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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.

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

GERMANY

by Ruud Stam

Introduction

Germany imported and exported clay pipes from the beginning of the seventeenth century. Because of its fluid territorial history, eastern Prussia and Silesia are also included in this summary.

After a slow start in the first half of the seventeenth century, German clay pipe production centres grew strongly after 1650 (Figure 1). Most of those early centres had ceased production before 1700. In the eighteenth-century production began in the Westerwald, the most important German centre of all. In the rest of Germany about 300 production sites have been identified, most of which were small with a limited output. From the first half of the nineteenth century clay pipe production ceased in most other centres and was concentrated in the Westerwald until the twentieth century. A rudimentary production still survives there.

The Seventeenth Century

Pipe Makers and their Products

Before 1650 a number of pipe makers were recorded in Mainz, Wesel, Cologne and Glückstadt. After 1650 production increased strongly in Mannheim/Frankenthal



Figure 1: German clay pipe production centres in the seventeenth century.

(Figure 2), south Niedersachsen, Silesia/Oberlausitz and Southern Bavaria (Figure 3). Where the pipe makers came from and the transfer of technology remains an open question. A direct connection to the Netherlands or Great Britain has only been proved in one case (Glückstadt).

Production techniques, forms, orientation and decoration of the products followed Dutch models. Pipes made in the Silesia/Oberlausitz area where the bowl and the stem were made separately and joined by hand are an exception (Figure 5), as are the socketed pipes in Bavaria in the second half of the seventeenth century.

Imports

With the exception of Bayern and the area of Mannheim/Frankenthal, Dutch imports dominated. It is often very difficult to distinguish them from local products, as the German pipe makers imitated the Dutch products and some of them were capable of producing pipes of the same high quality. Imports from Great Britain have only been found in negligible numbers.

Exports

German pipe makers mainly served local demand within the historical territory of Germany. Exports further afield have only been proven in a few cases such as Mannheim/Frankenthal to Switzerland and from Southern Bavaria to Austria.

The Eighteenth Century

Pipe Makers and their Products

Many of the production centres from the seventeenth century such as Mannheim/Frankenthal and Silesia/Oberlausitz stopped production around 1700. At the beginning of the eighteenth century the most important centre, the Westerwald (Höhr, Grenzhausen, Hilgert), came into production. By around 1790 this area had more than 100 workshops. At the beginning of the eighteenth century the second most important pipe making region was Southern Niedersachsen (Uslar, Großalmerode). During the century other important centres arose, for example in Grimma, Waldenburg and Altenburg (Figures 4 and 6). Most are concentrated in the west and the middle of Germany. To the north and south significantly fewer production centres have been located. The workshops in general are rather small. Only in the Westerwald was there a system where the workshops were dependent on wholesale marketing (the *Verlagssystem*). Manufactories came into production in Rostin, Neumark in Prussia, in Sborovsky in the Neumark (1750-1752) and in Bavaria. Stylistic development largely followed Dutch models and imitations of Dutch forms, decoration and marks occurred in nearly all the centres.

Imports

Though the total number of Dutch imports increased due to the spread of smoking and the demand for good quality smoking equipment, they diminished as a percentage of the number of pipes in use as a whole. German pipe makers were more and more able to satisfy the demand.

