

PKN

Stichting voor
onderzoek
historische
tabakspijpen

Society for
historical
tobacco pipe
research

**Yearbook
2025**

Edited by:
Bert van der Lingen
Ewout Korpershoek



Yearbook PKN

Society for historical tobacco pipe research

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Editors: Bert van der Lingen en Ewout Korpershoek

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About the PKN, Society for historical tobacco pipe research

The Society aims to promote knowledge about the history of the tobacco pipe. We do this through research, regular publications and meetings. An important aim is to provide a connection between collectors, museums, archaeology and other interested parties, both at home and abroad.

All expenses and activities of the PKN Society are made possible by the contributions of donors and the efforts of volunteers. You can also become a donor for an amount of 40 euros per year (outside the Netherlands 50 euros).

Learn more on www.tabakspijp.nl/over-ons/lid-worden/. In addition to the Yearbook, you will also receive three quarterly magazines with short articles and you will have direct access to the activities organized by the PKN, and contact with other collectors and interested parties.

<i>Publication:</i>	PKN, Stichting voor Onderzoek Historische Tabakspijpen, Leiden www.tabakspijp.nl info@tabakspijp.nl
<i>Editors:</i>	Bert van der Lingen en Ewout Korpershoek
<i>English summaries:</i>	Bert van der Lingen en Ewout Korpershoek
<i>Lay-out:</i>	Ewout Korpershoek
<i>Print:</i>	DPN Rikken Print - Nijmegen
<i>Front cover:</i>	Baroque pipe, Type 2, with bird heads, small mask heads, and stem inscription LICHTIVS ANNO 1632. Green glaze running along the rim. Private collection, photo Bert van der Lingen. See article p. 14.
<i>Back cover:</i>	Three braided pipes by Martinus van Duijn. See article p. 57.
<i>ISBN</i>	978-90-830114-6-2

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Editorial

Sometimes things don't go as planned—and this year our new yearbook was no exception. Nevertheless, we are proud to present our new, richly illustrated Yearbook PKN, Society for Research on Historical Tobacco Pipes 2025. Nine authors have jointly compiled eleven fascinating articles, highlighting a variety of topics. This result could only be achieved thanks to the unbridled passion and commitment of the authors, as well as the enthusiastic cooperation of collectors, researchers, archaeological services, archives and museums, who selflessly shared their finds, visual material and knowledge with us.

In this thirteenth yearbook, various aspects of the history of the tobacco pipe are discussed. Of course, attention is paid to archaeological finds and historical developments around the clay pipe in the Netherlands, France and Belgium. In addition, this edition contains articles about Gouda pipe racks, a tobacco jar and by-products of pipe makers from the Westerwald and about a Veluwe collector from the nineteenth century. The archaeological contributions include a group of partly dated seventeenth-century pipes from the Gouda pipe maker Pieter de Licht (Lichtius), a find group from Macharen and a special collection of early pipes from Zierikzee.

Bert van der Lingen wrote an article about Pieter de Licht (also known as Per de Licht or Lichtius) and his products, including the well-known Frederik Hendrik and Amalia van Solms pipe, which appears to have been manufactured later than previously assumed. The fact that pipes were made in Zierikzee early in the seventeenth century is evident from the discovery of a pipe dump on the outskirts of the city, described by Bas Konijnendijk. Ruud Stam analysed a group of nineteenth-century pipes from Macharen, most of which come from 's-Hertogenbosch. A rare group of braided pipes with the coat of arms of Prussia and so-called wild men, made by Martinus Nicolaas van Duijn, is discussed by Arjan de Haan. In addition, Ruud Stam, together with Freek Mayenburg, Aad Kleijweg and Bas Konijnendijk, describes the history of the important Gouda pipe making family Prince and their products.

Henk van Assema devotes an article to large pipe racks made of Gouda pottery and folk pottery, in which a wide range of models and decorations is presented that have not been published in this size before. Around the middle of the nineteenth century lived H.G. Haasloop Werner, collector of Veluwe antiquities and pipe bowls and contemporary of the well-known pipe collector and author Westerhoff; part of his collection is now in the Rijksmuseum.

