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DE LA PIPE**



Edited by
Peter Davey and Anna Ridovics

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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. The 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.

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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.

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Additional copies of this journal can be purchased from the administrator, Dr. Susie White, (contact details above).

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Cover image: *Chibouk bowl with wind cover and retaining chain, overlaid with woven, brass-wire protective cover (photograph by Darius Peckus).*

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Editorial

This fourth volume of the Journal of the Académie Internationale de la Pipe has been published at the same time as the third volume. Because of the number and size of the papers derived from the Budapest conference (Hungary in 2009) it was realized that there were too many for a single volume of the journal. As a result it was decided to publish the mainly archaeological contributions on pipes from excavations in Hungary and the neighbouring countries in Volume 3 so that there would be a coherent statement of all of this new evidence in one place. The remaining available Budapest papers which are more wide ranging in scope are published here in Volume 4, together with some material from both the Grasse (France in 2010) and Novi Sad (Serbia in 2011) conference, though the main groups of regionally-based papers from those conferences will appear in Volume 5.

The first three papers, whilst concerned directly with pipes of one sort or another are essentially studies of the phenomenon of tobacco use and smoking in different regions of the world, including Europe, America, Switzerland and Japan. Although the pipes that are used in different places and at different times are of intrinsic interest to the collector and art historian they are also very important in the study of the central role played by tobacco in many societies.

Paul Jahshan's paper, given in Budapest, considers the changing perceptions and representations of smokers and smoking in America, England, France and Hungary at different times. Heege provides a detailed overview of the arrival of tobacco and a smoking culture in Switzerland, together with an account of the sources of the pipes in use and the rather limited evidence for local pipe production. Barnabas Suzuki, in his Novi Sad paper, assesses the role of Dutch traders in the introduction of both tobacco and pipe smoking in Japan and documents the extraordinarily individual development of smoking utensils in that country. There follow two papers on eastern pipes. Ayşe Dudu Tepe discusses the archaeological and documentary evidence for the use of bone pipes by the Bedouin in Arabia. This is followed by a far-ranging, well-read overview by Ben Rapaport of the history of the *chibouk* both from the view point of foreign travellers, the artefacts themselves and their social significance.

The third part of the volume is devoted to papers on meerschaum pipes. In the opening paper Anna Ridovics looks afresh at the claim that the first meerschaum pipes were carved in Hungary by one Károly Kovács and demonstrates the extreme complexity of the evidence for and against it. More important, she introduces a very early meerschaum carving which could be 'thought' to be the 'Kovács pipe', together with two other early carvings from the first part of the eighteenth century. There follows a quartet of papers provided by members of the Academy's Meerschaum Working Group, originally presented at the Grasse conference, on the subject of the iconography

and morphology of the meerschaum pipe. The four case studies show how this raw material provided a wonderful medium for the expression of artistic, cultural and social ideas through a wide range of subject matter. Frank Burla considers the historical background, possible maker and owner of a pipe which commemorates the Transylvanian Battle of Breadfield in 1479 (Kenyérmező in Hungary). Hakon Kierulf looks in detail at the sources of inspiration and execution of acanthus-style decoration on the typical Norwegian pipe models. Sarunas Peckus takes the reader on a detective trail beginning with the purchase of a cheroot holder depicting acrobats who, eventually, are firmly identified as the world famous Belgian *Troupe Lafaille*. Finally, Ben Rapaport explores the influence of Canova's sculpture, 'The Three Graces' created for the Duke of Bedford between 1814 and 1817, on meerschaum carvers. In particular he presents a table pipe and a cheroot holder from the second half of the nineteenth century both of which in different ways, have derived their main inspiration from the Canova sculpture.

The final main section of the journal includes two papers dealing with twentieth-century pipes. In the first Susie White looks at the phenomenon of presentation pipes with particular reference to a briar pipe given to the troops fighting in the Boer War by Queen Alexandra in 1901. She considers the evidence for their production (quite a complex process involving factories in France and London) and distribution to the troops. The final paper written by Paul Jung who is based in America and Ruud Stam from the Netherlands documents a trans-Atlantic dispute between the Danco Corporation of New York and Goedewaagen in the Netherlands about the patenting of double-walled, slip-cast pipes. Both these papers point to the need for pipe studies to tackle the twentieth-century evidence in a serious way.

The volume concludes with reviews of two new books, one by Academician Natascha Mehler on the clay pipes of Bavaria and the other by Jan van Oostveen and Ruud Stam on those of the Netherlands.

