

**JOURNAL OF THE  
ACADEMIE INTERNATIONALE  
DE LA PIPE**



Edited by David A. Higgins

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# JOURNAL OF THE ACADEMIE INTERNATIONALE DE LA PIPE

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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).

## ACKNOWLEDGEMENT

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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*

# THE NETHERLANDS

by Ruud Stam

## Summary

Prior to 1640 Amsterdam was the most important pipe making centre after which Gouda took over. The quality of Gouda pipes became pre-eminent in European production. The major threat posed by high wages could only be overcome through excellence. Gouda remained the main centre in the Netherlands and exported millions of pipes annually from approximately 1630 to 1930. In the twentieth-century pipes made in plaster moulds became more and more important and were exported to many countries, especially America. These pipes could not compensate for the loss of production. Other centres were less important although some of them also exported. All the clay had to be imported from Belgium, the Westerwald and England. The decline of production in Gouda after 1750 was caused by competition from other countries, export fees and prohibitions and the rise of other methods of smoking.

## Seventeenth Century

The first recorded makers are Thomas Lourens and William Boseman, both of whom were working in Amsterdam in 1607. Both were born in England, as were many of the first pipe makers in the Netherlands. The first pipe maker mentioned in Gouda was Willem Barends. All over the country pipe makers were starting up businesses. The most important seventeenth-century centres were Enkhuizen, Gorinchem, Groningen, Hoorn, Leiden, Maastricht, Rotterdam, Schiedam and Utrecht (Figure 1). The pipes produced in these centres were sold in large areas around those cities. Pipe making also started in Alkmaar, Alphen/Aarlanderveen, Amersfoort, Appingedam, Bergen op Zoom, Breda, Delft, Deventer, Dordrecht, Geertruidenberg, 's-Gravenhage, Haarlem, Harlingen, Kampen, Koog aan de Zaan, Meppel, Nijmegen, Schoonhoven, Tholen, Willige Langerak and Zutphen. These centres were primarily only of local importance.

At the start of the seventeenth century Amsterdam was more important than Gouda (Figure 2). There was much competition between the two centres and, from 1640 onwards, Gouda surpassed Amsterdam as the quality of the Gouda pipes became better (Figures 3-8). After 1670 production in Amsterdam declined and stopped at the end of the century. In Gouda, Leiden and Gorinchem guilds were set up.

Good quality pipes were marked. The earliest marks were geometric. Afterwards figural marks and marks with the initials of the first pipe maker to own a particular mark, were used (Figure 9). Towards the end of the century numbers were also used as marks. At the end of the century the best pipes from Gouda were of the highest

quality in Europe and set a standard seldom reached at other European centres.

### **Export and import**

At the beginning of the century, when Dutch pipe manufacturing was poorly developed, English pipes were imported. During the rest of the century there was hardly any importation.

Amsterdam exported mainly to America, the Baltic and Scandinavia. In eastern America many pipes marked EB (for Evert Bird from Amsterdam, cf Fig 2) have been excavated. A wreck, found on the coast of the Dominican Republic (Monte Christi Bay) was loaded with pipes made by Bird. As New Amsterdam became New York in 1664 export to America dwindled. This was one of the main factors for the decline of pipe manufacturing in Amsterdam. Gouda exported mainly to European countries. The costs of transport and the high wages in Holland, in relation to the European competition, and the regulations of the guild, stimulated a concentration on the development of high quality pipes at Gouda.

## Eighteenth Century

During this century Gouda remained by far the most important centre of pipe making in the Netherlands. Gorinchem and Schoonhoven developed into secondary centres, where mainly the more simple pipes were produced. Alphen competed in the market for the best pipes and even imitated Gouda marks (Figure 10). Deventer, Groningen, Leeuwarden, Maastricht, Meppel, Utrecht and Zwolle were of local or regional importance (Figures 11-12). As Gouda pipes were more and more imitated the Estates of Holland and West-Friesland granted the Gouda makers the right to put the arms of Gouda on the side of the spur (e.g., Figure 5). The Gouda pipe industry reached its largest extent just before 1750 when there were 374 factories and tens of millions of pipes were produced annually. The Gouda pipe, with its balanced form and superb finish remained the European quality standard (Figures 4-8). In neighbouring countries such as France, Belgium and Germany, many imitations were produced. Even the marks and inscriptions were imitated.

### **Import**

Many cheaper pipes were imported, especially from the Westerwald in Germany. In the eastern parts of the Netherlands competition was severe in the second half of the century. Gouda and local production suffered from these imports.

### **Export**

During the eighteenth century Gouda exported all over the world. Its worldwide distribution was influenced by the political situation and conflicts. After 1750, import duties and even import prohibitions to protect emerging industries in neighbouring countries, and the rising production in countries such as Germany, Belgium and France forced a decline of the Gouda industry. High wages

		17 <sup>th</sup> century	18 <sup>th</sup> century	19 <sup>th</sup> century	20 <sup>th</sup> century
		a b c d	a b c d	a b c d	a b c d
1	Aarlanderveen		x	x	x
2	Alkmaar	x	x	x	x
3	Alphen aan de Rijn	x	x	x	x
4	Amersfoort	x	x	x	x
5	Amsterdam	x	x	x	x
6	Apingedam	x			
7	Bergen op Zoom	x			
8	Breda	x	x	x	
9	Deft	x	x	?	x
10	Den Briel	x			x
11	Deventer	x	x	x	
12	Dordrecht	x	x	x	
13	Enkhuizen	x	x		
14	Geertruidenberg	x	x		
15	Gennep				x
16	Gorinchem	x	x	x	x
17	Gouda	x	x	x	x
18	‘s-Gravenhage	x	x	x	x
19	Groningen	x	x	x	x
20	Haarlem	x	x	x	
21	Harlingen	x			
22	Hazerswoude			x	
23	s-Hertogenbosch			x	x
24	Hoorn	x	x		
25	Kampen	x			x
26	Koog aan de Zaan	x			
27	Leeuwarden	x	x	x	
28	Leiden	x	x	x	
29	Maastricht	x	x	x	x
30	Meppel	x	x	x	
31	Middelburg	x	x	x	
32	Nederweert			x	
33	Nieuw-Buinen				x
34	Nijmegen	x			
35	Oudshoorn			x	x
36	Roermond	x		x	
37	Rotterdam	x		x	
38	Schiedam	x	x	x	
39	Schoonhoven	x	x	x	
40	Sneek			x	
41	Stevensweert			x	x
42	Tholen	x		x	
43	Utrecht	x	x	x	x
44	Venlo			x	x
45	Weert			x	x
46	Zutphen	x	x	x	x
47	Zwolle	x	x	x	x
48	Woerden	x	x	x	x