The French manufacturer Gambier produced pipes with portraits of Canadian and American politicians around 1900. These export pipes, specially made for the United States and Canada, are described by Arthur van Esveld. Also from France (from the village of Saint-Quentin-la-Poterie) are the portrait pipes of generals and King Albert, made by Job Clerc and discussed by Ruud Stam.

Ruud Stam also wrote an extensive article about by-products of pipe makers from the Westerwald, inspired by stories for children. In addition to pipes, they produced toys, puppets for puppet shows and piggy banks, among other things. During the Second World War, even Winter Aid pins were manufactured. Finally, Max Schneckenbühl wrote a contribution about German tobacco jars and beer mugs that were made from 1919 onwards as souvenirs for American soldiers stationed in the Rhineland as part of the Allied troops.

We wish you a lot of reading and viewing pleasure.

Bert van der Lingen and Ewout Korpershoek

Frederik Hendrik and Amalia van Solms pipes: A new dating and interpretation and other (dated) baroque pipes by Pieter de Licht

Bert van der Lingen

This article is translated from the original Dutch language article ‘Frederik Hendrik- en Amalia van Solms-pijpen: een nieuwe datering en interpretatie en andere (gedateerde) barokpijpen van Pieter de Licht’ as published in the ‘Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025’.

Abstract

For many years, clay pipes depicting Frederik Hendrik and Amalia of Solms were believed to have been produced to commemorate their marriage in 1625. The recent discovery of a nearly complete pipe dated 1633 challenges this assumption and points to a different historical context for their production. This find allows a small, distinctive group of richly decorated so-called Baroque and Jonah pipes, marked with a stamped rose, to be attributed to the workshop of the little-known pipe maker Pieter Sijmonsz de Licht, who Latinised his name as Per de Licht or Lichtius. Like Baroque and Jonah pipes, De Licht's pipes are often found in military and maritime settings, suggesting their popularity among soldiers and sailors. This article brings together known examples of his work, places them within a broader historical framework, and offers new insights into both the maker and the motivations behind the dated production of these pipes.

Introduction

Clay tobacco pipes decorated with representations of Frederik Hendrik and Amalia van Solms have long fascinated collectors and scholars alike and have repeatedly been the subject of discussion and publication. They were often mentioned in the same context as the so-called Baroque and Jonas pipes, equally richly decorated smoking utensils featuring finely engraved imagery. For a long time, it was assumed that the pipes depicting Frederik Hendrik and Amalia van Solms were produced to commemorate their marriage on 4 April 1625.

Recently, however, a relatively complete example has been discovered bearing the date 1633, necessitating a reassessment of the circumstances under which these pipes were produced. This discovery makes it possible to attribute a small, coherent group of exceptionally finely and meticulously decorated pipes, each marked with the same elegantly engraved rose mark, to a single workshop: that of Pieter (Sijmonsz) de Licht of Gouda. Pieter de Licht, about whom little documentary information survives, Latinised his name as Per de Licht and Lichtius, and employed these forms on a number of his pipes.

The pipes produced by Pieter Sijmonsz de Licht have here been assembled as comprehensively as possible. In addition, an attempt is made to place the pipes dated 1632 and 1633 within their historical context. The article also presents a number of products made by followers, as well as pipes from other workshops bearing the same dates. Finally, it seeks to elucidate the motivations behind the production of these and comparable pipes elsewhere in the Dutch Republic.

Elisabeth or Amalia, and Sir Walter Raleigh or Jonas?

Friederich was the first to draw attention to these finely decorated pipes in his 1975 monograph *Pijpelogie*, a standard work consulted by collectors, historians, and archaeologists with an interest in tobacco pipes. At that time, pipes produced between 1625 and 1640 were commonly referred to as Elisabeth pipes, Baroque pipes, or Sir Walter Raleigh pipes¹. Shortly thereafter, the designations “Sir Walter Raleigh” and “Elisabeth” were revised.

