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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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CONTENTS

Editorial by *David A. Higgins* iii

PART I: NATIONAL CLAY PIPE SUMMARIES

Introduction by <i>Peter Davey</i>	1
Argentina by <i>Daniel Schavelzon</i>	5
Australia by <i>Kris Courtney</i>	9
Belgium by <i>Ruud Stam</i>	15
Bohemia by <i>Martin Vyšohlíd</i>	23
Canada by <i>Barry Gaulton</i>	33
Denmark by <i>Niels Gustav Bardenfleth</i>	37
England by <i>David A. Higgins</i>	41
France by <i>André Leclair</i> (<i>translated by Peter Davey</i>).....	51
Germany by <i>Ruud Stam</i>	59
Hungary by <i>Anna Ridovics</i>	65
Ireland by <i>Joe Norton</i>	75
Japan by <i>Barnabas T. Suzuki</i>	81
Malta by <i>John Wood</i>	87
Netherlands by <i>Ruud Stam</i>	93
Norway by <i>Børre Ludvigsen</i>	109
Scotland by <i>Peter Davey</i>	119
Sweden by <i>Arne Åkerhagen</i>	127
Switzerland by <i>Andreas Heege</i>	131
United States of America by <i>Byron Sudbury and S. Paul Jung Jr.</i>	137

PART II: OTHER PAPERS

Les Pipes Publicitaires by <i>Gilles Kleiber</i> (with English summary by <i>Peter Davey</i>).....	149
The Civic Company's Briar Pattern Book by <i>Peter Davey</i>	153
The Norwegian Langpipe Tradition by <i>Hakon Kierulf</i>	177
A Dutch Eighteenth-Century Clay Cheroot Holder by <i>Ron de Haan and Arjan de Haan</i>	185
A la Découverte des Couverts en Céramique by <i>André Leclair</i> (with English summary by <i>Peter Davey</i>).....	189

GUIDELINES FOR CONTRIBUTORS by *David A. Higgins* 195

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

BELGIUM

by *Ruud Stam*

Summary

The first recorded pipe maker lived in Liège in 1637. During the seventeenth and eighteenth centuries the Belgian pipe-makers produced mainly for the local market. The quality of the pipes was very poor and exports only began at the end of the eighteenth century. Quality pipes were imported from Holland. By the beginning of the nineteenth century production had reached a good quality standard and in the middle of the nineteenth century reached its zenith. Although pipes were exported all over the world the country remained a net importer in the twentieth century. See Figure 1 for a map and table of periods of activity.

Seventeenth century

Makers and their pipes

The industry began more or less in the year 1637 when Robert Swymborne, a clay and tobacco merchant in Liège, asked permission to set up a pipe factory. Pipe-making also began in the first half of the seventeenth century in Namur, Bouvignes, Tournai and Schoten. All the factories remained small and worked for the local market. Many of them existed only a few years. At the end of the seventeenth century the number of pipe-makers diminished due to the bad economic situation in the southern Low Countries. There was never a pipe-makers' guild in Belgium.

Import and export

Many makers acquired the right to sell pipes only in their own towns. Import of well made Dutch pipes from Amsterdam and Gouda provided severe competition to the local industry. The quality of Belgian pipes was very poor and there was no exportation.

Eighteenth century

Makers and their pipes

In the eighteenth century the tide turned and the number of pipe-makers quickly rose. In many towns new factories were set up, as for example in Liège, Namur, Tournai, Mariemont, Malines, Brussels, Antwerp, Zemmer, Kortrijk, Gent, Olmen, Lier, Schaffen, Balen, Hasselt and Andenne. In the last mentioned town Pierre Menicken, a pipe maker from the Westerwald in Germany, established a factory. After some years he had to stop production, simply because of problems caused by feudal rights. Nevertheless he was the first pipe-maker in Andenne, which became the most important pipe-making centre in nineteenth century Belgium. In the eighteenth century there was a net increase in the number of factories but pipe-making did not really flourish. It was only of local importance and seldom sustained.

Pipe quality was still very poor. Local pipes were brittle, often discoloured, deformed and not very well made. At the end of the century the first steps towards quality production were made. Special and expensive pipes were produced in Liège and in Andenne. During French rule, after 1795, the total number of pipe makers in Wallonia diminished, except for Andenne, but in Flanders the number of factories rose.

Import and export

Dutch pipes were more expensive because of transport costs, levying, tolls and import duties. The latter were often evaded as can be seen from a 1753 order of the Austrian Emperor. He set severe punishment for evading the tax. Fraud with import duties was common. Not only did Dutch pipes enter the country in large numbers without paying duties, but also clay was smuggled to Holland.

Egbert Haersevoort, a Dutchman born in Dordrecht but settled in Antwerp, was the first pipe-maker to export 'first class' pipes to America. How 'first class' they were remains a matter of opinion. They were unable to compete against Dutch products. Dieudonné Joseph Antoine from Namur also stated in 1785 that he had sent some pipes to America. These are the only records of eighteenth century exports.