In future, too, the Editor of the Journal will be happy to consider for publication any papers within the field of pipe studies that are considered to make a significant contribution to knowledge and that might be expected in the publication of a learned society.

*Peter Davey
Anna Ridovics*

The conflict between Goedewaagen and Danco regarding double-walled patented pipes

by Ruud Stam and Paul Jung

Shortly after World War II there was a notable conflict between N.V. Royal Goedewaagen and the New York retailer/importer Danco regarding Goedewaagen's patented double-wall slip-cast pipes (Baronite pipe/Hollow-Bowl pipe). This led to the break-up of their business relationship.

This paper will first examine the history of the development of the patent for the Baronite pipe and the importance of access to the American market for Goedewaagen. It will then explain the conflict with Danco.

In the nineteenth century the German firms Bordollo of Grünstadt (Bordollo made pipes before 1836) (Schmitz 1836) and Jacobi Adler & Co of Neuleiningen near Grünstadt (Tymstra 1986, 13-23), were among the firms that developed the glazed slip-cast pipe. In The Netherlands, during the nineteenth century, the Gouda pipe makers clung to the traditional metal mould pressed pipe. But the glazed slip-cast pipes made by Bordollo, some with under glaze pictures showing Dutch landscapes or Dutch trade and customs, were sold successfully in the Netherlands. In 1898, the Dutch pipe factory of van der Want en Barras in Gouda first imported these Bordollo pipes and soon began to produce slip-cast pipes themselves (Tymstra 1996, 835). Other firms in Gouda started the production of these pipes much later - Ivora (1914) and Zenith (1915) (Tymstra 1999, 1086, O. van der Want *pers comm.*). Goedewaagen had already begun making slip-cast pipes in 1895, but it was not until 1912 that they were able to produce slip-cast pipes with a proper glaze. The slip-cast pipes were successful in Holland and the profits for the firms that produced them were good (Stam 2005, 1695-1698). In the twenties, the four main types of glazed slip-cast pipes that were in production were: plain pipes without a picture, hand painted pipes (Fig.1), glazed pipes with a coloured under-glaze, and mystery pipes (glazed pipes with a white under-glaze picture which when smoked became visible due to the background clay turning brown).

During the 1920s there was considerable development of slip-cast pipes. There was a large increase in the number of shapes, and the sales of the slip-cast pipes grew steadily. On the other hand, sales of traditional pressed pipes strongly declined and among the slip-cast pipes, the hand painted pipes slowly disappeared.

More important than this shift in the assortment of styles was the development of the slip-cast double-wall pipe (Tymstra 1992, 374-383). Goedewaagen as well as Ivora

('Blacko-pipe', P. van der Want) in 1920 produced the first double-wall slip-cast pipes, and Hollandia made a limited number of double-wall pipes (Tymstra 1996, 870). Zenith (P. J. van der Want Azn.) started much later with the production of these pipes (the 'Wanta pipe'). The double-wall slip-cast pipe was much more expensive than the single wall slip-cast pipe but the profit margin on these pipes was higher in comparison. In the beginning, the production was rather limited, but increased strongly in the twenties (Sahm 309, nr. 834: Goedewaagen for example in 1923 exported only 58 gross and produced 95 gross for the Dutch market).



Figure 1: Hand painted pipe from Goedewaagen. Commemorative pipe: mobilization 1914, World War I (photograph by Ron de Haan).

So, it is not surprising that Goedewaagen tried to optimize and protect the company advantage of their double-wall pipe. For this reason, in 1920, Goedewaagen applied for a patent for this type of pipe. Goedewaagen called the double-wall slip-cast pipe the 'Baronite' pipe (Sahm 309, nr. 745). On 20 April 1921 Goedewaagen registered the name Baronite at the Bureau for Industrial Property, for the price of 95 Guilders.