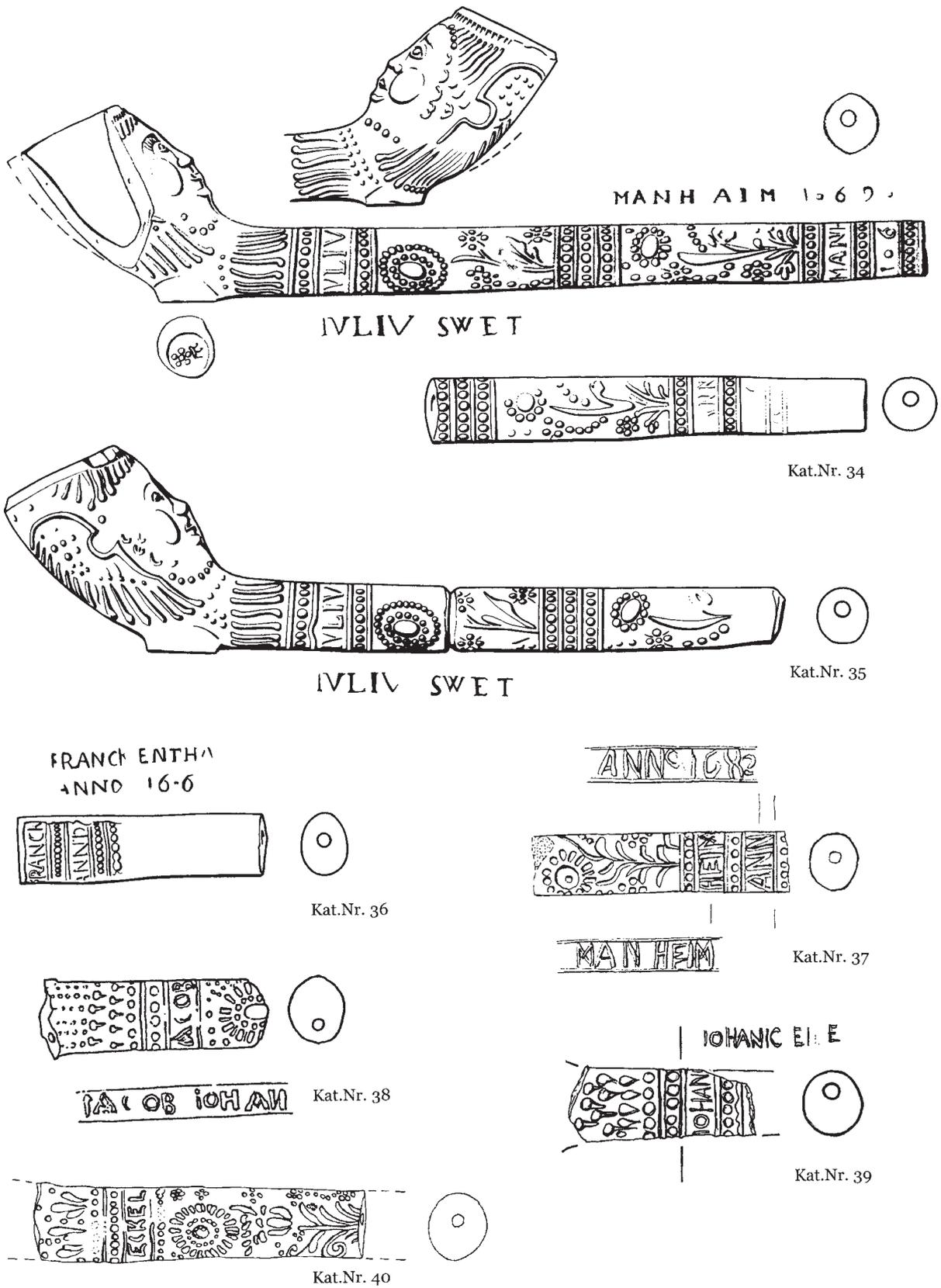


Figure 2: Highly decorated seventeenth-century clay pipes from the region Mannheim/Frankenthal (after Schmaedecke 2002, 29).