Following the discovery of a stem fragment bearing the name Jonas, it became clear that the reference was not to Sir Walter Raleigh but to the biblical prophet Jonah.²



Fig. 1a-b. Frederik Hendrik- and Amalia van Solms-pipe with inscription PER DE LICHT and ANNO 1633. Findspot Edam, in two fragments. Private collection, photo Bert van der Lingen.

This particular Jonas stem bears the date 1633, corresponding with the dating of several Baroque pipes discussed in the present article, to which further reference will be made below.

Duco subsequently questioned the identification of the Elisabeth pipes.³ On the basis of a detailed comparison of the depicted portraits, he concluded that the figure represented was not Elizabeth I of England, but Amalia van Solms, accompanied by her husband Frederik Hendrik. The decoration on the stem further supports the interpretation that the pipe was produced to commemorate their marriage: within an oval are depicted two clasped hands, symbolising marital fidelity, and pomegranates, symbolising purity.

Since then, the terms Elisabeth and Sir Walter Raleigh pipes have been abandoned in favour of Amalia and Jonas, respectively, while the term Baroque pipes has remained in use.



Fig. 2. Wood engraving of the Frederik Hendrik and Amalia of Solms pipe in Frank Lelsie's *Popular Monthly*, 1885, p. 653.

The recent discovery of a pipe depicting Frederik Hendrik and Amalia van Solms bearing the date 1633 (fig. 1 and 5a–b) necessitates a renewed interpretation of this group.

In the present study, the designation “Baroque pipes” is retained, although the pipes under discussion clearly differ from more common examples within this category. They are executed with considerably greater refinement and engraved in the copper mould with far more detail. Whereas standard Baroque pipes typically feature a large crowned Tudor rose or stippled rosette on either side of the bowl, with hatched leaves along the mould seams, the examples discussed here are distinguished by a high degree of craftsmanship and an exceptionally detailed rendering of plants, flowers, birds, mask heads, pomegranates, and grapes. The products of Per de Licht (Lichtius) were never equalled by other pipe makers or mould engravers in the seventeenth century.

A Gouda Find in an American Collection

Nearly 150 years ago, pipes depicting Frederik Hendrik and Amalia van Solms already exerted a strong appeal to collectors both in the Netherlands and abroad. In the late nineteenth century, the bowl of such a pipe was discovered in the vicinity of Gouda and eventually entered the collection of the American archaeologist, author, and ceramics specialist Edwin A. Barber. Barber served as curator of ceramics at *The Pennsylvania Museum & School of Industrial Art* (later the *Philadelphia Museum of Art*) and held the position of director from 1907 until his death in 1916.

In 1882, Barber included a description of this pipe in his *Catalogue of the Collection of Tobacco Pipes Deposited by Edwin A. Barber*.⁴ He described the object as: “*Dutch Pipe, seventeenth century; highly decorated bowl, human heads in relief; on one side, the face of a man, on*

A group of early pipes from Zierikzee, 1620-1635

Bas Konijnendijk

This article is translated from the original Dutch language article ‘Een groep vroege pijpen uit Zierikzee, 1620-1635’ as published in the ‘Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025’.

Abstract

A find of fifty early clay pipes in the town of Zierikzee appear to (largely) be a local pipe makers waste dump. This is underlined by the fact that all early pipes are unsmoked and most have production defects that would have made them less suitable for sales and use. In addition, a piece of pottery was found with fragments of pipe stems attached to it, stuck to glaze. Half of the pipes are marked with three different marks, a climbing lion with initials II (or possibly HI), TI and II. Two pipes with different marks are clearly manufactured elsewhere. As research about pipe makers in the province of Zeeland is very limited sofar, this find provides new information about local activity, the produce and makers marks used.

Introduction

Zierikzee (Siric's Ee) has long been a town and harbour of considerable importance. Its location at the mouth of the Oosterschelde made it a key centre for trade, and since the fourteenth century it housed a 'gravensteen', where the counts of the surrounding regions could reside and administer justice. The town was enclosed by defensive walls that were periodically maintained and strengthened, including in the early seventeenth century. These walls were reinforced with bastions, providing defensive structures on which, for example, cannons could be placed. Because of their height and exposed position, town mills were also frequently constructed on such bastions.