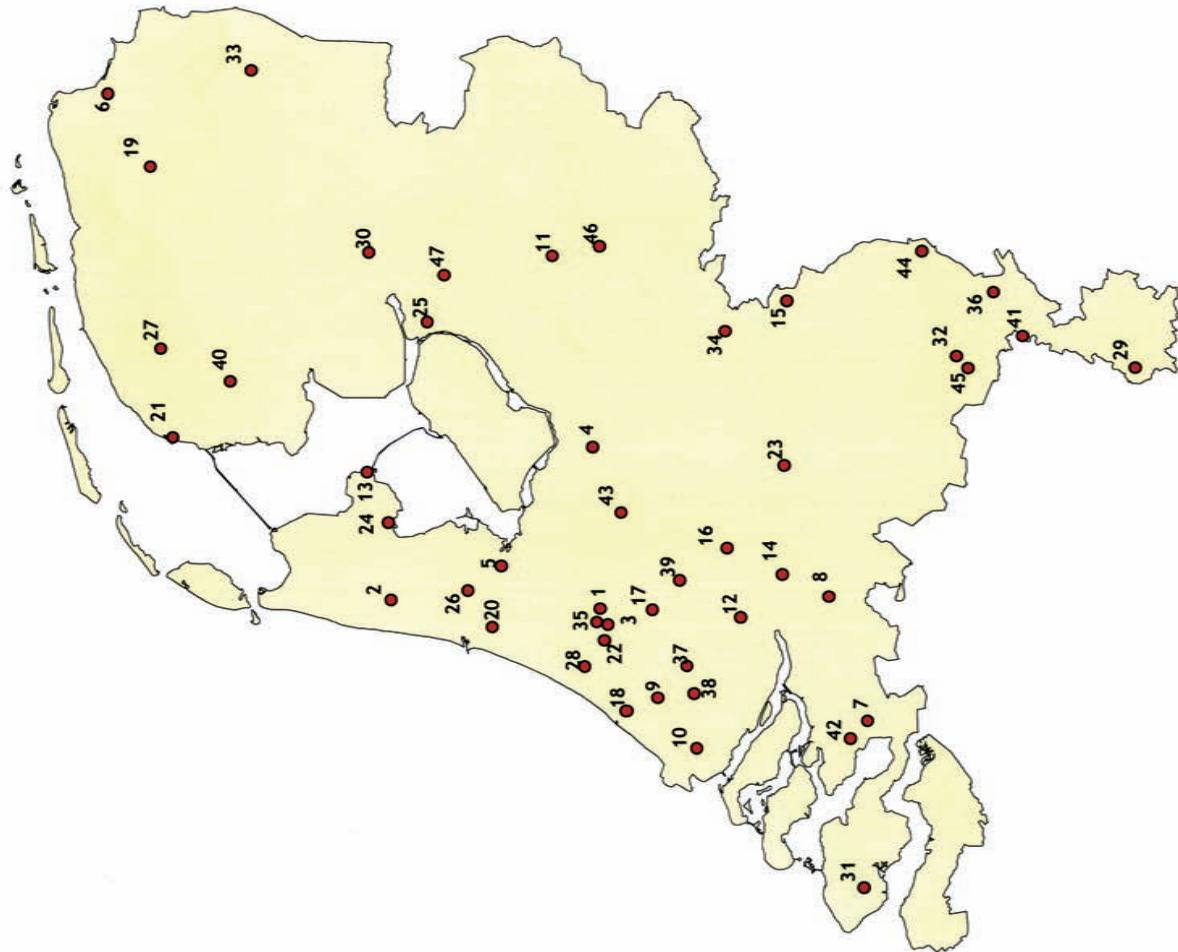
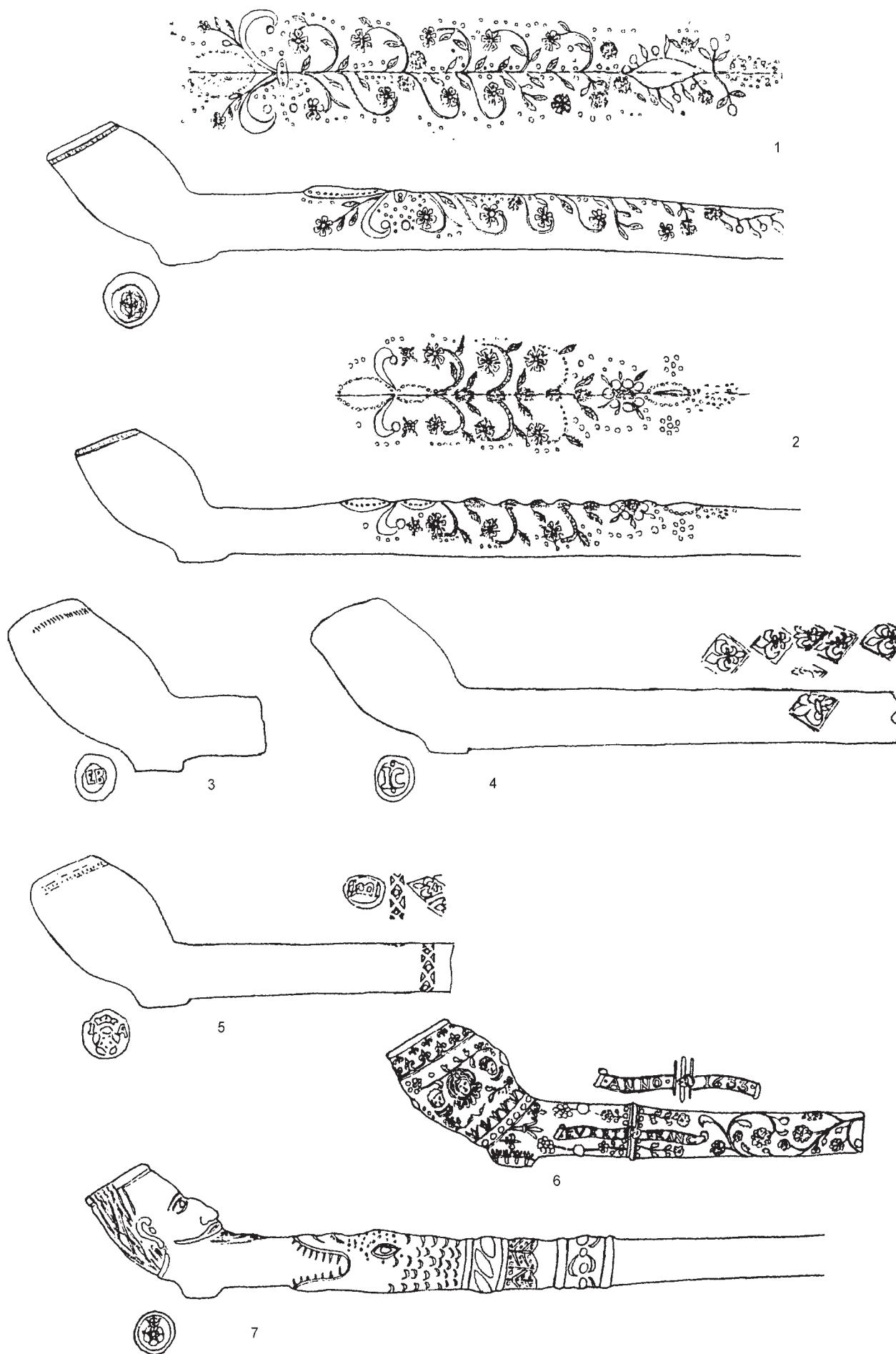


Figure 1: The Dutch pipe making centres and their periods of activity by quarter century.



*Figure 2: Seventeenth-century clay pipes from Amsterdam (Tijmstra and van der Meulen 1988, 30-38).*

