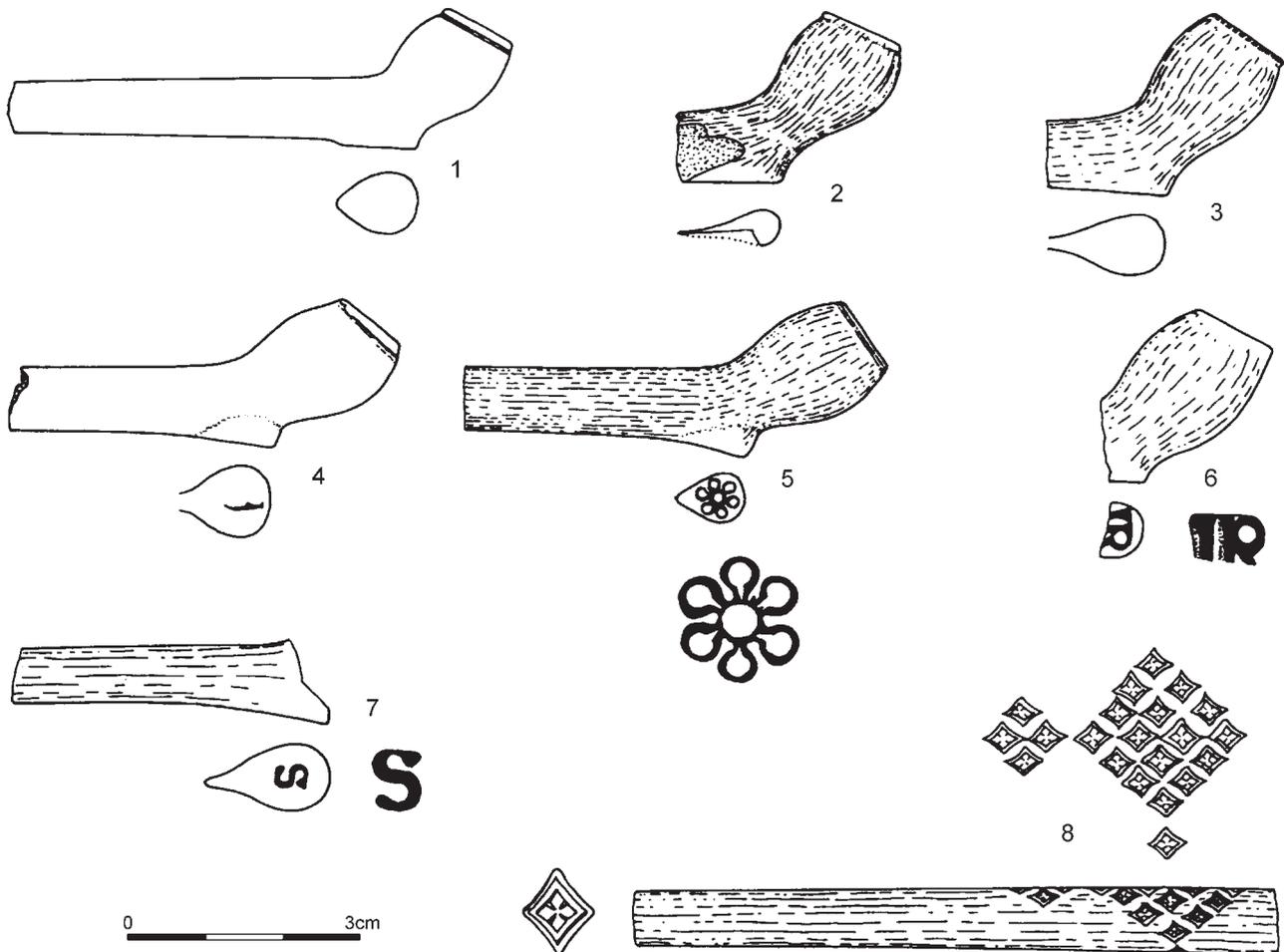


Figure 1: Early pipes of c1580-1610 from Berry Pomeroy Castle in Devon (Higgins 1998).