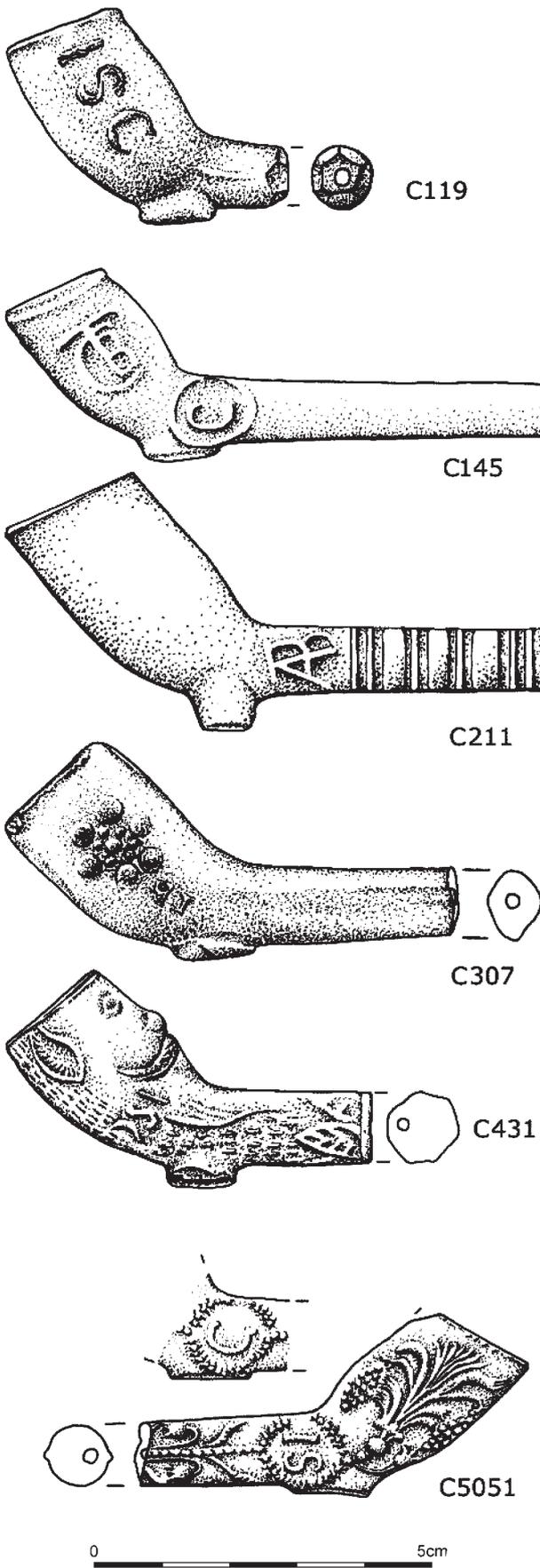


Figure 3: Bavarian clay tobacco pipes with Appaltator marks, 1675-1745 (after Mehler 2010, 273).

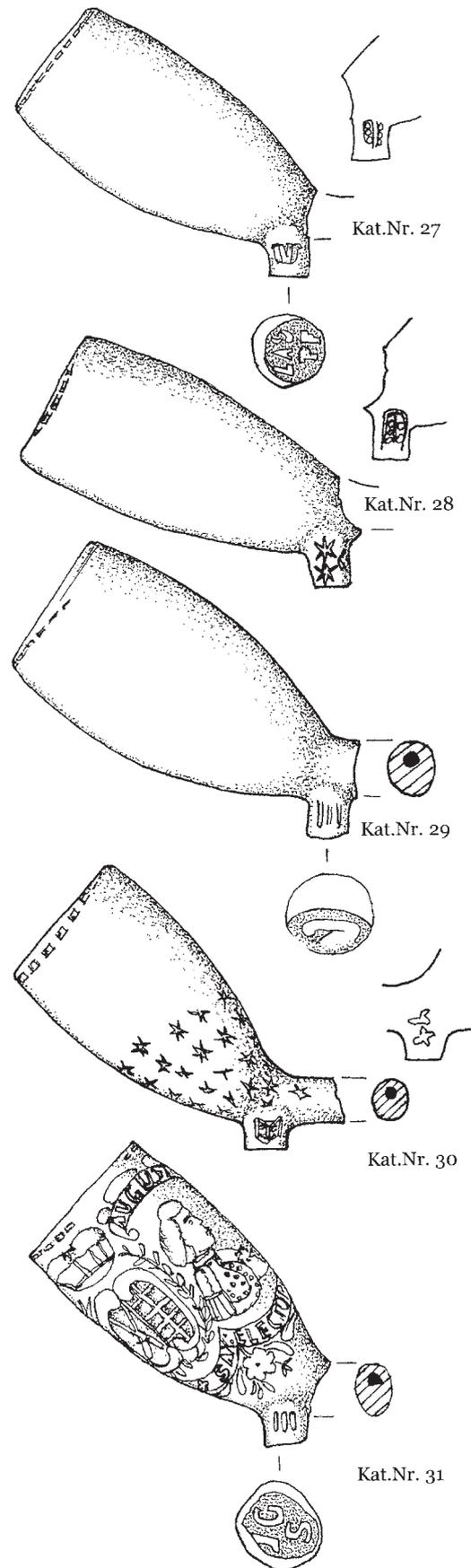


Figure 4: Clay pipes from Waldenburg (after Standke 2003, 123).

Exports

Archaeological finds show a characteristic pattern of pipe distribution from the different centres. Southern Niedersachsen supplied the whole of Northern Germany and, in smaller quantities, the present-day territories of the Netherlands and Denmark. The Westerwald provided pipes for Bavaria, Austria and Switzerland and even became a serious competitor in the Netherlands. Rostin exported to the whole Baltic area and to Russia; Sborovsky exported to Poland and Czechoslovakia.

The Nineteenth Century

Pipe makers and their products

By 1800 clay pipe production in Germany had passed its zenith. The production of pipes by the most important centres had been severely reduced by the Napoleonic wars. The number of workshops in Germany also rapidly diminished prior to 1850 because of the use of pipes made in other materials and alternative ways of consuming tobacco. Many pipe makers left the country, for example from the Westerwald to the Netherlands and Belgium. Only the centres in Southern Niedersachsen (Uslar and Großalmerode) and in the Westerwald (Höhr, Grenzhausen, Hilgert, Ransbach and Baumbach) were able to maintain their position. At the end of the nineteenth century, with the exception of about ten very small centres, the only large scale production was in the Westerwald.