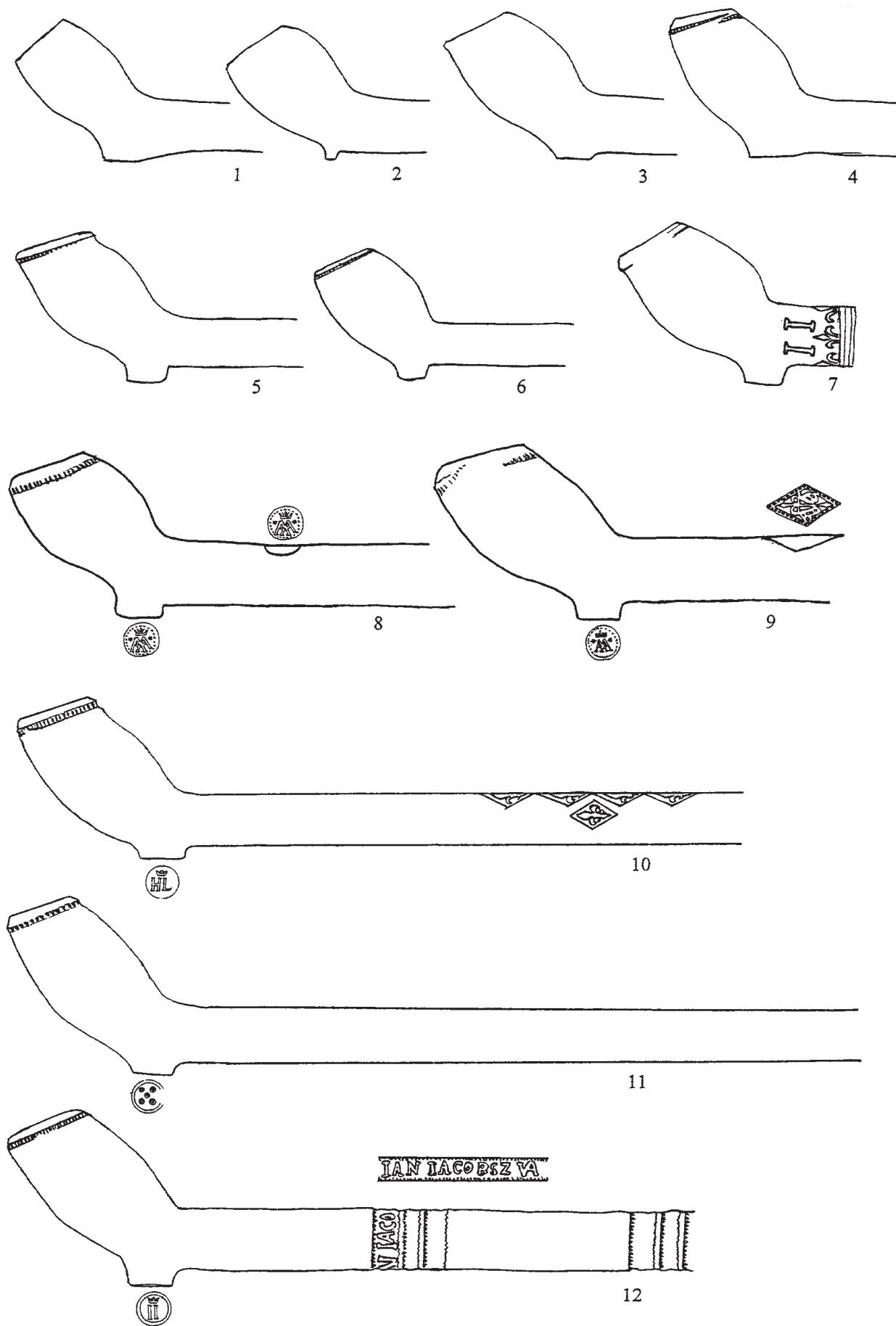
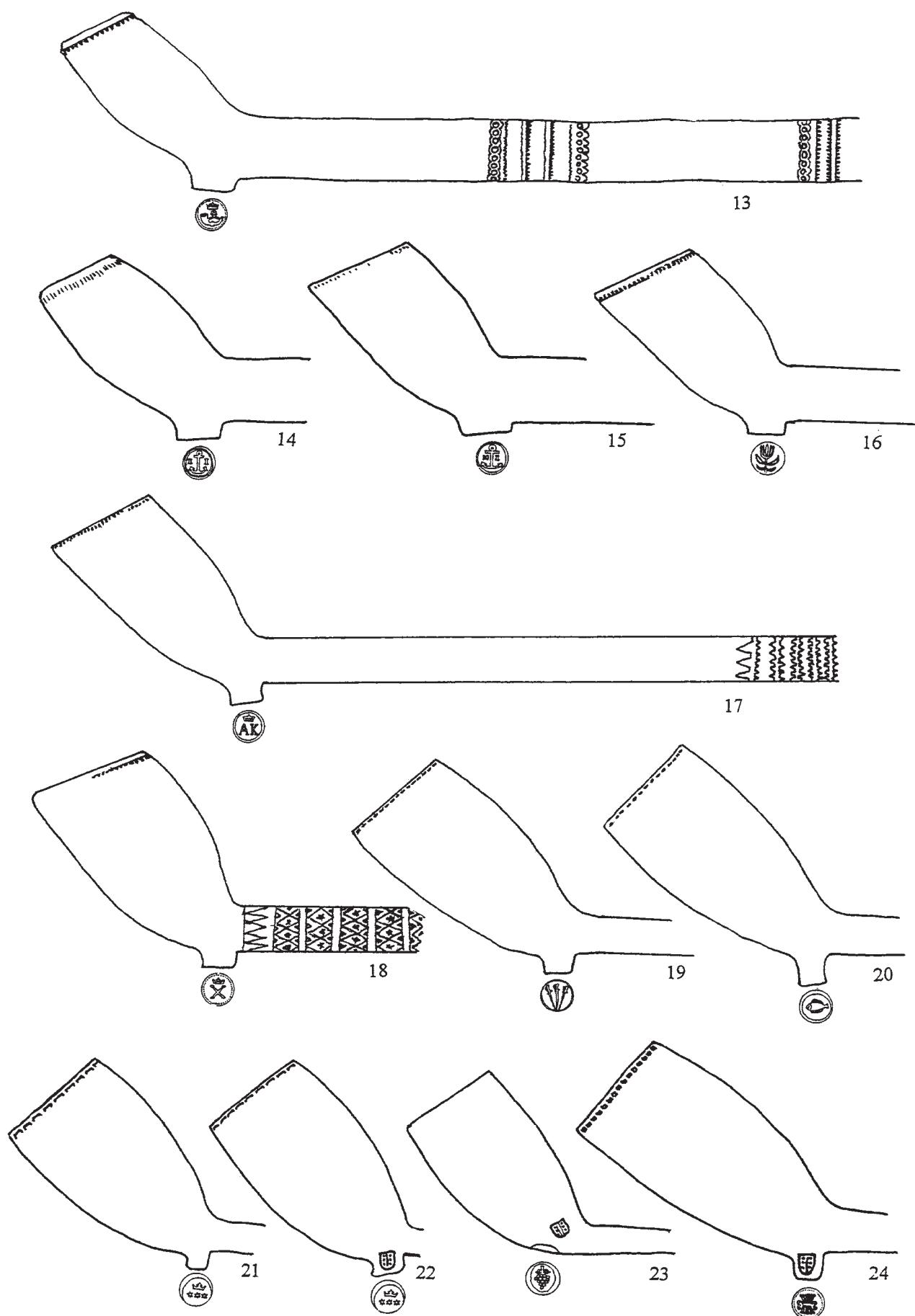


Figure 3: Early seventeenth-century pipes from Gouda (van der Meulen 2003, 25).



*Figure 4: Late seventeenth and eighteenth-century pipes from Gouda (van der Meulen 2003, 14).*