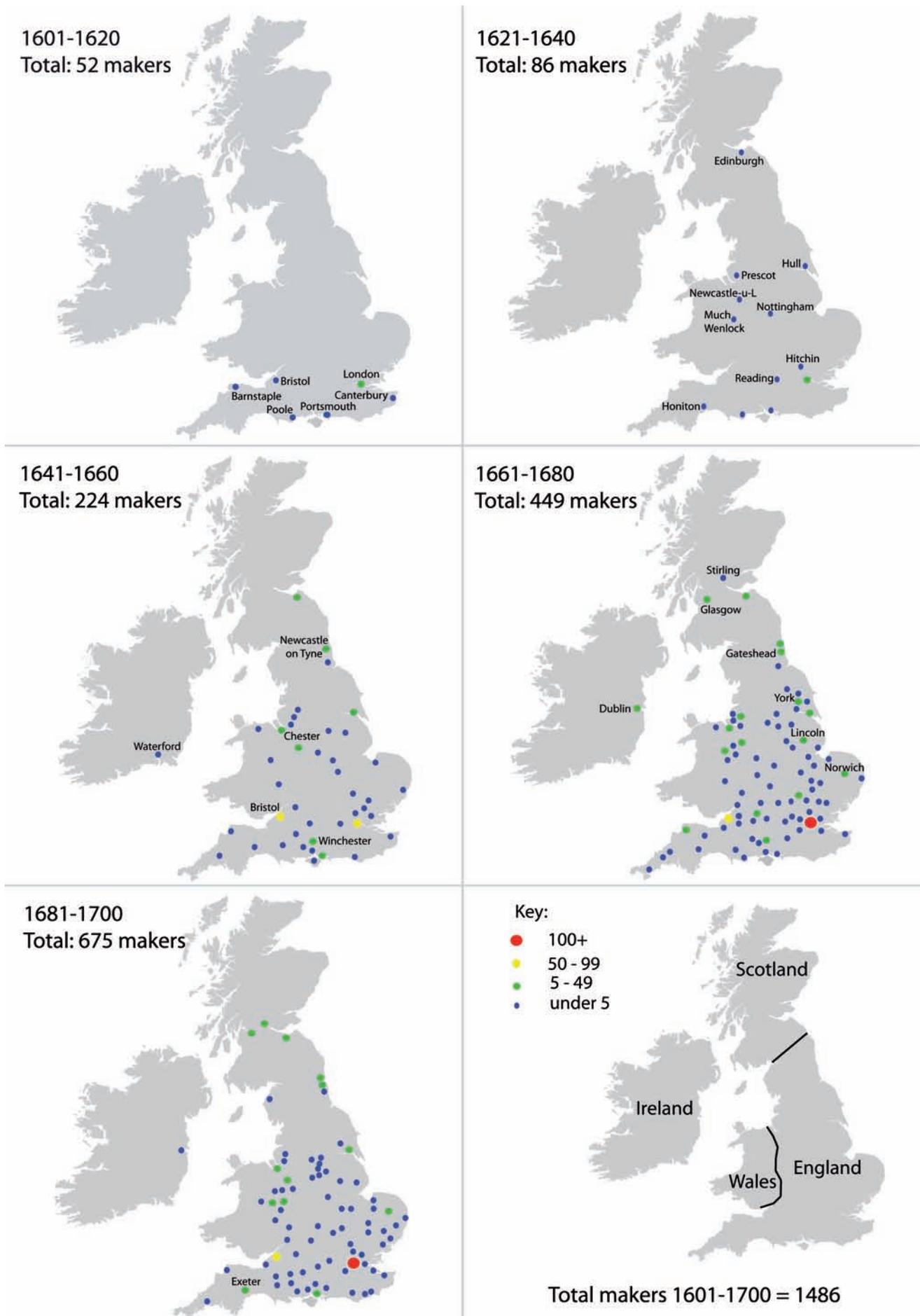


Figure 2: The distribution of seventeenth-century pipe makers in the British Isles, based on documentary sources (Davey, forthcoming; artwork by P. R. Tomlinson).

pipes appear from the early seventeenth century onwards and the stem length of both types increased during the course of the century. Moulded decoration is extremely rare. Makers' marks, normally stamped onto the heel of the pipe, sometimes occur on the stem or bowl. The styles of mark are often regionally distinct, allowing pipes to be attributed to different production areas with some precision (Figure 3).

Imports

Small numbers of Dutch pipes are found, which tend to be slightly more common in ports, where they probably arrived as personal possessions. Even rarer are the occasional examples of colonial pipes from North America and the Caribbean, or imported Ottoman pipes.

Exports

English merchants and colonists exported huge numbers of pipes as provisions or trade items from the early seventeenth century onwards. London and Bristol were the main production centres for the export trade to Africa, America and the West Indies although the products of many other coastal towns have been found overseas. There was also a substantial export trade in pipes from Yorkshire and Tyneside to the Baltic and from Chester and Liverpool to Ireland.

Eighteenth Century

Makers and their pipes

Between about 1680 and 1720 new styles with more cylindrical, upright bowl forms and simple cut rims replaced the earlier barrel shaped forms (Figures 4.2 - 4.7). Stems continued to grow in length and were straight until right at the end of the century, when curved forms were introduced. Both spur and heel forms were produced, but with the heels tending to become progressively smaller. The style and placement of marks changed too. There was a much greater use of impressed stem marks, some of which expanded into broad decorative borders (Figures 4.1-2, 4.6 and 4.8-13). In some areas moulded initials on the sides of the spur or heel became the most common method of marking, with stamped bowl marks becoming increasingly common in London, especially during the second half of the century (Figure 5). Most pipe bowls remained plain but, from the middle of the century, increasing numbers of mould-decorated pipes are found. The earliest examples are usually armorial, with the Hanoverian Arms or Prince of Wales Feathers being the most common motifs (Figure 6). From the 1760s onwards fluted designs become extremely popular and, by the end of the century, a wide range of other motifs appeared.