In 2005, during the renovation of a private garden located in the Hoofdpoortstraat in Zierikzee, a group of early tobacco pipes was discovered (fig. 1-2). The rear of the garden, where the finds were made, borders the Bolwerk. An old refuse pit was uncovered, filled with sand, domestic pottery shards, and pipe fragments dating from the period 1620–1635. A number of clay pipes were later partially restored (fig. 3), although no complete specimen could be reconstructed.

Based on the finds, and particularly the unfamiliar marks, it was long suspected that most of the clay pipes from this refuse pit represented local production from Zierikzee. Over time, this idea has only gained strength



Fig. 1. Some of the finds from Zierikzee. Collection and photo Bas Konijnendijk.



Fig. 2. The group of pipes found at the Hoofdpoortstraat/Bolwerk in Zierikzee. Collection and photo Bas Konijnendijk.

as more information became available about pipe production in other regional centres. However, nothing is currently known about workshops or production in Zierikzee itself, and no archival research into pipe makers in the town has yet been carried out.

The finds

The group consists of fifty pipe bowls, of which 46 date to the period 1620–1635, representing two distinct models (fig. 4a-b). Exactly half of the finds (23 examples) have stamped heel marks. These can be divided into the marks *TI* (16 examples), a *climbing lion with II* or possibly *HI* (4 examples), and *II* (2 examples). The remaining 23 early pipes are unmarked. Among the other four bowls are two later ‘import’ pipes (1630–1655) and two fragments that could not be identified.

Of the early pipes, 34 were photographed to allow closer comparison of shape and marking. The shape of all bowls in this group is particularly striking. While

following the double-conical model, the pipes display local adaptations. They have an almost ‘Leiden-like’ character, with an asymmetrical double-conical form in which the side toward the stem is distinctly bulbous (fig. 3-4a). The pipes are marked and milled around the bowl rim, but not burnished (glazed). The clay fabric is also of lower quality, resulting in less refined finishes than those typically seen in production centres in the western Netherlands. A few examples (fig. 4b) display a slightly different, less bulbous form and a cruder finish.

All early pipes are unsmoked, and several show signs of breakage and irregular firing temperatures. This strongly suggests that the group represents production waste or kiln waste from a pipe maker, or possibly from a potter who fired pipes on behalf of a pipe maker.

A fragment of a sagger (pipe-pot) from Zierikzee

This interpretation is reinforced by the discovery of a ceramic shard with two pipe stem fragments fused to it



Fig. 3. Pipe with largely restored stem (21 centimetres from the bowl) and heel mark a *Climbing Lion with II*, 1620-1635. Height 25mm. Collection and photo Bas Konijnendijk.

A remarkable find of pipes in Macharen

Ruud Stam

This article is translated from the original Dutch language article 'Een opmerkelijke vondst van pijpen in Macharen' as published in the 'Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025'.

Abstract

In Macharen, near Oss, eleven clay pipe bowls were found on a farm. Eight of them were produced in 's-Hertogenbosch by the pipemaker L. Eras, and one by Teunis van Eyck, who worked in 's-Hertogenbosch on behalf of F. Sparnaaij from Gouda. The article discusses the counterfeiting of Gouda pipe marks and how little could be done against it at the time. The crowned 75 mark has not previously been identified on pipes from 's-Hertogenbosch. This find also confirms that prosperity in Macharen during the nineteenth century was low. Two pipes from nearby Megen are also described.

On the land of Erik Stam,¹ who lives in one of the oldest surviving houses in Macharen, located at Dorpsstraat 17 (fig. 1), ten oval pipe bowls were found dating to the nineteenth century, along with one pipe which was produced around the turn of the eighteenth to the nineteenth century.

The house was purchased by the current owner in 1989. During subsequent work, a shed and concrete slabs surrounding the house were removed, and the ground was excavated to a depth of about one metre.² All finds were recovered during these activities. It can therefore be assumed that the pipes were smoked by former inhabitants of the house.