Nineteenth century

Makers and their pipes

Although the duty on Dutch pipes after 1798 and free access to the French market stimulated the craft, the very high tobacco prices after 1810 were a catastrophe for pipe production.

Little is known about the quality and sale of pipes at the beginning of the nineteenth century. François and Louis Winand are known to have marked their pipes W:S, and their pipes were imitated by other makers. This indicates a quality production. In addition, Pierre Heurter, also from Andenne, successfully contributed to an industrial exhibition in Namur. The economic development of Belgium stimulated the demand for better products.

Under Dutch rule there was a strong rise in the craft, but the number of enterprises rose faster than the demand. Prices were reduced and the overall situation of the individual factories became less favourable. Larger factories developed in this period, especially in Mons, Nimy, Andenne and Maaseik. The pipe forms were influenced by Gouda products. Imitations and forgeries often occur. The names of Dutch pipe-makers and copies of Gouda marks were used on Belgian pipes.

After Belgian independence in the second half of the nineteenth century the industry reached its zenith (Figures 2-6). Belgian pipe makers increasingly imitated French pipes. In comparison to other pipe making centres, like Gouda, Givet, St-Omer and the Westerwald, the Belgian

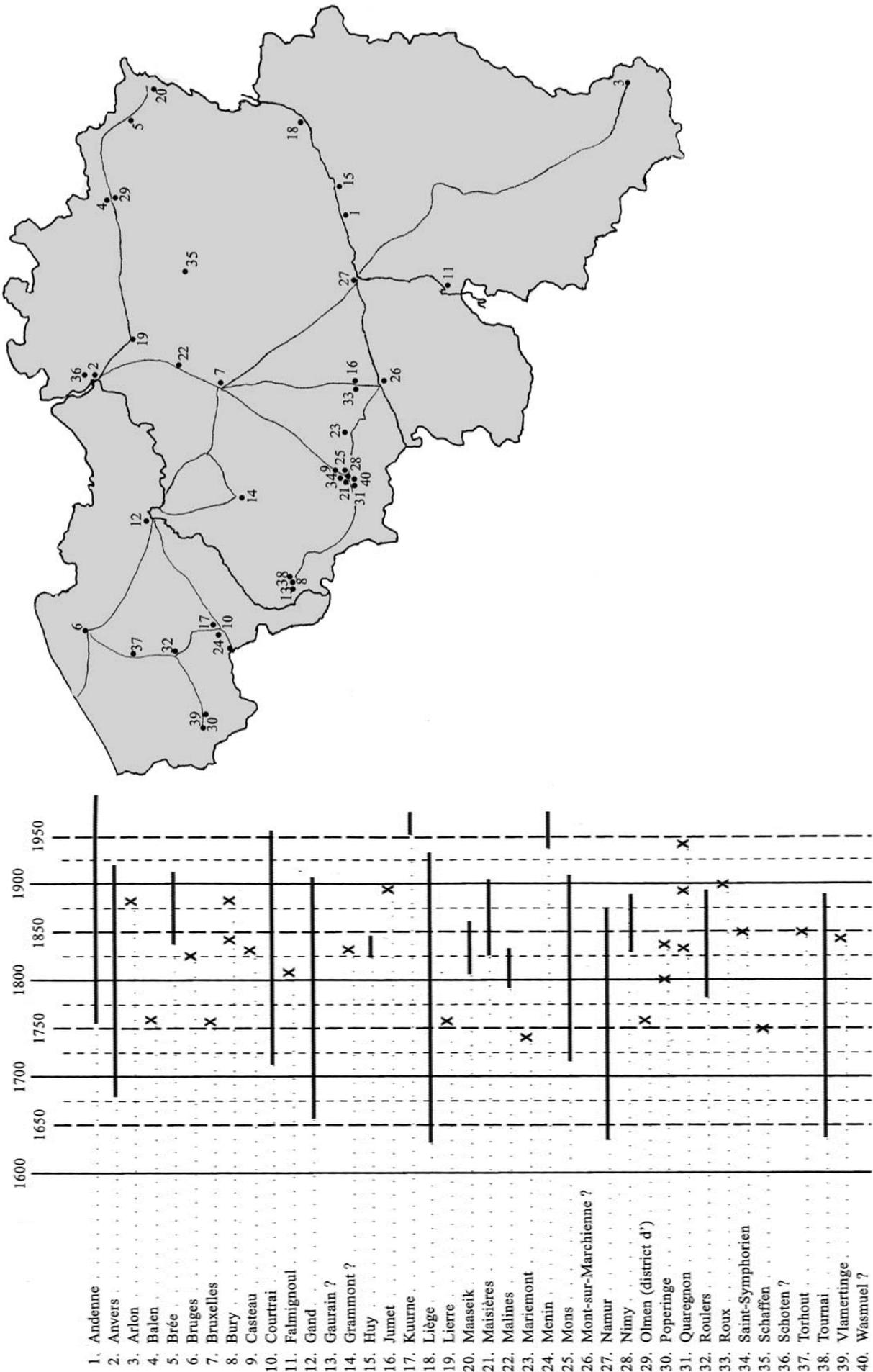


Figure 1: Map of Belgium and table showing periods of pipe activity (Caro 2004, 127).