Imports

Dutch pipes continue to appear in small numbers, principally in coastal areas, as do occasional pieces from further afield, for example, the Ottoman Empire. These imports are never common and probably represent small consignments or the movement of individual possessions. There was no large scale importation of pipes into England.

Exports

The export trade continued to flourish, with the bulk going

to British colonies. In addition, there was significant trade with Iberia, Africa, the Mediterranean and the Baltic.

Nineteenth Century

Makers and their pipes

From the late eighteenth century onwards moulded decoration, especially flutes and leaf decorated seams, became very common and glazed tips were sometimes added. Many areas produced distinctive local motifs. Short-stemmed or 'cutty' pipes were introduced around 1850 and soon became the dominant type. The range and quality of decoration improved from the 1860s onwards and numerous ornate and topical decorative schemes were produced. Many pipes were mould-marked with either the makers initials on the sides of the heel or spur, or with a fuller name and/or address along the stem (Figure 7). Stamped bowl marks were also relatively common. The growth of urban areas encouraged the development of larger pipe making factories in the principal towns. Quite a number of these firms registered or patented their new designs from 1854 onwards and, during the later nineteenth century, organised their products into numbered sequences to be used with an illustrated catalogue. Pattern numbers were usually moulded on the left hand side of the stem and can often be used to identify particular patterns or manufacturers (Figure 8). The Census returns show a growing industry during the nineteenth century. In 1831, 1841 and 1851 respectively the total numbers of recorded pipemakers were 896, 2,842 and 4,365. The industry flourished nationally until the 1880s, when competition from briar and meerschaum pipes and, in particular, cigarettes, started a rapid decline.

Imports

Very small numbers of Dutch, American and other pipes are found in nineteenth century contexts. French pipes start to be imported and, from the middle of the century onwards, they formed a small but significant element of the pipes in circulation – particularly the products of the Gambier and Fiolet factories. Excavated groups show that both the one piece pipes with clay stems as well as the elaborate socketed designs were in widespread use right across the country. Many of these pipes have enamelled decoration, which never seems to have been produced in England.

Exports

Pipes continued to be exported in quantity to Africa, the Americas and to other established colonies as well as to new markets in Australia and New Zealand. London was probably still the principal source of exports followed by the north-west and Bristol. Some trade continued from the north-east to the near continent and the Baltic.

Twentieth Century and Later

Makers and their pipes

The twentieth century saw clay pipe makers losing the battle against changing smoking habits, in particular the cigarette. Long stemmed pipes were still produced, but the majority of the market was for short-stemmed