German centres contributed little to the development of international figural pipe models and were hardly innovative. In the second half of the nineteenth century important pipe factories were established by Müllenbach & Thewald and Julius Wingender in Höhr and by Wilhelm Klauer and Sons in Baumbach.

Imports

Imports were almost entirely limited to high quality pipes from the Netherlands and the new figural models from Gambier in France.

Exports

Exports stagnated until 1830 when pipe makers from Uslar and Großalmerode opened a new market with the so called president pipes (portrait pipes depicting American presidents). These centres hardly contributed to the export boom in the second half of the nineteenth century. The factories in the Westerwald, however, which also produced pipes in the so called Verlagssystem, took advantage of booming exports to America, Africa and Asia and produced almost exclusively for those markets. The competition between the factories in the Netherlands, France, Belgium and Great Britain was ruinous. After the start of American import restrictions in 1892 exports diminished very strongly.

The Twentieth Century

Pipe makers and their products

After the First World War clay pipe making was confined

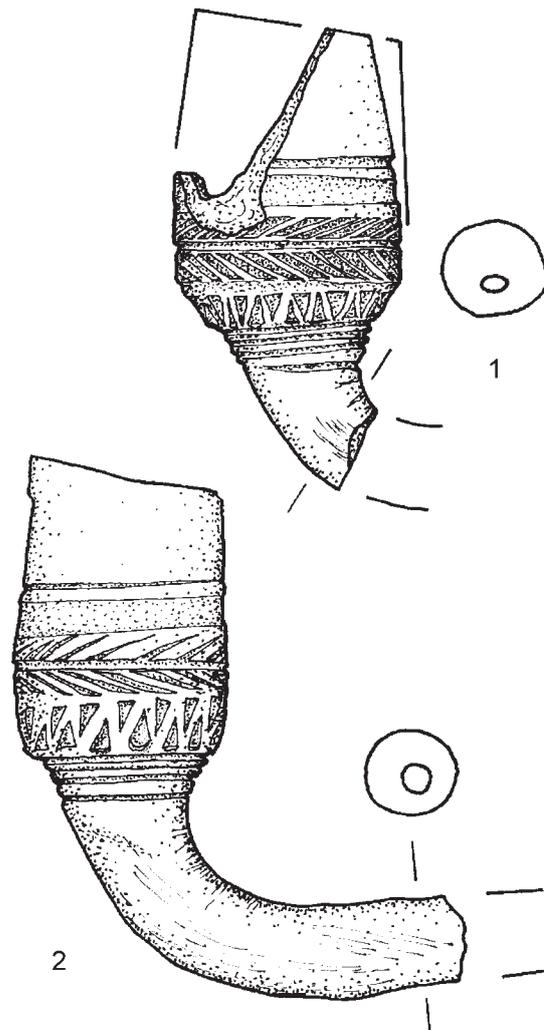


Figure 5: Hand made pipes from Görlitz. (after Kluttig-Altman and Kügler 2003, 91).

to the Westerwald. The number of makers diminished steadily as the market shrank. A brief revival after the Second World War ended in the beginning of the 1960s. A lack of investment, innovation and reluctance to rationalize forced the factories and the small workshops to close down. At the end of the century only one pipe maker in Hilgert and four factories, that only made toy pipes with automatic machines, were still in production.

Imports

Imports ceased during the twentieth century.

Exports

Overseas exports ended as a consequence of the First World War. In the twenties and thirties there was a brief revival, which then petered out completely.

The Twenty-first Century

Pipe makers and their products

There is now a single pipe maker in Hilgert and three toy pipe factories in Ransbach-Baumbach.