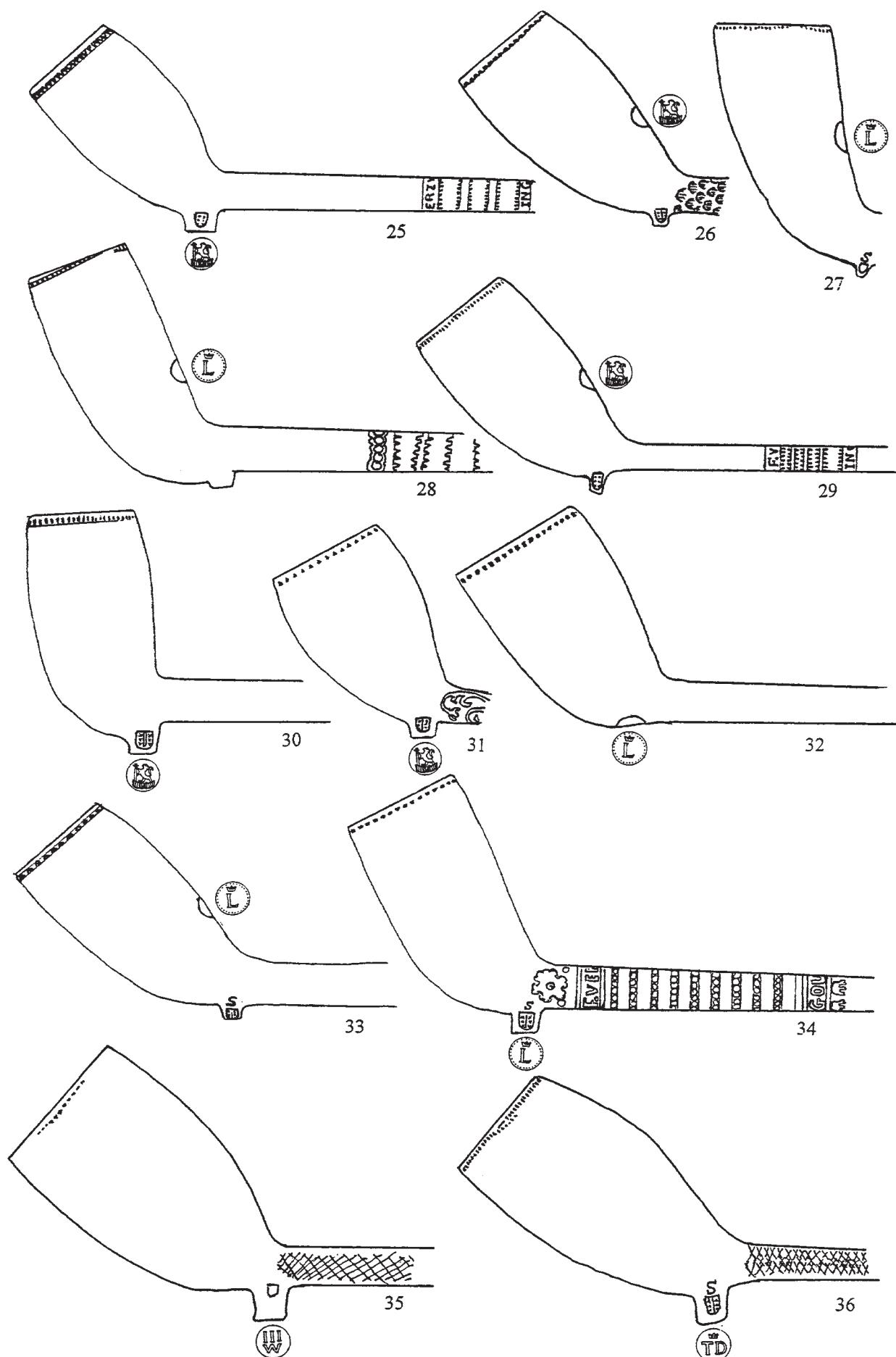
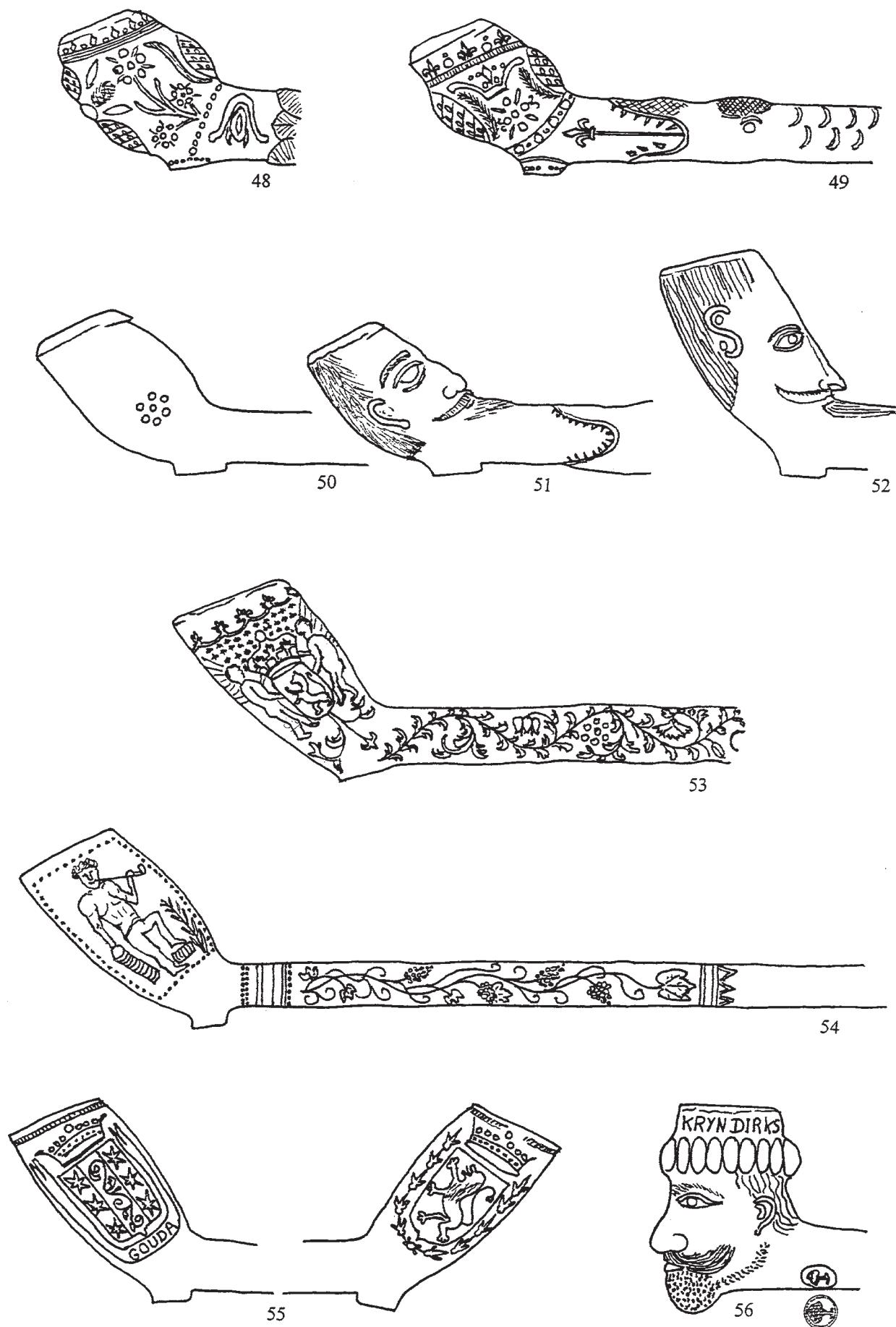
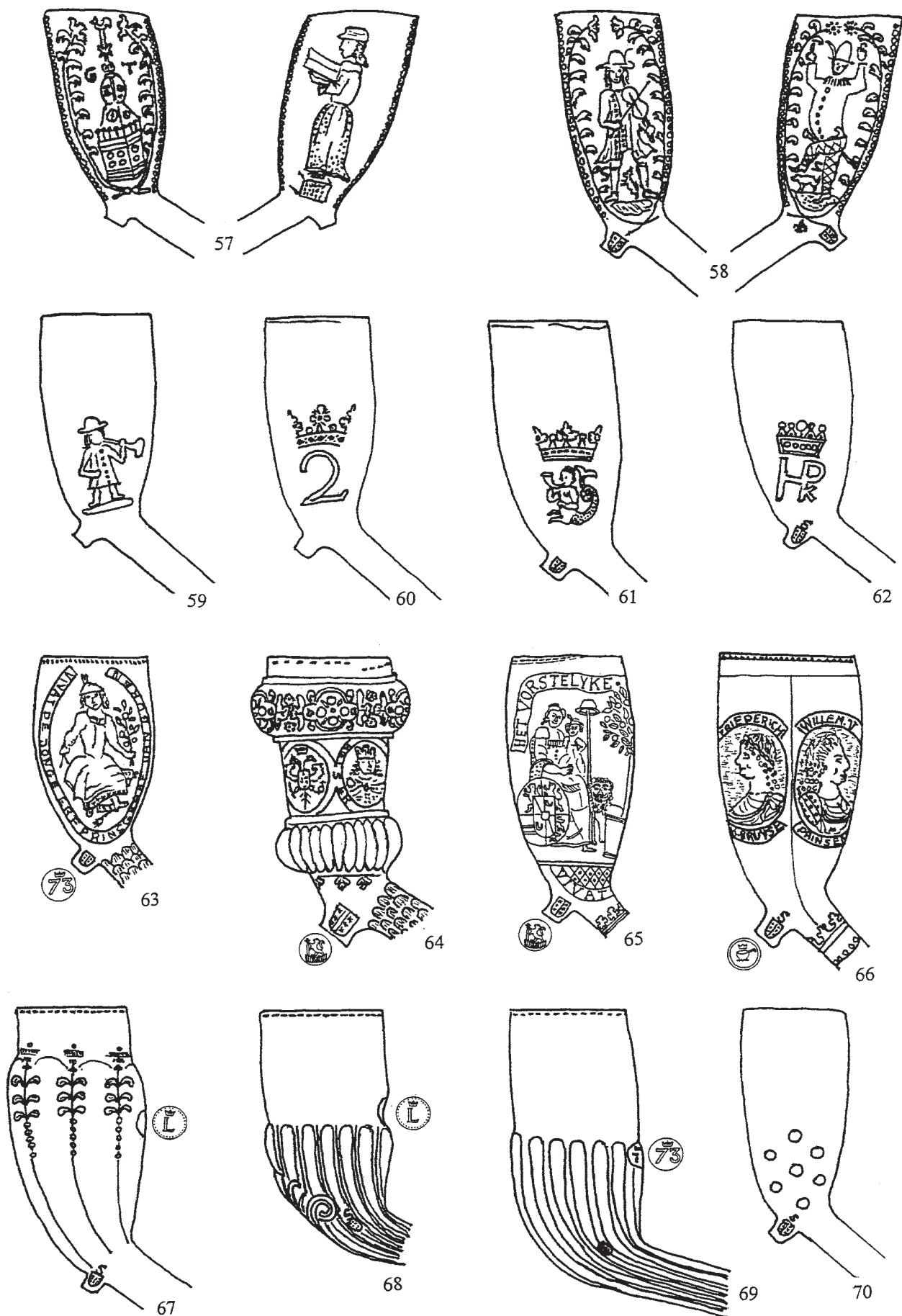