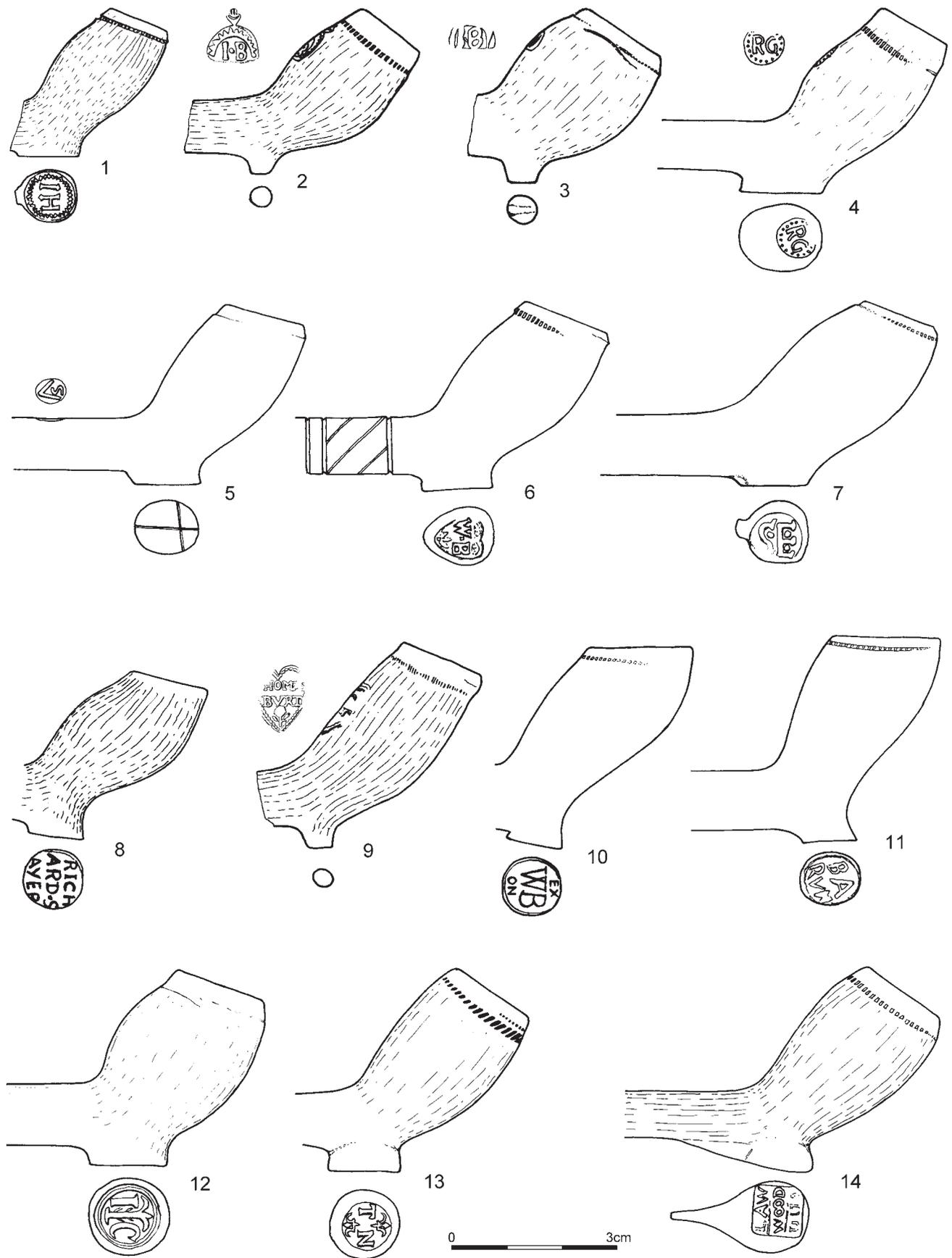


Figure 3: Regional styles of seventeenth-century bowl forms and marks: 1-3 north-west forms from Bewsey Old Hall, Cheshire; 4 Willaston, Cheshire; 5 Beverley, Humberside; 6 London; 7 Bodmin, Cornwall; 8 West Country style found in London (but made in East Woodhay, Hampshire); 9 Abingdon, Oxfordshire; 10 Exeter, Devon; 11 Barnstaple, Devon; 12 Beverley, Humberside; 13-14 Willaston, Cheshire (drawings by the author).