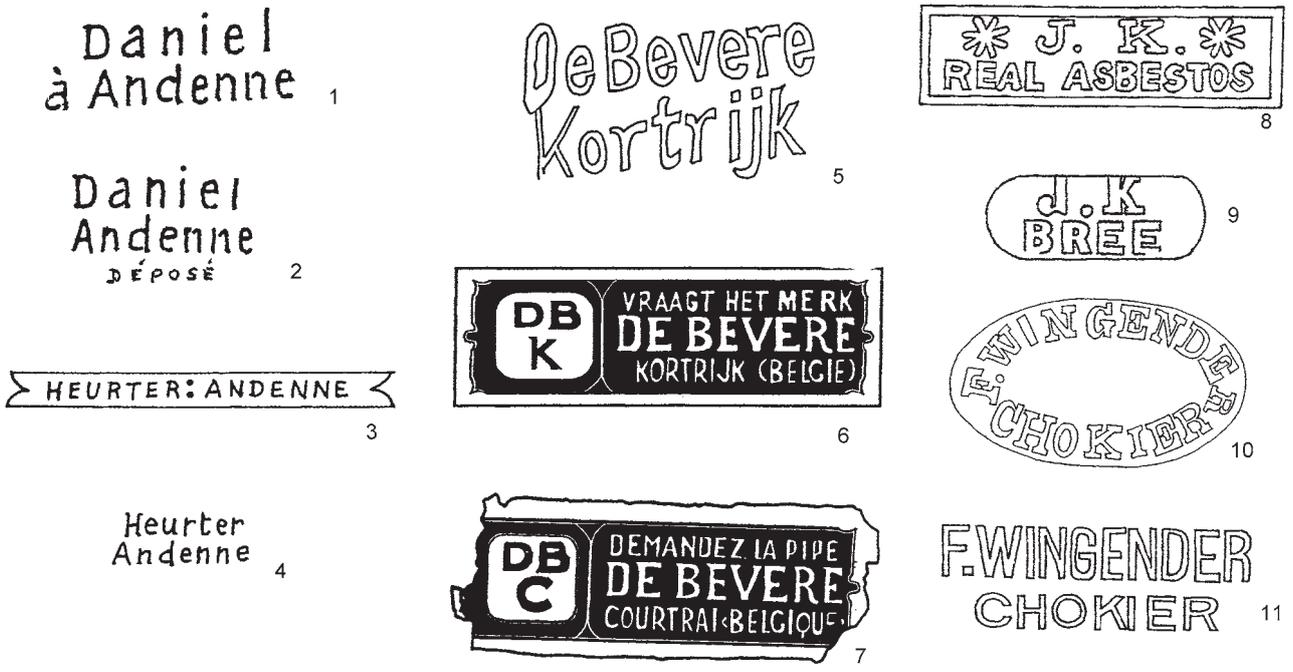


Figure 2: A selection of Belgian Makers' Marks (after Caro 2004).