Ivon van der Want (P. van der Want/Ivora firm) and Aart van der Want (P. J. van der Want Azn./Zenith firm) opposed the provisional patent that was so unfavourable for them, and it was not until 1924 that the definitive patent (number 12201) was granted to Goedewaagen, due to the fierce fight with Ivora and Zenith (Fig. 2). An argument used in this struggle was that in 1909 Rathbone

Fig. 1

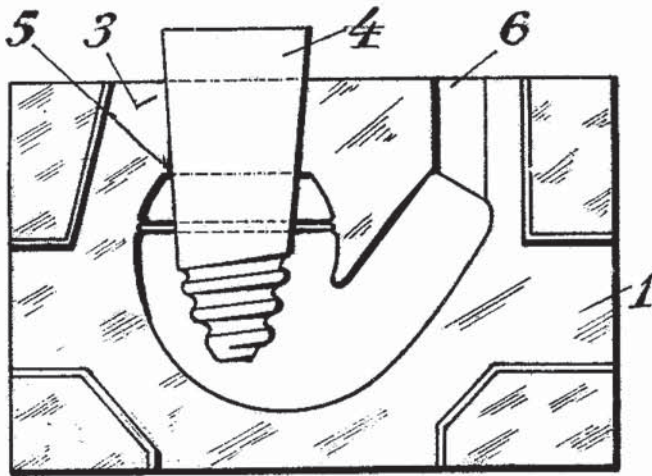


Fig. 2.

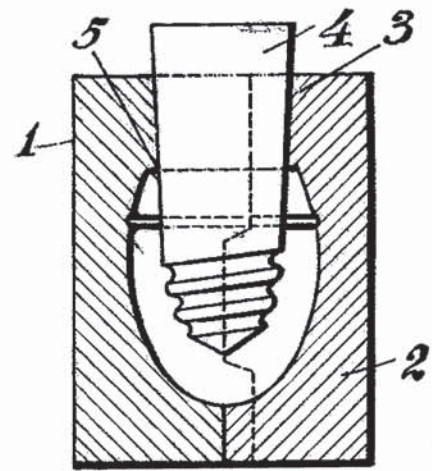


Fig. 3.

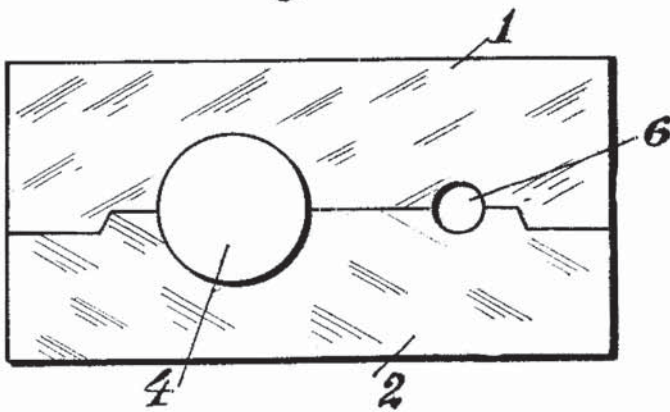


Fig. 4.

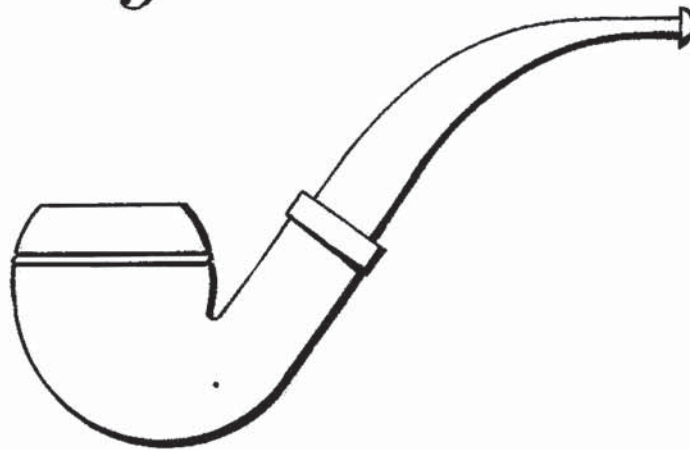


Figure 2: Drawing attached to the letter of application of the Goedewaagen patent.

and Chambers (Surrey, England) had already been granted a patent for double-wall pipes (Fig. 3). This argument was rejected for two reasons: Goedewaagen used a different mould construction that made it possible to remove the stopper before opening the mould, and the stopper had a screw thread. The screw thread was intended to make the bottom of the pipe a bit coarse, so that tobacco would not fall out of the pipe. Goedewaagen never used the screw thread in production, so this argument can be seen as a sort of a trick to get the patent issued. However, the patent was still granted. The Baronite pipe was also patented in Germany and Belgium (1921), in England (1922) and in Czechoslovakia (1931) (Sahm 309, nr. 455-457).