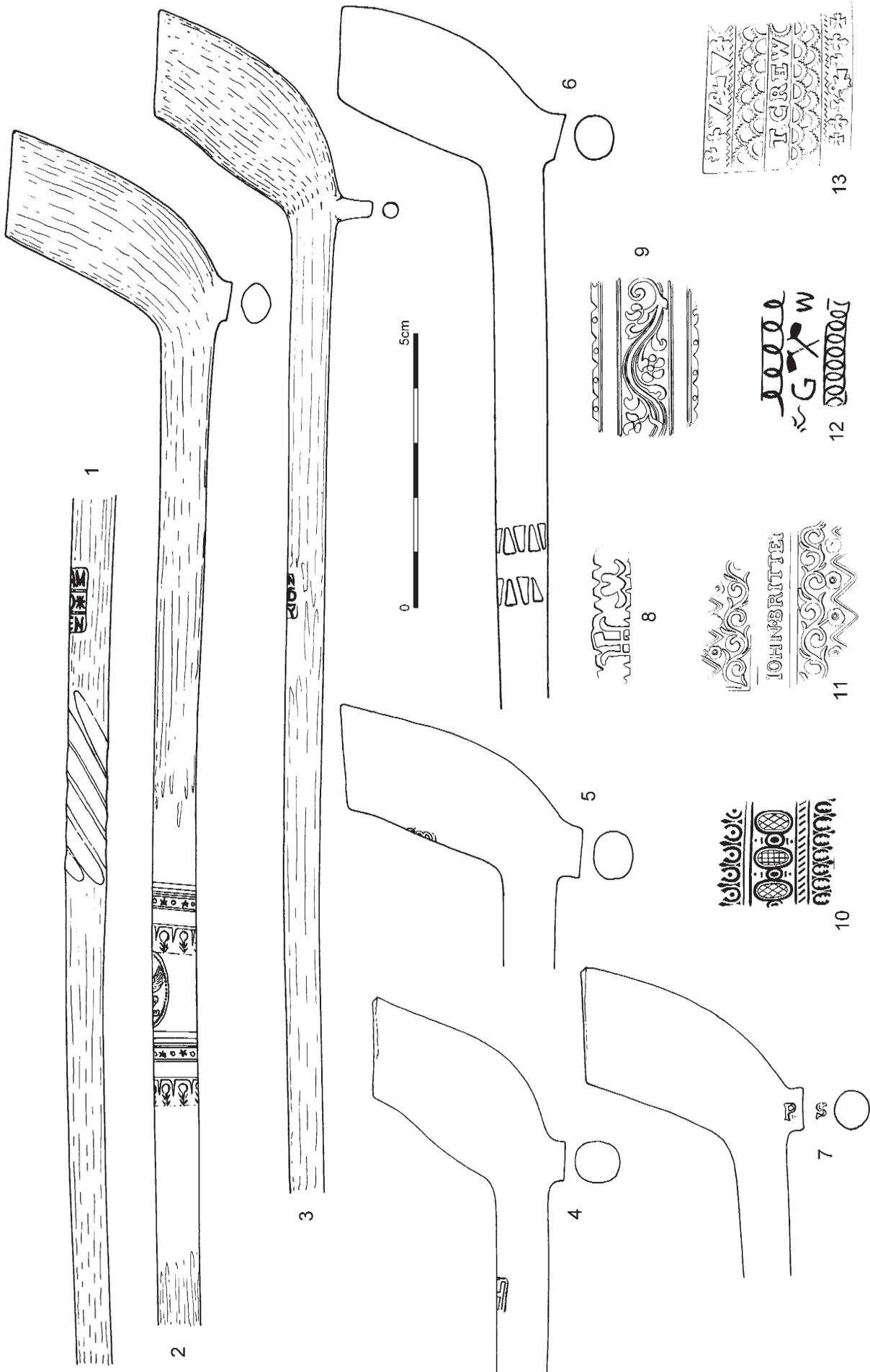


Figure 4: Eighteenth-century bowl forms and stem decoration: 1-3 Tong Castle, Shropshire (1 & 3 are Broseley products, 2 is from Chester); 4, 5, & 7, London finds; 6 Plymouth, Devon; 8-9 Chester stem stamps; 10-11 Midlands stem stamps; 12-13 Yorkshire stem stamps (1-11 & 13 drawn by the author; 12 drawn by S. D. White).

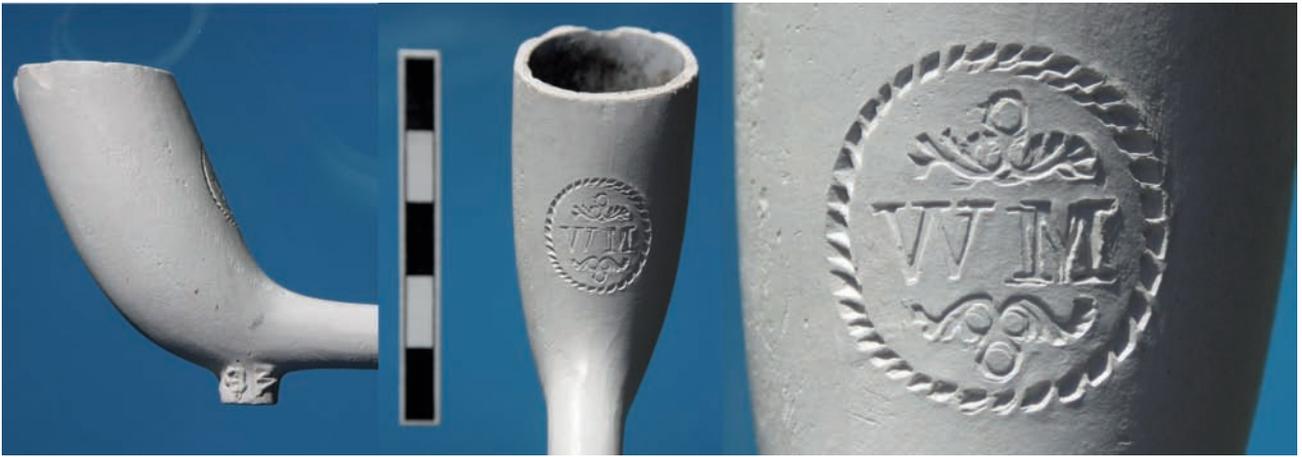


Figure 5: London style bowl of a form that was produced in very large numbers from c1700-1770. This example has the crowned initials WM moulded on the sides of the heel and an impressed bowl stamp containing the letters WM. This pipe was made by one of the William Manbys', who were prominent London manufacturers and exporters during this period. This example was found in the Thames near Bermondsey Wall West (author's collection; photographs by the author).