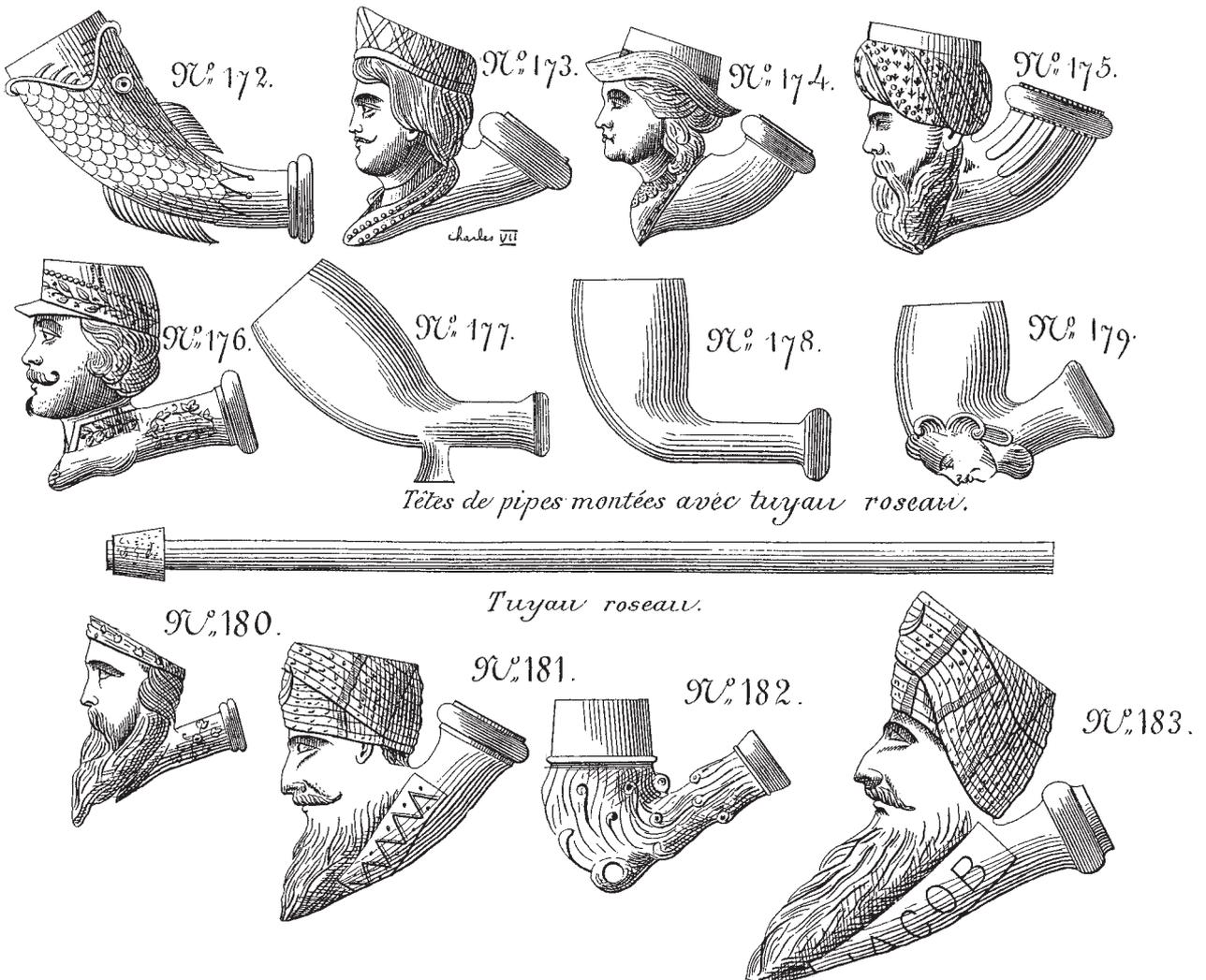


Figure 3: A selection of socketed Knoedgen pipes.

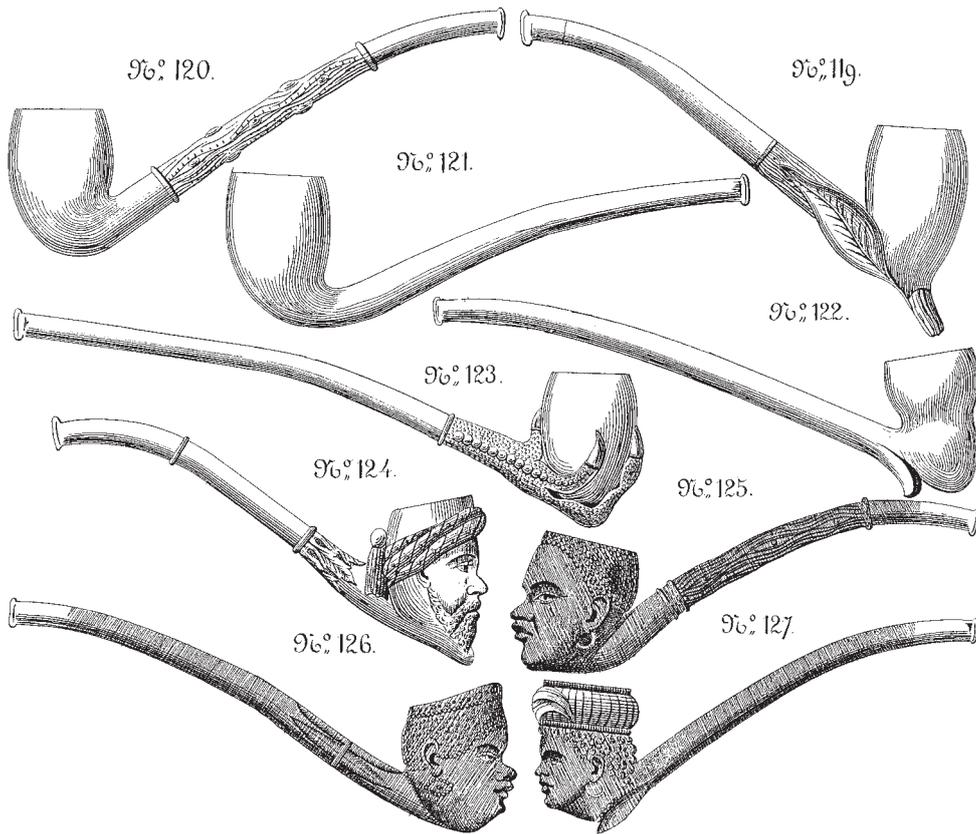


Figure 4: A selection of Knoedgen pipes.