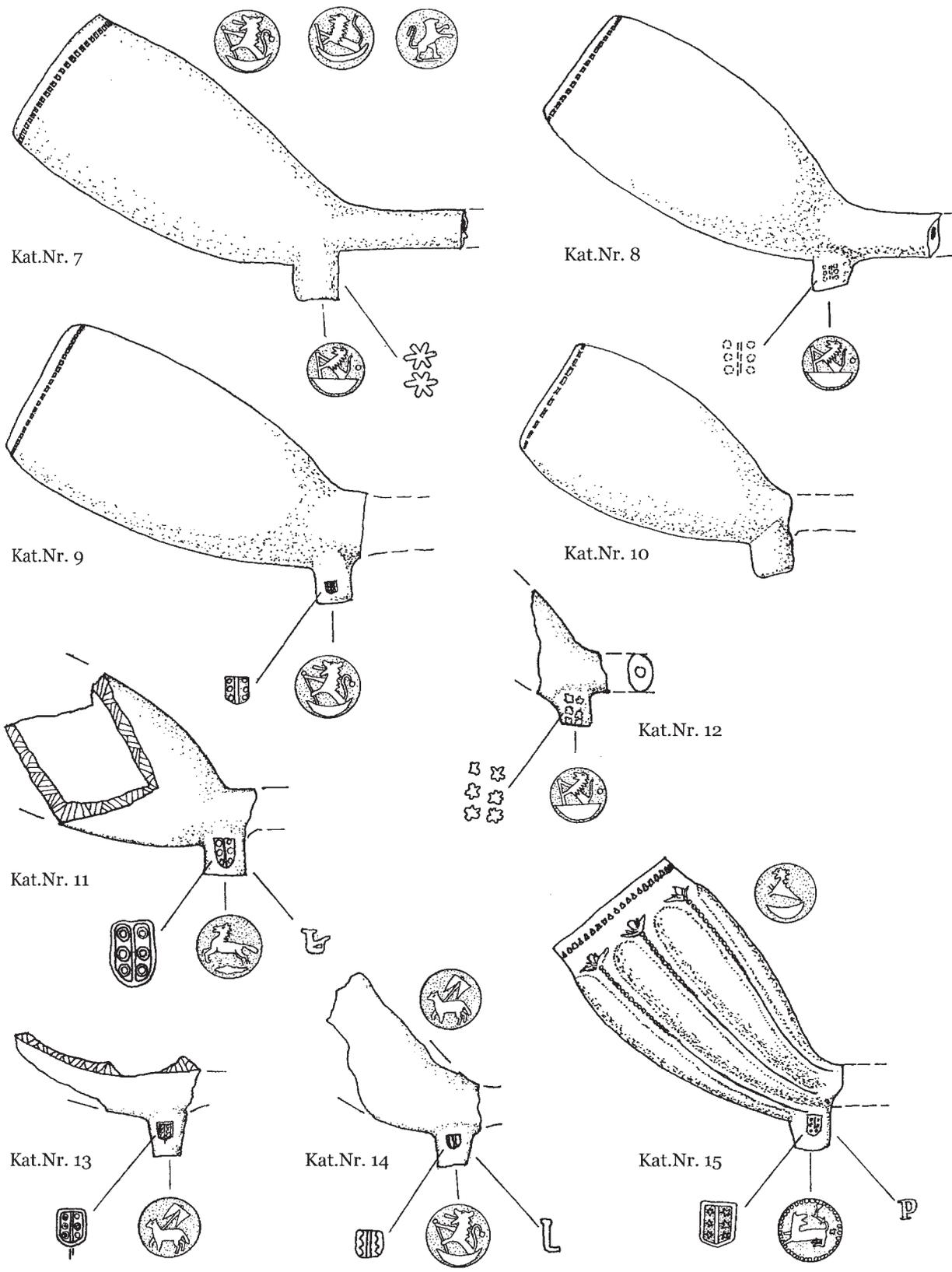


Figure 6: Clay pipes from Altenburg (Standke 2007, 61).

Imports

There are no imports.

Exports

There are no exports.

Research Objectives

Clay pipe research in Germany first started in the 1980s. There is no central research institute. Thousands of find spots are known and three hundred pipe making centres have been located, but generally not published. Only a few production sites such as Westerwald, Southern Niedersachsen, Schleswig-Holstein and Sachsen have been studied or published. There are a number of articles about archaeological finds and a single monograph about pipes found in a larger area (Bavaria).

New Research Objectives

There are four main research areas that need to be addressed:

- A general survey of the discoveries and the relationship between the find-spots and production centres. Such a study is unlikely in the near future.
- Archaeological surveys of known production centres in order to be able to identify the pipes made there.
- Historical research about production centres.
- Regional surveys of discoveries.

Principal Collections

- Landesamt für Archäologie in Dresden: Largest collection of literature about pipe making in Germany (former Library of Martin Kügler).
- Keramikmuseum Westerwald in Höhr-Grenzhausen: Clay pipes from the nineteenth and twentieth century and pipe making equipment from the Westerwald.
- Private collection of Helmut Szill, Erding: at least 4000 clay pipes from the region around Erding in Bavaria.

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