Some months after the provisional patent was granted (7 May 1923), Goedewaagen notified Zenith that it would file a financial claim in court if Zenith continued producing double wall pipes in a way contrary to Goedewaagen's provisional patent (Sahm 309, nr. 458). From the letter in which Aart van der Want (Zenith) defended his right to make these pipes it is clear that the patent could be interpreted in a number of ways and that enforcement of the rights of this patent were really not possible. After this failed attempt to enforce its rights, Goedewaagen no longer tried again in The Netherlands. On the 30th of

September 1924, the Goedewaagen patent was definitively granted in spite of the weak proof that their method of producing slip-cast pipes was an innovation. So, the three van der Want companies could not prevent the granting of the patent, but Goedewaagen could not prevent the van der Want companies from producing these pipes. As an outcome of the whole fight, Goedewaagen and the three van der Want companies could produce the double-wall slip-cast pipe and the patent in the Netherlands was only useful for advertising reasons.

As the inner and the outer walls of double-wall pipes are separated, there are more possibilities to give the outer wall a different shape. For the French pipe smokers Goedewaagen developed a double-wall pipe in the form of the head of Clemenceau. In 1933, for the American market a series of portrait pipes was released of presidents Washington and Lincoln, and of Benjamin Franklin. These pipes were sold to America in rather large numbers until the seventies. There was also a pipe in the shape of the head of an American Indian (Fig. 4). This pipe was also designed for the American market, but as it was poorly designed it did not sell well. The potential of the more freely designed double-wall pipe was not used very often as the plaster moulds used wear out rather quickly.