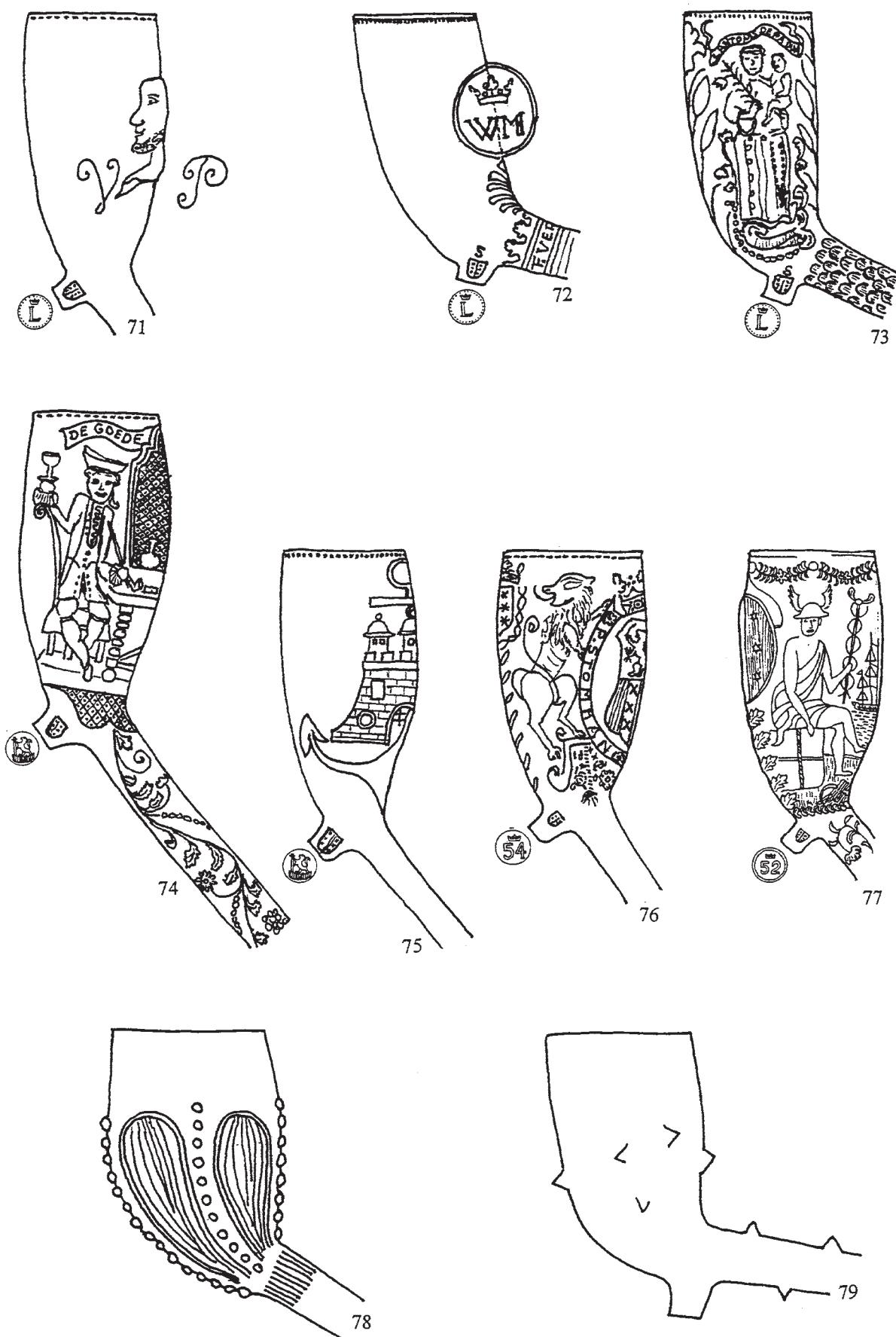
Figure 5: Eighteenth and nineteenth-century pipes from Gouda (van der Meulen 2003, 17).