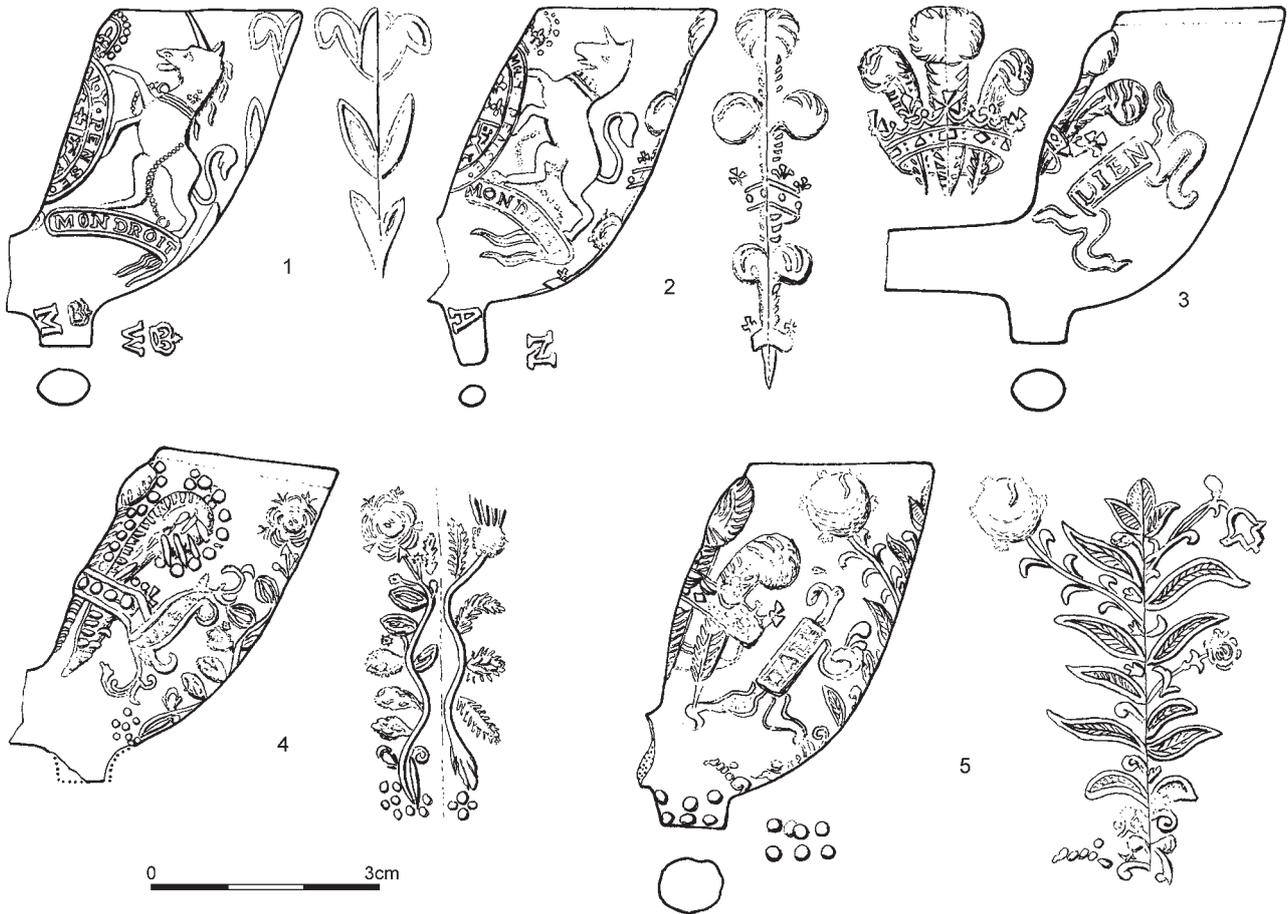


Figure 6: Eighteenth century armorial pipes from the Tower of London moat (after Higgins 2004).

cutty pipes and, increasingly, socketed bowls fitted with vulcanite or similar mouthpieces. The majority of the cutties still had moulded decoration on the bowls but most of the new designs were plain forms that were similar to briar or meerschaum patterns. Many were finished with a varnished surface, in imitation of meerschaum. The last

commercial manufacturer in England is John Pollock & Co, a firm originally founded in Manchester in 1879 but since 1990 based in Sheffield (Figure 8). Today there are still a small number of individual makers, mainly based in craft or museum workshops, who cater increasingly for the souvenir or heritage markets.