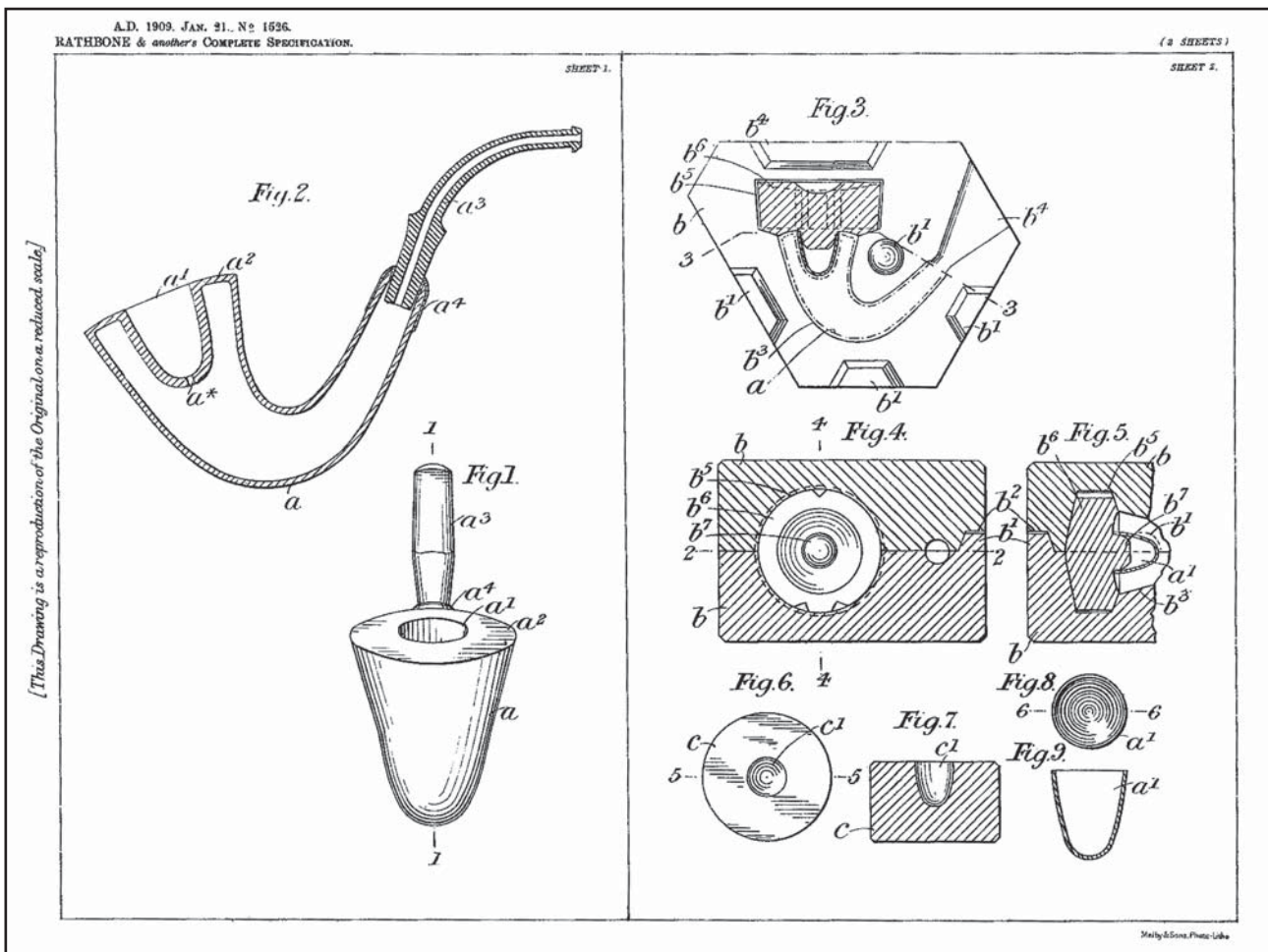


Figure 3: Drawing of the patent from Rathbone and Chambers.

The big advantage of the luxurious double-wall pipe is the pleasant way they smoke. In contrast to single wall pipes, the tobacco moisture stays in the hollow bowl, and it smokes much cooler and dryer than the single wall ones. In the thirties, fewer new patents were issued for slip-cast pipes. This seemed to be the end of its development. Only small improvements, mostly regarding a better connection of stem and bowl, were patented. Both Goedewaagen and Zenith had these patents granted (Sahm 309, 455 (1931) and Sahm 310, 440 (1935)).



Figure 4: Baronite pipe shaped as the head of an Indian, with stamp detail (photograph by Ron de Haan).

The importance of the American market for Goedewaagen becomes evident from its participation in exhibitions. For example, at the South Florida Fair there was a pipe and tobacco shop with Goedewaagen supplying all the necessary articles for this shop. Goedewaagen also participated in the 1939 New York World's Fair. In 1938 Goedewaagen also patented the Baronite pipe in America for twenty years to protect these pipes in the American market (Sahm 309, nr. 575. U.S.Pat. Off. 363346). In America, in the thirties and forties, the Baronite pipes, with a timeless design of shapes derived from wooden pipes, were of special interest for the American pipe smokers. They were supplied in white imitation meerschaum and in calciné finishes. Apart from the Baronite pipes, Goedewaagen also sold single-wall slip-cast pipes, among them the mystery pipes, and traditional clay pipes such as churchwardens and figural pipes.

Before World War II, Goedewaagen had two agents in New York: Wally Frank and Danco (Figs. 5-6). After the start of the war, Goedewaagen could no longer provide its customers in America with pipes. In 1943, the Danco company of New York, one of Goedewaagen's retailers, began sales of their own double-walled pipes, (the Hollow Bowl Pipes) when the stock of the Goedewaagen pipes ran out (Figs. 7-8). Danco 'protected' this product with a non-existing patent number (438977). This fraudulent number does not correspond to a patent registered in the owner's name or for a clay pipe. The Danco Hollow Bowl Pipe was sold in a box with their own 'Danco Hollow Bowl' label (Fig. 9). After the war, Goedewaagen wrote an angry



Figures 5 and 6: Cover (left) and page (right) from the Wally Frank Christmas catalogue from 1941 (photograph by Ron de Haan).

letter about this affair to Danco (This letter unfortunately is not in the Goedewaagen archive). Danco felt that the resentment of Goedewaagen was unwarranted and offered Goedewaagen, in a friendly letter, to restart the sales for Goedewaagen as an agent (Sahm 309, nr. 775) (Fig. 10). Goedewaagen refused this offer and from 1947 on, Wally Frank became the only representative of Goedewaagen in the whole of the United States. The export from Goedewaagen to the United States at that moment is second in importance to exports to Belgium (Sahm 309, nr. 348). In 1947 Goedewaagen exported in total for 35,500 guilders; for 9,000 guilders to the United States and for 11,000 guilders to Belgium. Unfortunately, it is no longer possible to determine whether Goedewaagen was so annoyed by this conflict for them to stop the relationship with Danco or if they used the conflict as an excuse to make the stronger Wally Frank as their sole agent, who operated in large parts of the United States. But, it is clear that Danco no longer sold Goedewaagen pipes and appears to have gone out of business by about 1951 (last entry in the Thomas' Register N.Y., published in 1951, p.13141).