**Figure 6:** Seventeenth and eighteenth-century pipes from Gouda (van der Meulen 2003, 21).



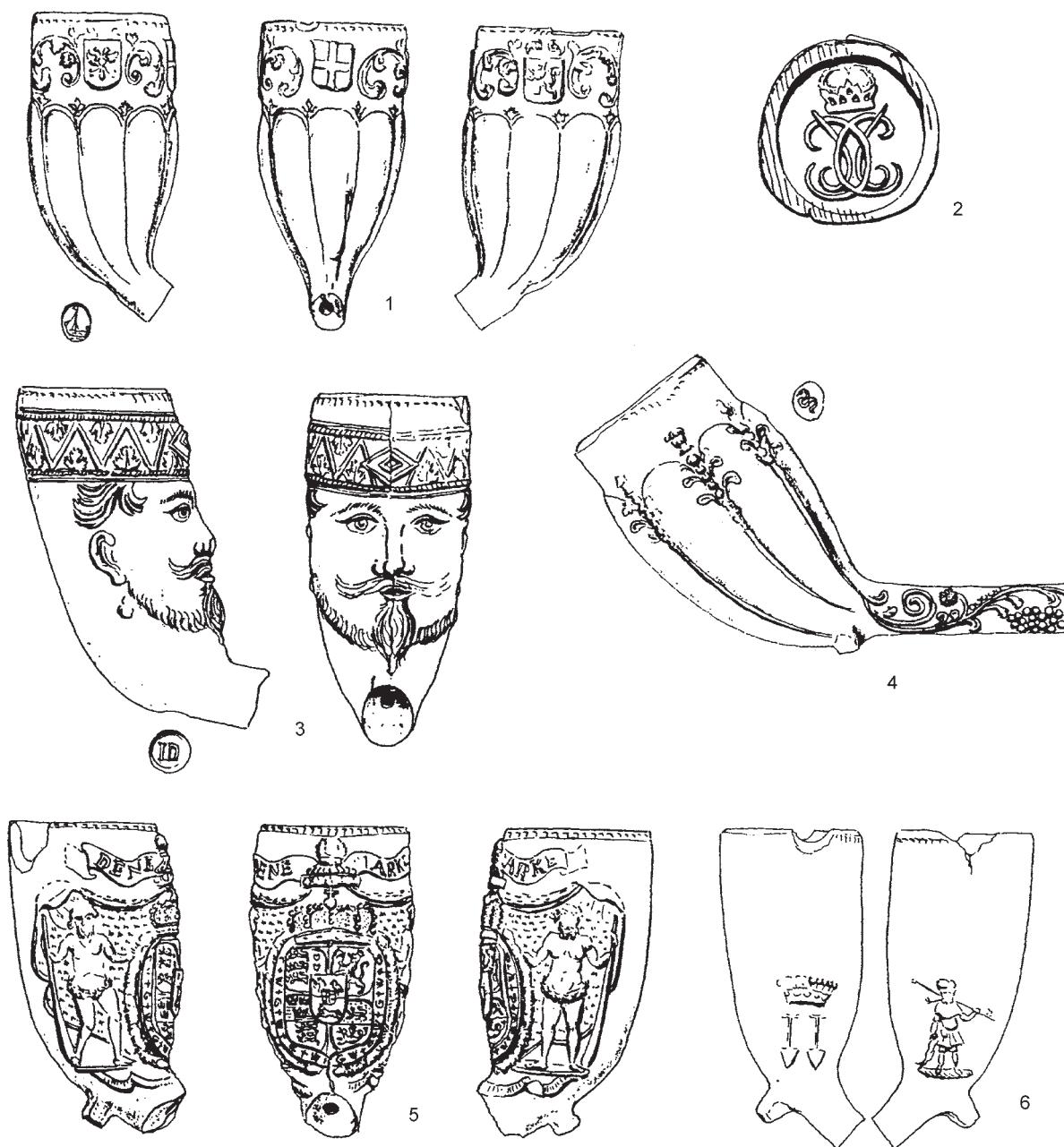
*Figure 7: Eighteenth-century pipes from Gouda (van der Meulen 2003, 23).*



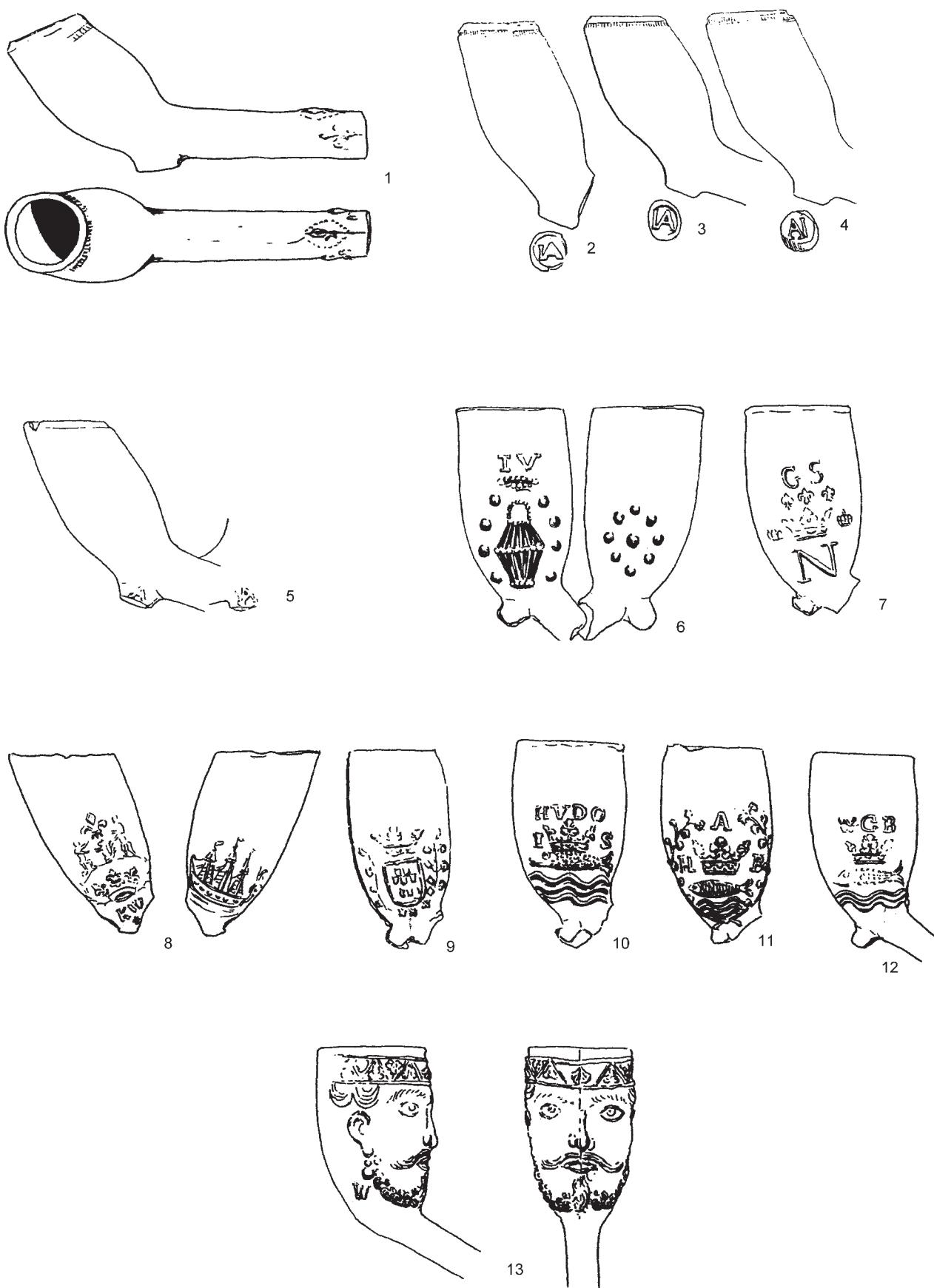
*Figure 8: Eighteenth and nineteenth-century pipes from Gouda (van der Meulen 2003, 25).*



*Figure 9: Gouda tobacco pipe marks.*



*Figure 10: Eighteenth-century pipes from Alphen aan de Rijn (former Alphen, Oudshoorn and Aarlanderveen) (Tijmstra and van der Meulen 1988, 11-12).*