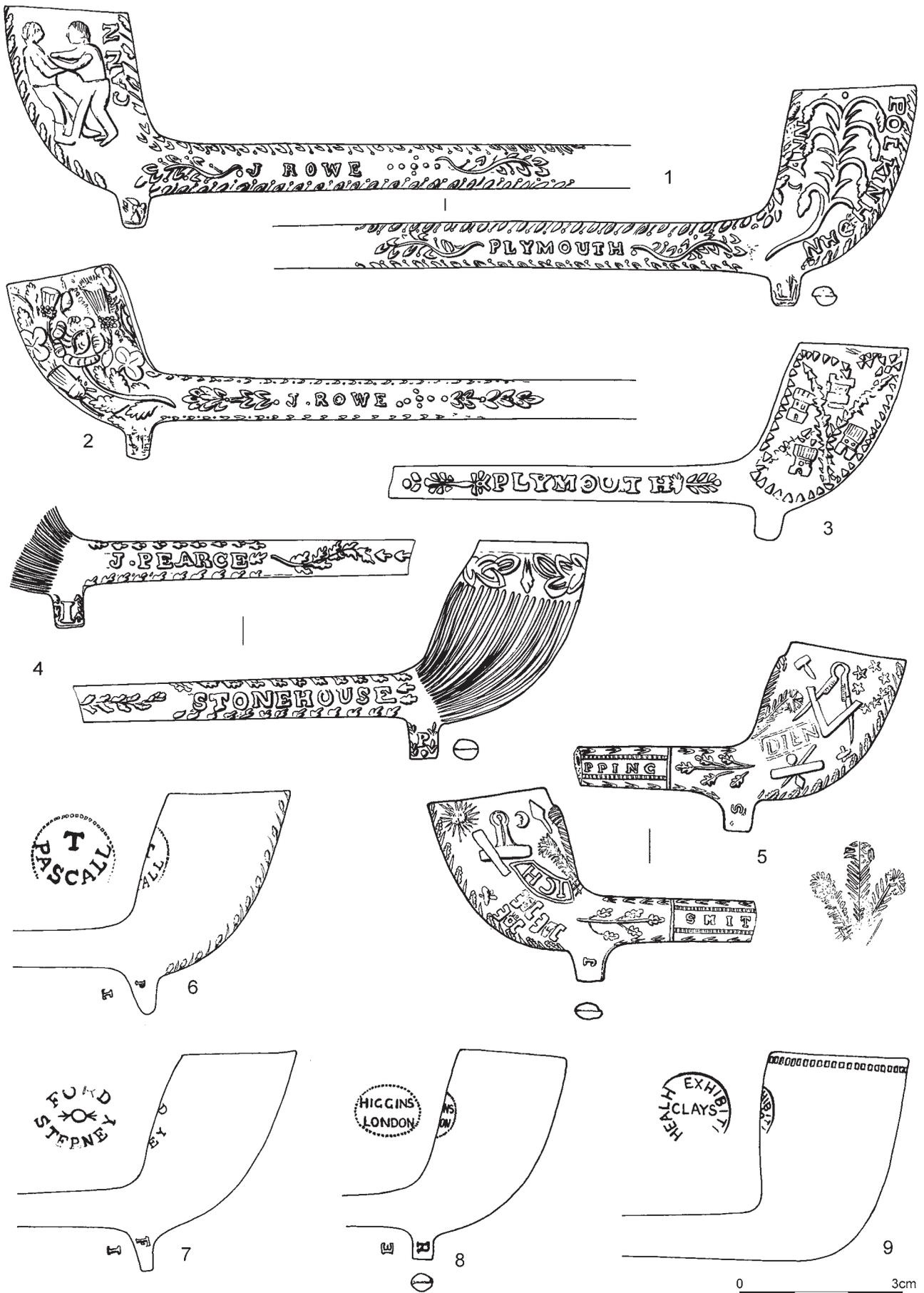


Figure 7: Nineteenth-century pipes showing various styles of decoration and mark. Nos. 1-4 1820s pipes from Dung Quay, Plymouth (after Higgins 2003); No. 5 a pipe from the Tower of London moat (after Higgins 2004); Nos. 6-9 bowl stamps from various sites in London (drawings by the author).