The group is particularly noteworthy because nine of the oval pipes were produced in 's-Hertogenbosch, while only one originated from Gouda and the earlier dated pipe with a bowl-mark, from Gorinchem. This indicates that in the first half of the nineteenth century, pipes from 's-Hertogenbosch predominated in Macharen.

The situation in Macharen

Macharen, located north of Oss in the province of North Brabant, is situated on the natural levee of the river Meuse and lies approximately 20 km (as the crow flies) from 's-Hertogenbosch. The Meuse makes a broad southward bend here, with the village of Macharen located on its southern side. It remains a relatively small settlement.

In 1832, Macharen consisted of just 32 houses. During the nineteenth century, the population ranged between 300 and 400 inhabitants. Many of the farms were modest, and the dwellings of day labourers were even more impoverished. Contemporary cadastral descriptions indicate that numerous houses and farms were in poor condition and badly maintained.³ At times during the nineteenth century, as much as a quarter of the population relied on communal support.⁴

The families living at Dorpsstraat 17 during the first half of the nineteenth century did not belong to the very poorest segment of society, but were generally not affluent either.⁵ It is therefore not surprising that relatively inexpensive pipes from 's-Hertogenbosch were more commonly used in Macharen than the more costly Gouda products.

From the same plot where the pipes were discovered, numerous pottery shards were also recovered, clearly originating from the households at Dorpsstraat 17. Several examples are shown in (fig. 2). Most of this pottery dates to the nineteenth century and corresponds well with the modest, largely agrarian society described above, where luxury items such as porcelain were generally absent.

Pipe production in 's-Hertogenbosch

During the nineteenth century, a small number of pipe makers were active in 's-Hertogenbosch. In 1810, Leo-



Fig. 1. The house at Dorpsstraat 17, before the pipes and shards were excavated there (Photo G. J. Dukker, 1968, <https://www.stamek.nl/geschiedenis/>).

nardus Eras and J. N. Coolen established a pipe factory at the adress Orthen-einde. The immediate reason for founding the factory was the introduction of a toll line along the river Waal in May 1810. The factory prospered, employing 48 workers and apprentices in its first year. From September 1811 onward, Eras became the sole proprietor.

In 1819, the records also mention the firm of N. J. Crefour, after which it disappears from documentation. In 1849, the Gouda-trained pipe maker Teunis van Eijk, formerly employed by Sparnaaij, settled in 's-Hertogenbosch. His workshop, which produced exclusively for Sparnaaij, had a short lifespan due to objections from the Gouda guild concerning the imitation Gouda marks he applied.⁶

Pipe production in 's-Hertogenbosch came to an end on August 1st, 1864, following the death of Eras.⁷

The Gouda guild and trademark protection

In 1814, at the urging of several pipe makers, the Gouda guild, abolished in 1798, was reinstated in the form of an association. Its regulations were formalised by Royal Decree on December 19th, 1814: "*Reglement op de Pijpenfabrieken ende Pijpenhandel.*"

However, the national scope of this regulation and the earlier French law of 22 Germinal, an XI (April 22nd, 1803)⁸ did not provide sufficient protection against trademark imitation in other towns.⁹ As a result, a supplementary regulation was issued on December 25th, 1818: "*Reglement op het stuk der merken door de verschillende pijpenfabrieken te bezigen.*"



Fig. 2. Pottery from the households of Dorpsstraat 17. With shards of a dish with the year 1839, a spout of a milk jug, a cup of English industrial white with blue transfer print of a shepherd (ca.1820-1870) and a bottom of a bowl by P. Regout & Co. in Maastricht from the end of the 19th century.



Fig. 11a-d. Pipe made by Eras with what seems to be the mark *AB crowned*.