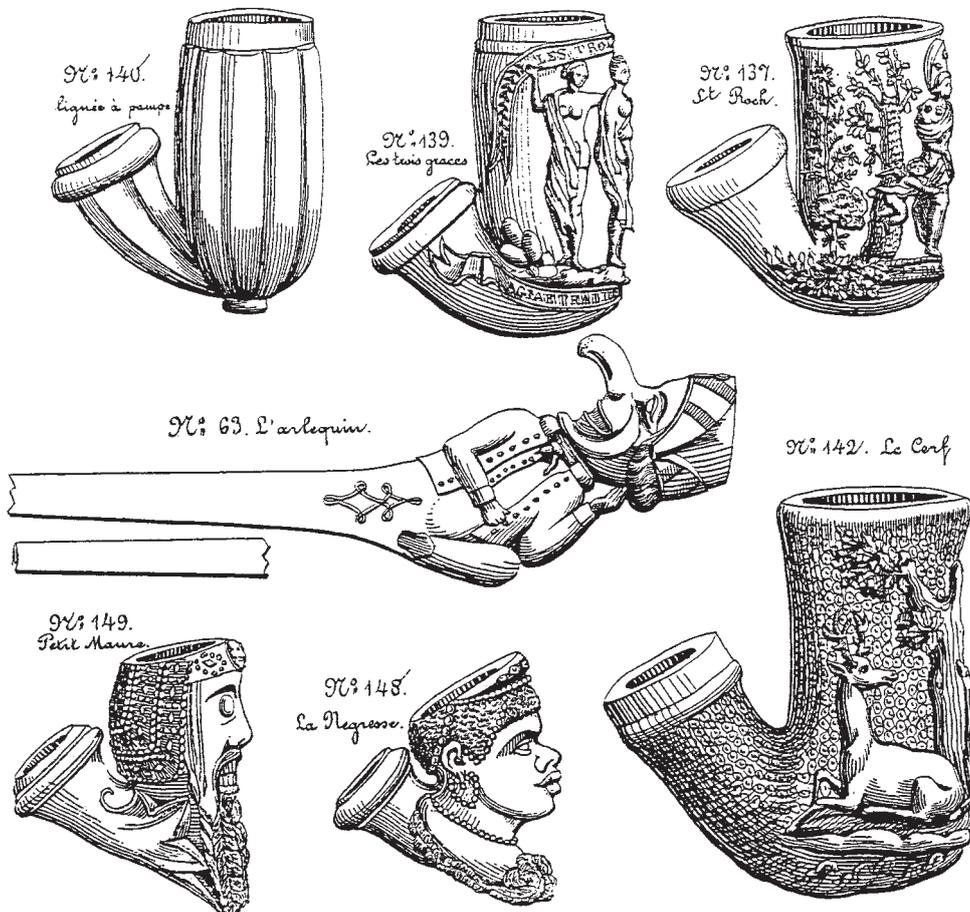


Figure 5: A selection of Wingender pipes.