Abbreviations

Sahm 309: Archive number of the Goedewaagen archive in the 'Streekarchief Hollands Midden', Gouda.

Sahm 310 is the Zenith archive in the 'Streekarchief Hollands Midden', Gouda.



Figure 7: Cover from the Danco catalogue from 1943 (photograph by Ron de Haan).



Figure 8: Pages from the Danco catalogue from 1943 (photograph by Ron de Haan).



Figure 9: Danco pipe with its box (photograph by Ron de Haan).

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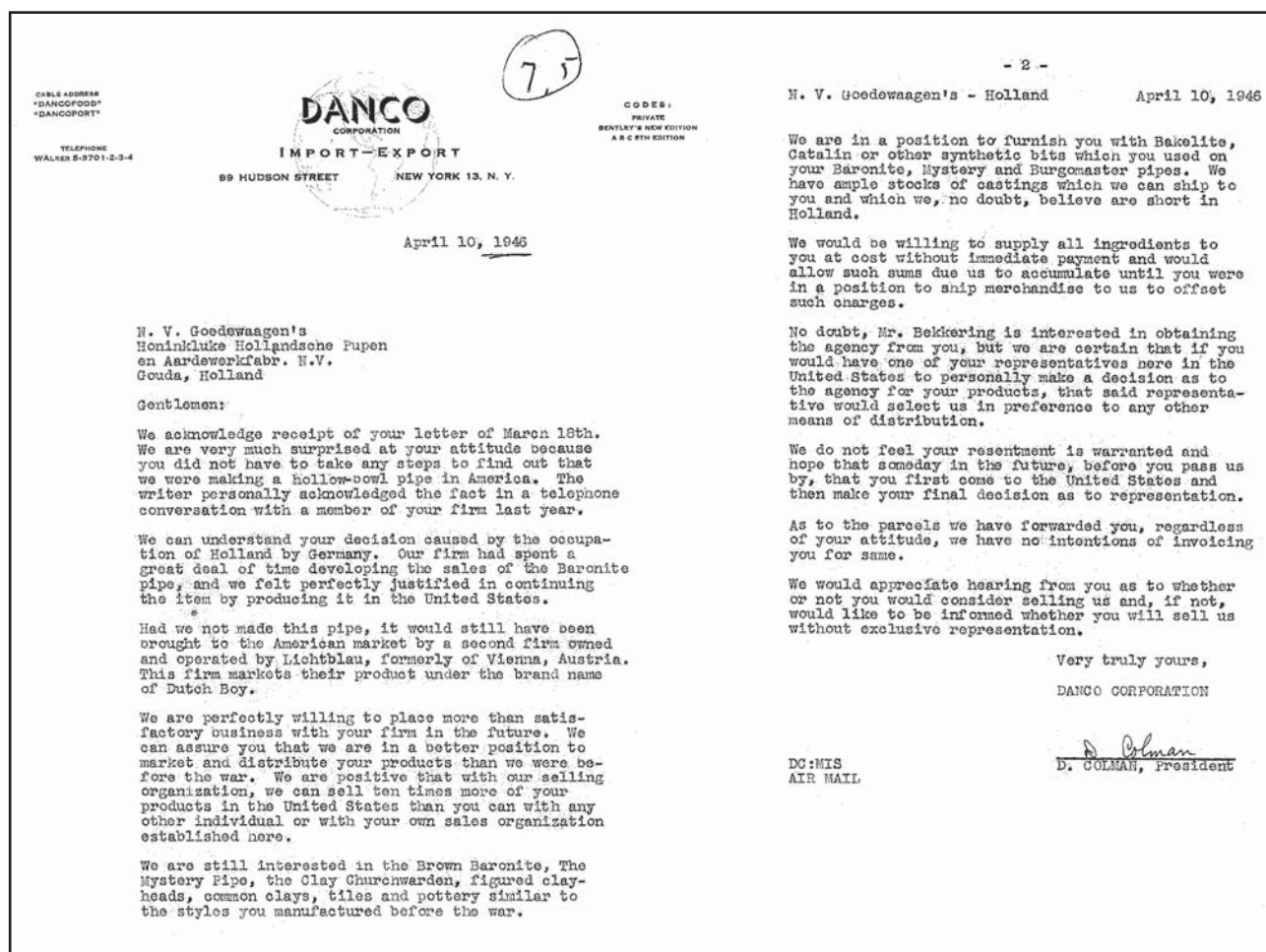


Figure 10: The letter from Danco.

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