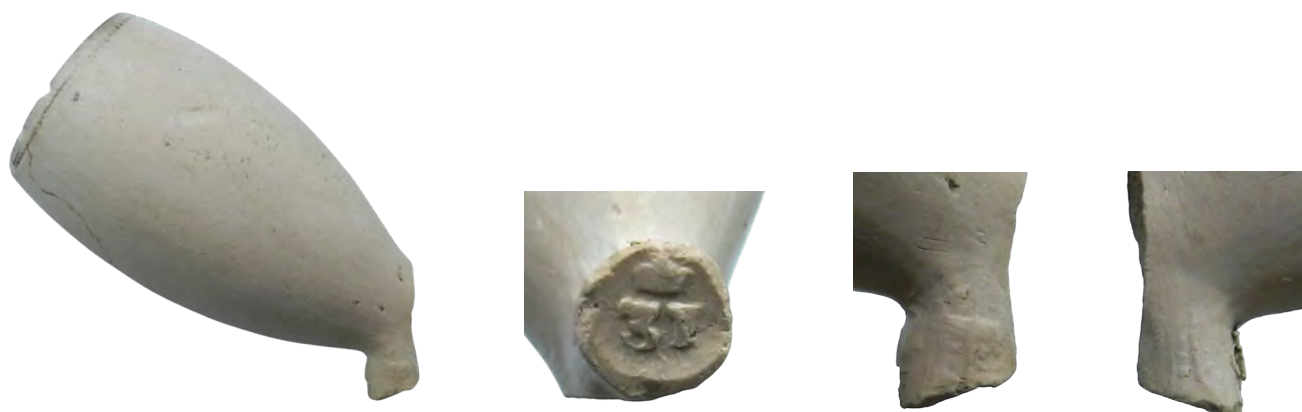


Fig. 12a-d. Pipe made by Eras with mark *31 crowned*.

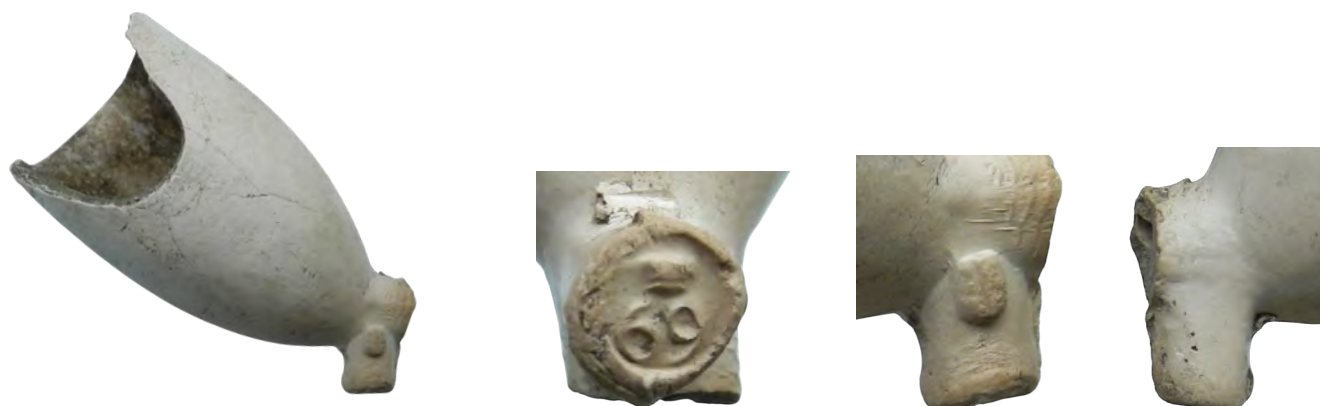


Fig. 13a-d. Pipe made by Eras with mark *69 crowned*.



Fig. 14a-d. Pipe made by Eras with mark *75 crowned*.



Fig. 15a-d. Pipe made by Eras with the mark 77 crowned.



Fig. 16. Pipe with crowned fish and makers initials (I)VE on the bowl. Made in Gorinchem by Jan van Erp.