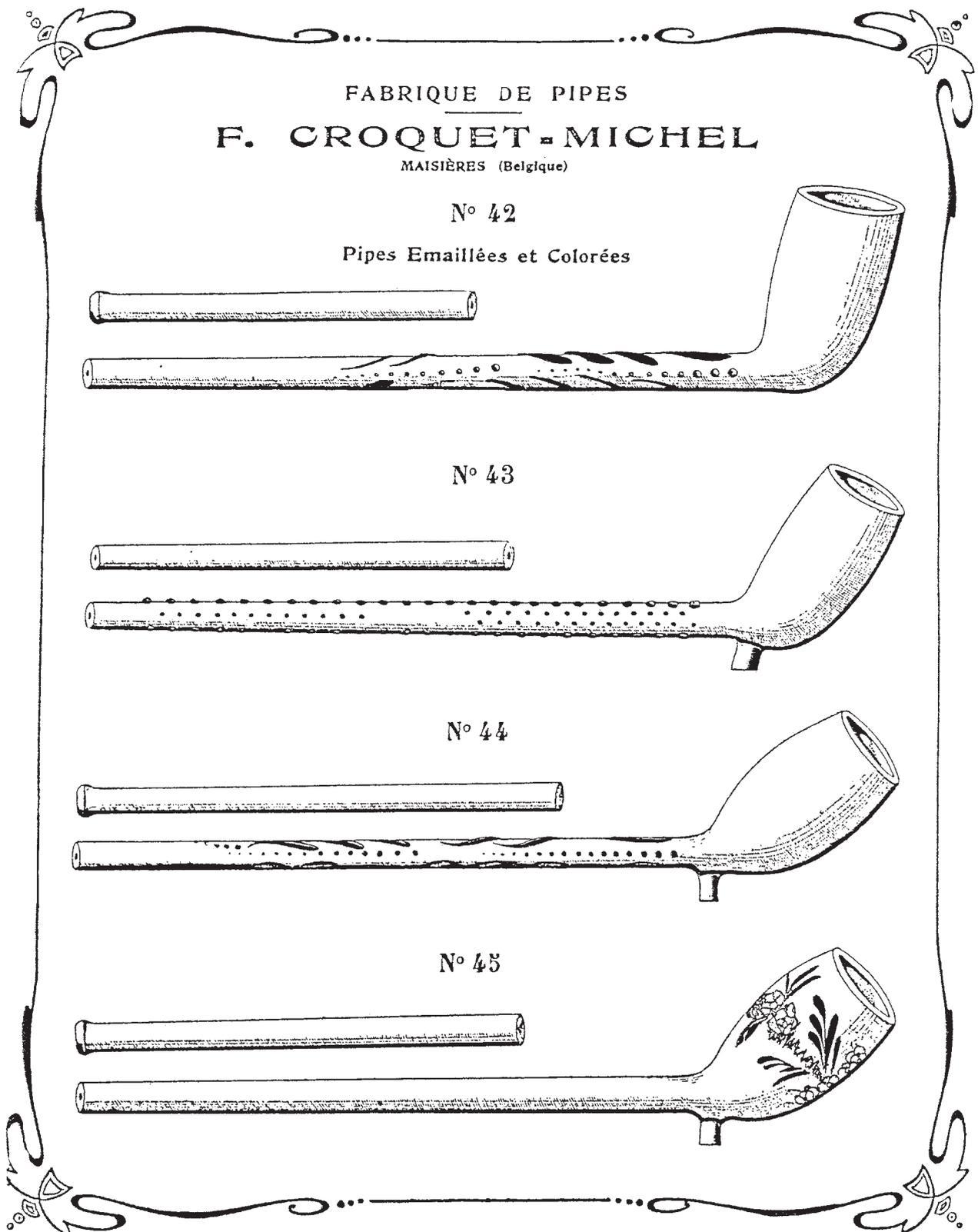


Figure 6: Catalogue of Fernand Croquet-Michel, Maisières, c1905.

craft stayed relatively small and was not organised or concentrated in one location.

Figure 7 provides an overall picture of the development of pipe factories in the nineteenth and twentieth centuries.

A is the number of factories and W is the total number of employees including men, women and children. The concentration in bigger factories is clearly visible. The rise and decline of the craft is only partially documented because of the lack of documentary sources in the period

Provincie / plaats	1819 (v.d. Meulen)		1819 (Brugmans)		1846		1848	1896		1910		1926		1930	
	A	A	W	A	W	A	A	W	A	W	A	W	A	W	
Antwerpen	1	5	18												
Mechelen	1			2	2	+									
Lier	3			2	7										
West-Vlaanderen		8	18											1	35
Brugge	2			1	4										
Thielt	1														
Roeselare	3			2	19		3	3	1	3					
Poperinge	1			2	7	+			1	3					
Kortrijk	2			1	4	+	1	31	1	48	1	24			
Vlamertinghe	1			2	2	+									
Izegem				1	3										
Yperen							4	6							
Oost-Vlaanderen		7	2												
Gent	8			4	4		4	5							
St. Nicolaas	1					+									
Geeraards-bergen	1					+									
Wetteren									1	1					
Limburg		1	?												
Maaseik	1			1	17	+									
Bree							1	30	1	40					
Zuid-Brabant		1	7											1	3
Molenbeke	1														
Luik	2	2	3	1	24	+	1	18	1)	(20)					
Seilles / Ben Ahin	1			2	10	+									
Huy				1	7	+									
Chokier				1	16		1	48	1)	(20)					
Namen		11	82											2	24
Namen	5			6	13	+									
Andenne	4			9	115	+	2	16	3	18	1	21			
Andenelle	1														
Flawinne Mettet				2	1										
Sclayn						+									
Henegouwen		5	57											1	4
Tournai	2														
Mons	1			1	86	+									
Nimy-Maisières	2			4	117	+	3	42		3	23				
Casteau	1					+									
Soignies						+									
Hautrage						+									
Quaregnon						+									
Jumet							1	-							
Total	46	40	187	45	458	+	21	199	10	156	25	45	5	66	

A: Number of factories. W: Number of workers (including managers and children).

Figure 7: Development of the clay pipe industry in the nineteenth and twentieth century.