**Figure 11:** Seventeenth and Eighteenth pipes from Gorinchem (after Tijmstra and van der Meulen 1988, 56 and 62).

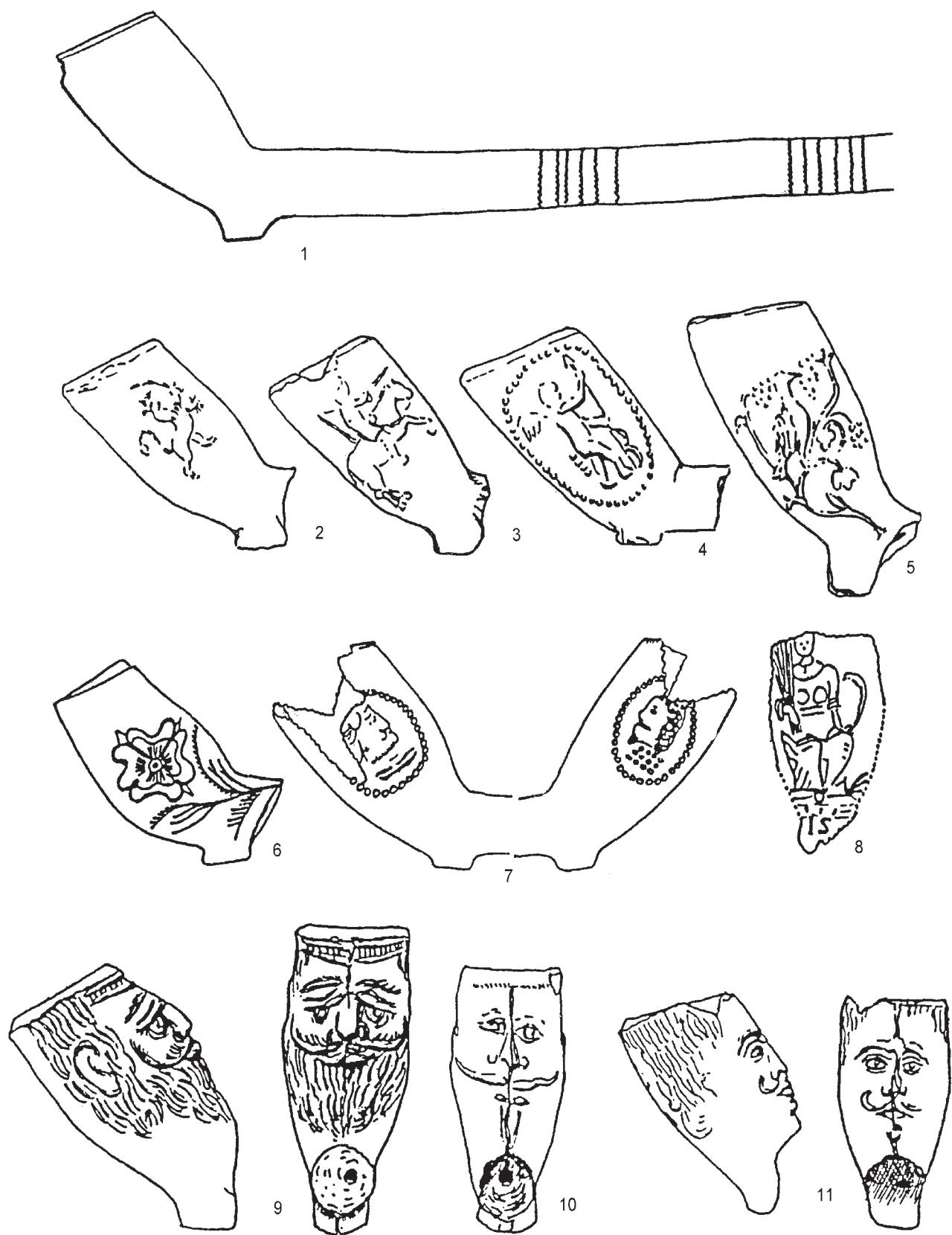


Figure 12: Seventeenth and eighteenth-century pipes from Maastricht (after Tijmstra and van der Meulen 1988, 131-133).

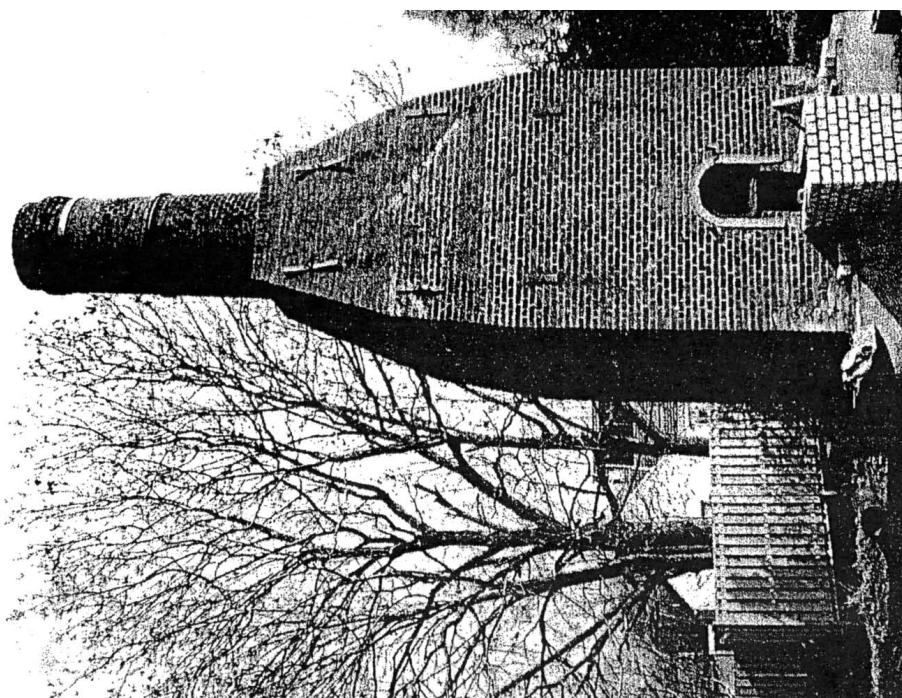
HOLLANDIA DOORROOKERS



Eerste Nederlandsche Fabriek van Geëmailleerde Pijpen „Hollandia”

*Figure 13: Clay pipe kiln, Trumm Bergmans' factory, Weert.*

*Figure 14: Page from a 1917 catalogue from Hollandia (v.d. Want and Barras in Gouda) depicting pipes made in plaster moulds.*