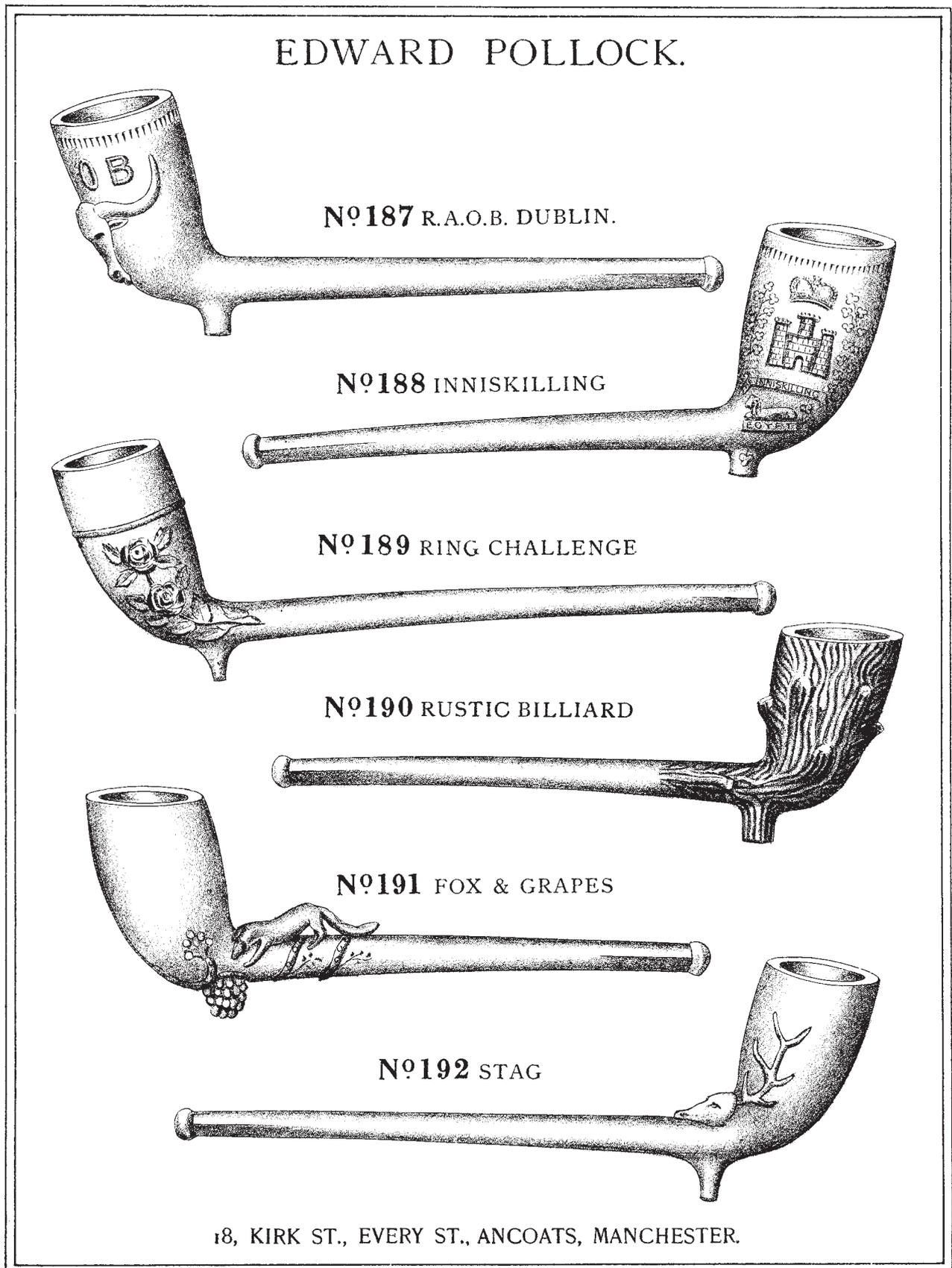


Figure 8: Page 36 from the Edward Pollock Catalogue, Manchester (c1906) showing the pattern numbers for designs 187-192. The numbers were added to the mould and appear as incuse moulded numbers on the left hand side of the stem, a short way back from the bowl.

Imports

France continued to form an important source until the First World War and German pipes also arrived in large numbers until the Second World War, together with smaller numbers of American stoneware pipes. A few Dutch pipes were imported throughout the twentieth century along with occasional shipments from other countries.

Exports

The export trade continued to form an important element of English pipe production with the majority of the exports passing through Liverpool and London. Pollock pipes were shipped all over the World during the second half of the century, with a lot of trade to Africa, where pipe smoking remained popular.

Future Research Objectives

- The origins and spread of the industry in the late sixteenth and early seventeenth century.
- More kiln assemblages to refine and study regional trends.
- Workshop layouts and evolution in both urban and rural locations.
- More complete pipes dating from before c1880.
- Kiln groups of all periods.
- Closed groups of pipes from sites of different social status in both urban and rural areas.
- Broader regional syntheses.
- The export trade to Africa and India,
- The national catalogue of stamped pipe marks to be made publically accessible.
- A new national list of pipe makers.

Principal Collections

Almost every English museum or archaeological unit holds pipes amongst their collections. Amongst the more important and / or accessible collections are: -

- Bewdley Museum – Displays include a small workshop and pipe making demonstrations.
- British Museum, London – Includes a wide range of material including collections of Bristol and Broseley pipes, as well as part of the important nineteenth century Bragge Collection.
- Broseley Pipe Museum – Complete nineteenth century pipe works and kiln; working pipe maker at weekends in the summer season.
- Kirkstall Abbey Museum, Leeds – Displays include a reconstructed pipemakers workshop.
- Museum of London and the associated London Archaeological Archive and Research Centre (LAARC).
- National Pipe Archive, Department of Archaeology University of Liverpool.

Principal Publications

The best general introduction, although now rather dated, is still Adrian Oswald's *Clay Pipes for the Archaeologist*, which was published in 1975 by British Archaeological Reports (BAR) of Oxford (British Series 14). This includes county-by-county lists of pipemakers, which are still valuable as a first step in identifying pipes. The most extensive range of articles on pipes is to be found in the series *The Archaeology of the Clay Tobacco Pipe*, which is published by BAR. This series includes both British and International volumes, ten of which are relevant to England:

I (63, 1979); III (78, 1980); VI (97, 1981); VII 100, 1982); IX 146, 1985); XI 192, 1988); XIII (239, 1994); XIV (246, 1996); XVII (352, 2003); XVIII (374, 2004).

For other publications the best source to consult is the *Bibliography of Clay Pipe Studies* published by the Society for Clay Pipe Research in 1989. This includes general works as well as county lists. The Society has also published nearly 80 volumes of its Newsletter, which are full of articles and information on pipes.

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