Firm	Town	Working	Firm	Town	Working
Ritzen	Maaseik	1810-1861	Winand	Andenne	1800-1847
Knoedgen-Frères / Trees	Luik	1843-1930	Heurter / Leonard	Andenne	1768-present
Wingender	Chokier	1834-1930	Leveque	Andenne	1830-1944
Knoedgen	Bree	1853-1928	Barth	Andenne	1855-1885
De Bevere	Kortrijk	before 1825-1950	Nihoul	Nimy	before 1819-1920
Petit	Mons	1796-about 1875	Scouflaire	Nimy	1834-1918

Figure 8: The largest Belgian clay pipe factories in the nineteenth and twentieth centuries.

between 1848 and 1898. The largest expansion occurred in the middle of this period when, unfortunately, there is very little hard data available as to the size of the industry.

Figure 8 (above) lists the biggest firms in the country in the nineteenth and twentieth centuries. Combining the two tables gives an impression of the size of the factories and their growth. It should be remembered that most factories like Wingender, Barth, Knoedgen and Scouflaire reached their zenith during the second half of the nineteenth century. The bigger factories had the best chance to survive.

Many pipemakers took part in industrial exhibitions and the Belgian firms of Barth, Wingender and Levêque participated in the world exhibitions of Dublin (1862), London (1862), Dublin (1865), Paris (1867), London (1871), Santiago di Chili (1875), Philadelphia (1876), Paris (1878) and Amsterdam (1883).

Import and Export

In the beginning of the century, under French rule, limited exports were probably made from Wallonia to France.

Ritzen in Maaseik also exported to the border regions of Germany and Holland. Under Dutch rule exports increased due to the export to the Dutch colonies. Severe competition from centres outside Holland, probably Westerwald, England and France, influenced the profit-earning capacity of the pipe-makers during the nineteenth century.

The production and export of Barth deserves special attention. In its rather short existence (1855-1885) this factory became the biggest in Belgium. In the period 1862-1871 it had 100 to 120 employees and produced up to seven million pipes a year. Barth exported up to 80% of his pipes to Australia, Guinea and California.

The American Civil War, the financial crisis, high American import duties and international competition were a major threat to Belgian pipe-makers. During the nineteenth century Belgian imports, mostly from Holland and France, were much bigger than exports (Figure 9). The proportion of French imports rose after 1850 following the growing importance of French pipes (Figure 10).

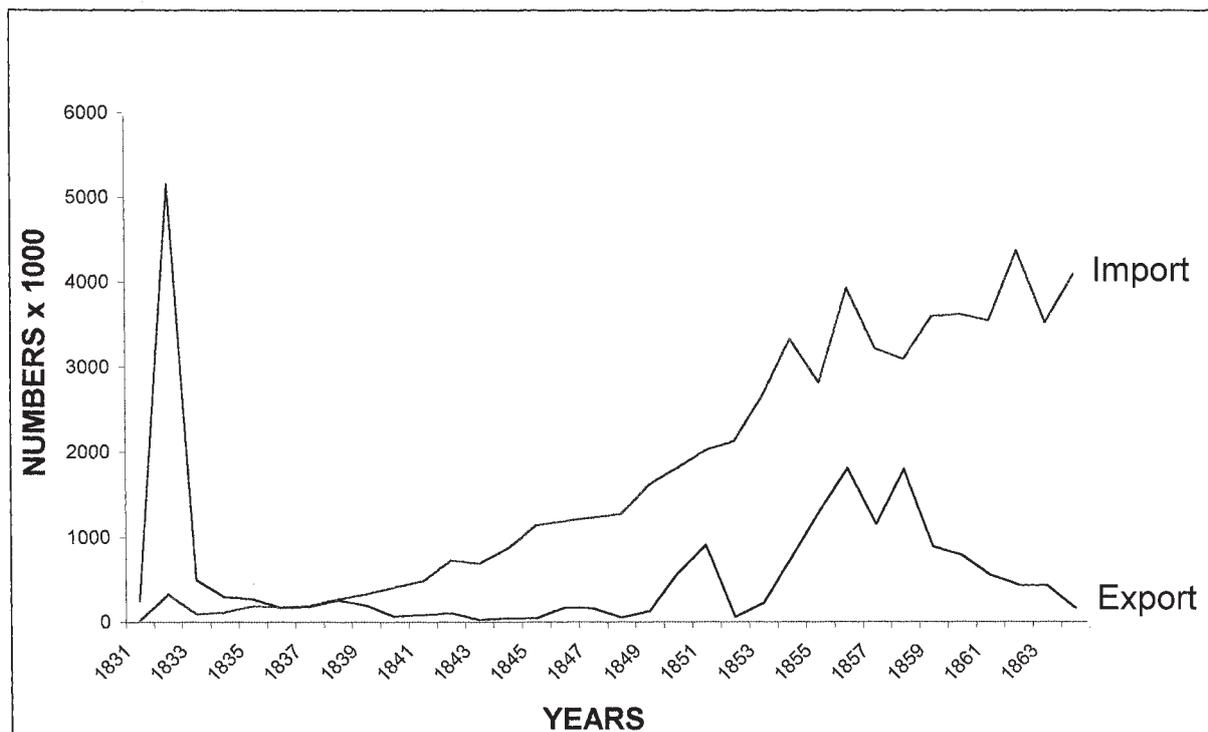


Figure 9: Belgian imports and exports.