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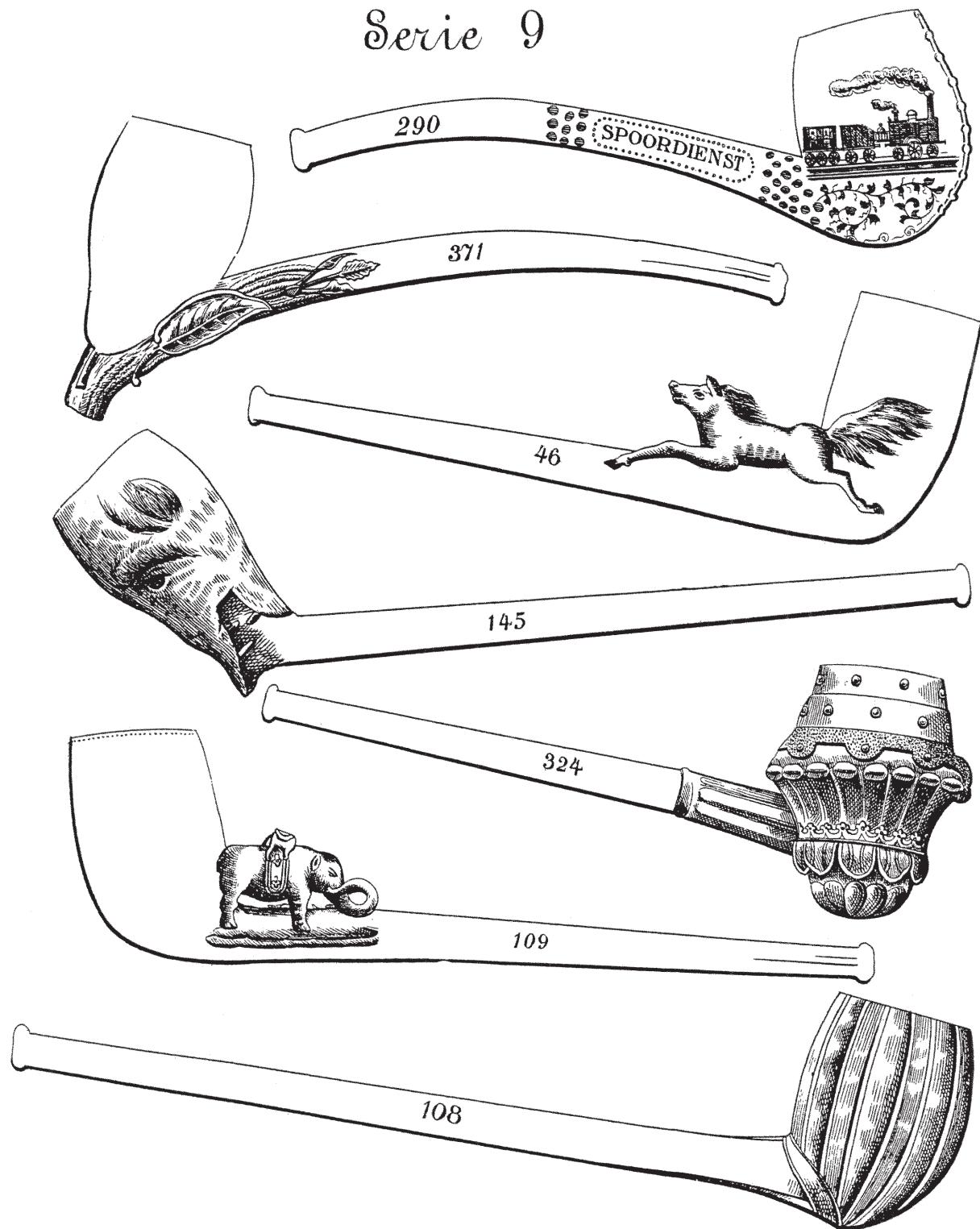
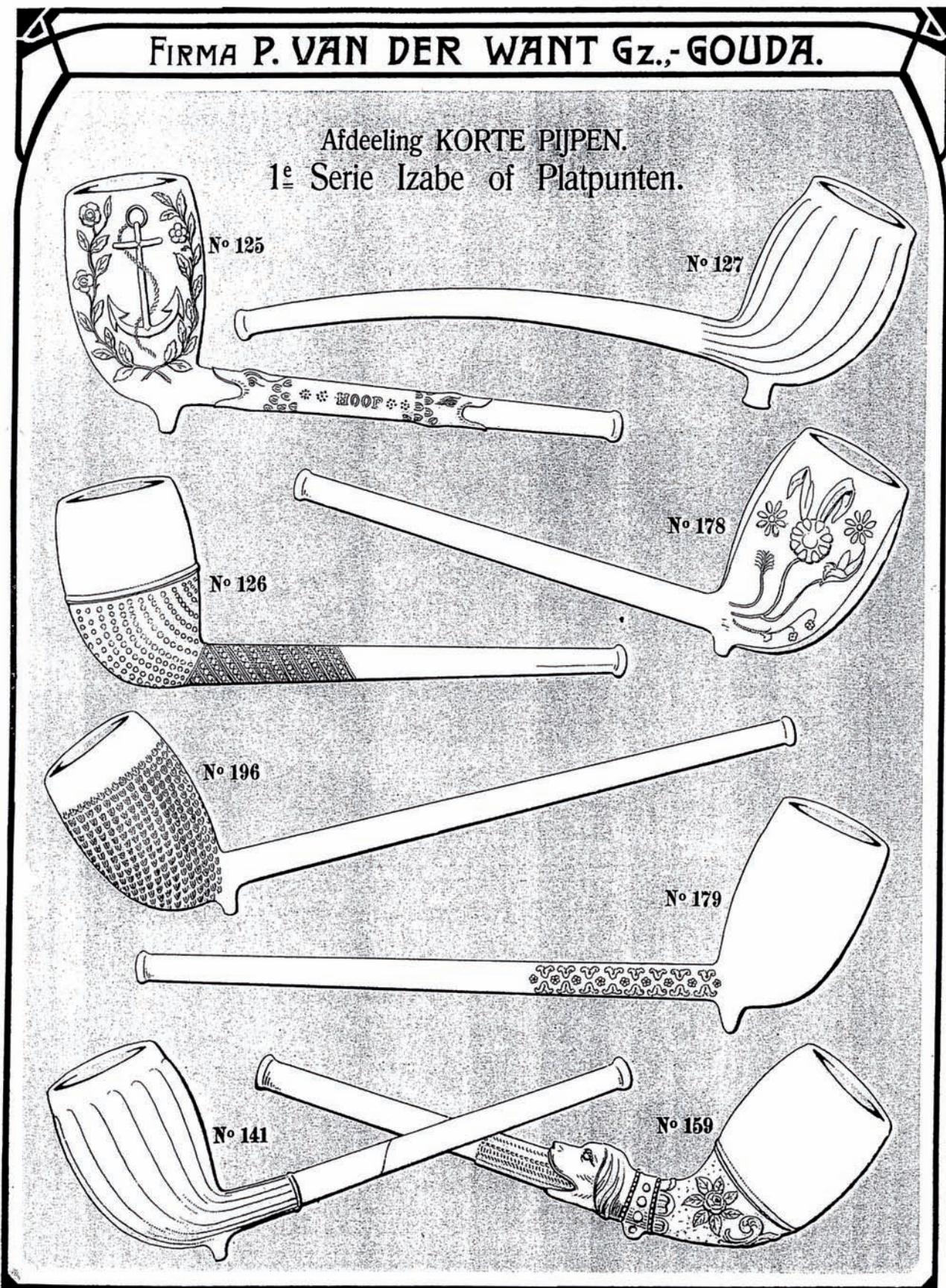


Figure 15: Page from Goedewaagen's catalogue number 3, Gouda, c1900.



*Figure 16: Page from a catalogue from P. van de Want Gz., Gouda, c1910.*

in Holland remained a major threat to export. England and the Westerwald were serious competitors on the international market. Alphen exported to Scandinavia, and Schoonhoven and Gorinchem catered for particular export markets.

## Nineteenth Century

The last years of Napoleon's rule accelerated the fall of the pipe industry in Gouda. New industries emerged in the south of the Netherlands using cheaper labour and the possibilities for export to Belgium. In Gennep, 's-Hertogenbosch, Maaseik, Maastricht, Nederweert, Roermond, Stevensweert and Venlo new undertakings were set up. A pipe maker also started work in Harlingen serving the local market. All these pipe makers had ceased production by half way through the century. In Weert a new pipe maker started in the middle of the century.

In Gouda the pipe industry was hardly innovative. Pipe makers stuck firmly to the tradition of the long Gouda pipe and quality diminished. The resurgence of the industry that can be seen in France was only followed at a distance. As Dutch pipes were relatively expensive, export diminished. Only in the period of the American Civil War did export to America flourish. In the second half of the century the Gouda industry was concentrated in the larger establishments.

### *Export and import*

The Gouda pipe industry suffered competition from the Westerwald, Scotland and France on the international market. In Holland imports from the Westerwald became a cheap alternative for pipe smokers. At the end of the century the level of production in Gouda was about ten million pipes a year exporting to all parts of the world. Export to America, and to the new colonies in Africa, Belgium and Germany deserve special mention.

## Twentieth Century

In the period before the First World War the annual turnover in pipe production stabilised. After the war Dutch wages and import fees in neighbouring countries made export impossible and production diminished by about eighty percent. The last pipe industry outside Gouda, in Weert, ceased production shortly after the war (Figure 13). At the end of the nineteenth century a new production method for clay pipes was developed: pipes made in plaster moulds (Figure 14). These pipes became more and more important and were exported to many countries, especially America but they could not compensate for the loss of production of the traditional hand-pressed pipe. Financial crisis and the import of cheap wooden pipes diminished production again by about fifty percent. After World War Two production consisted mainly of souvenir pipes. The big factories, Goedewaagen and van der Want, closed at the beginning of the 1980s (Figures 15 and 16). The last Gouda pipe maker closed his business in 2006.

## New Research Objectives

- Not much research has been done in the archives of many large cities, such as Amsterdam, Haarlem, Gorinchem, Hoorn, Enkhuizen and Rotterdam.
- More urban assemblages are needed.
- The production of many smaller centres still needs to be identified.
- Dating pipes from makers who pre-date archival evidence is not yet possible.

## Principal Collections

- Pijpenkabinet & Smokiana, Amsterdam, online at <http://www.pijpenkabinet.nl/> [accessed 16.10.2010].
- Museum Gouda, Gouda, online at <http://www.museumgouda.nl/nl/> [accessed 16.10.2010].
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