Twentieth century

Makers and their pipes

The First World War and the 1930 crisis combined with the rise of the cigarette and the wooden pipe caused the final decline of the clay-pipe industry. The most important firms were Knoedgen in Bree, De Bevere in Kortrijk, Trees in Liège and Leveque in Andenne.

Import and export

The most important country for Belgian exports was France. Pipes were imported from France and Holland and to a lesser degree from Germany. After 1940 import and export almost ceased.

New Research Objectives

- Exports of pipes in the second half of the nineteenth century are not documented in figures issued by the Belgian Bureau of Statistics. Figures from other countries and archaeological data from world-wide could perhaps fill the gap.
- The production of seventeenth- and eighteenth-century factories is hardly known. There is a need of more archaeological research.
- There is too little attention given to the archaeology of the imported pipes.

Principal Collections

- Museés Royaux d'Art et d'Histoire, Bruxelles.
- Musée de la Vie wallonie, Liège.

- Musée de la Céramique, Andenne.
- Tabaksmuseum, Wervik.

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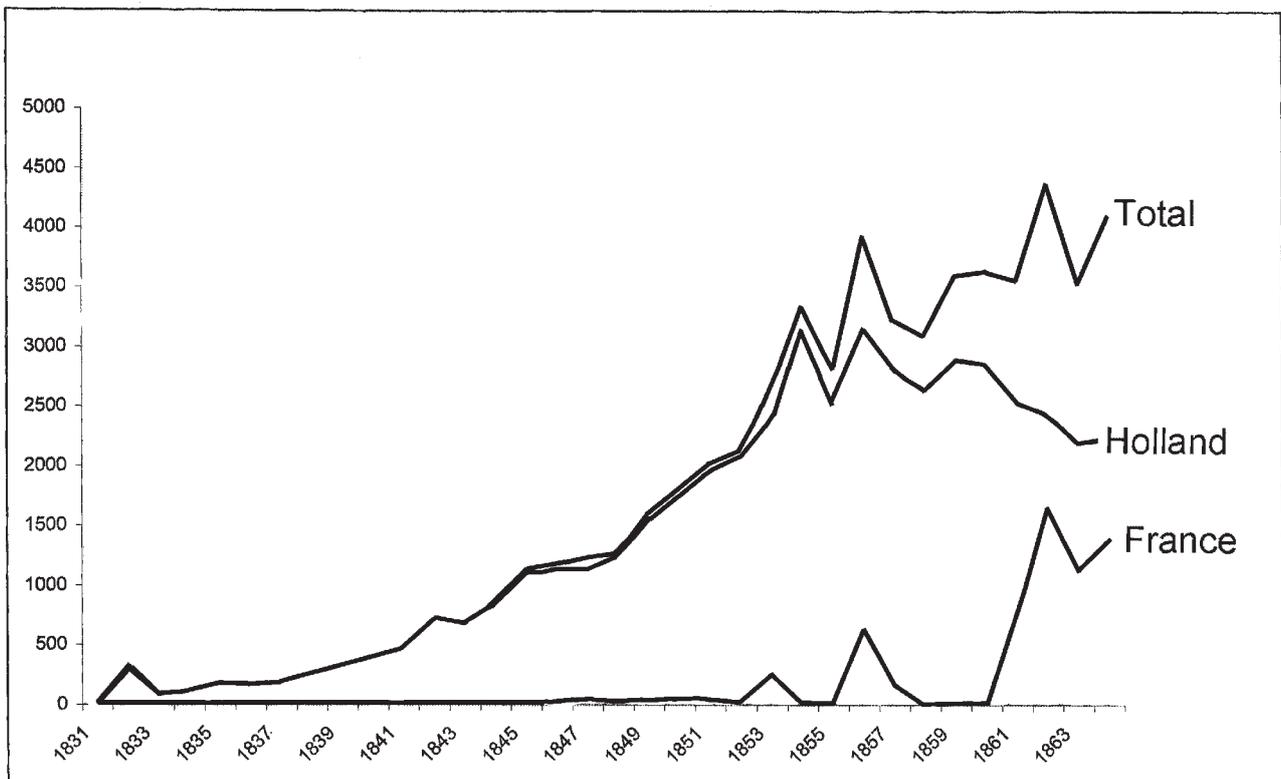


Figure 10: Belgian imports from Holland and France.