Notes:

1. Erik Stam is not related to the author.
2. For a further description of the residents of the house, see: <https://www.stamek.nl/geschiedenis/>. The house is older than 1779, from which year the first known inhabitant has been found in the archives.
3. De Nooijer-Wolf and de Nooijer 2024, 10-11.
4. De Nooijer-Wolf and de Nooijer 2024, 121 and 256.
5. <https://www.stamek.nl/geschiedenis/>.
6. Van Herwijnen 1985, 1-6. See also a brief overview in Stam 2023, 93-94.
7. Van Herwijnen 1985, 6.
8. The Napoleonic era with the translation to the Christian era.
9. Kamphuisen 1966, 36. This law did not provide sufficient protection because the law did not provide for any guarantee against double filing and there was no provision for the filing of foreign trademarks. The violations were also insufficiently punished. Even worse is that only the counterfeiting of a trademark was punishable, but not the use of a trademark.
10. Kamphuisen 1966, 36 (ff.) and Stam 2023, 60-63.
11. Van der Meulen, 1985, 34-47.
12. Hurk and Nijhof 1983, 61. Because this issue took place before the creation of the register, in December 1818, the argument of Duco (2003, 50) where he states that the Gouda secondary mark offered national protection cannot be correct. After all, in the Royal Decree of 19 December 1814 there is no mention of the pipe makers outside Gouda and the Gouda subsidiary does not yet have a national operation. Until the regulation of 1818 came into being, Eras was therefore free to place the marks and the secondary mark (Kamphuisen 1966, 35-36).
13. Koolen 1982, 49, 62, 70 and 71.

14. Koolen 1982, 80 fig. 450.
15. Koolen 1982, 101.
16. Bazelmans, Purmer, de Kort and Verspaandonk 2017, 50-51.
17. Van den Hurk and Nijhof 1983, p. 61-64.
18. Van den Brand, 2005, p.1685
19. Engelen 1998, 1033-1036.
20. Van der Meulen 1985, 43.
21. Van den Hurk and Nijhof, 1983, p. 64. Duco, 2003, p. 56-57.

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A remarkable group of braided pipes by Martinus Nicolaas van Duijn

Arjan de Haan

This article is translated from the original Dutch language article ‘Een bijzondere groep gevlochten pijpen van Martinus Nicolaas van Duijn’ as published in the ‘Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025’.

Abstract

The pipes discussed in this article were made by Martinus Nicolaas van Duijn (1855–1935) from Gouda, the third generation of pipe makers in his family. In 1885 he became the owner of the workshop, at a time when the Gouda pipe industry was already in decline. The piece in question consists of three interwoven pipes measuring 52 cm in length, clearly intended as a showpiece rather than for actual use. They are roughly finished and bear no heel mark. This exceptionally rare item features the Prussian coat of arms on the bowl, together with the inscription VIVAT DE PRUYSE.

Braided clay pipes are rare in the Netherlands. Exceptions were those made specifically for exhibitions or special occasions, often as demonstrations of craftsmanship. A well-known example are the braided pipes by Goedewaagen, produced in 1897 during Queen Wilhelmina’s visit to the factory, which show strong similarities to the pipes by Martinus van Duijn discussed here.

Late production of special models

The very special braided pipes discussed in this article were made by Martinus Nicolaas van Duijn (1855–1935) from Gouda. His nickname was Martinus van Duijn (also Duin and Duyn). As the son of Adrianus van Duijn (1813–1882) and grandson of Hendrik van Duijn (1785–1863), Martinus was the third generation of pipe makers from the Van Duijn family. When he became the owner¹ of the pipe factory in 1885, the decline of the Gouda pipe makers had already begun. Martinus’ pipes are therefore characterized as a fairly late production. Various special models by his hand are known, such as the steam locomotive.²

This article is about a highly decorated pipe with the coat of arms of Prussia on the bowl, flanked by two wild men with large clubs, and along the edge of the bowl the text VIVAT DE PRUYSE. On the stem is embossed M. VAN DUIN, with GOUDA ON THE OTHER SIDE.

What is special is that this is not a single pipe, but three pipes of which the stems are intertwined, which makes it clear that they were not intended for normal use. The length of this pipes is 52 cm, with the last few centimeters of the mouthpieces missing. None of the three pipes carry a heel mark and the stems are coarsely finished.

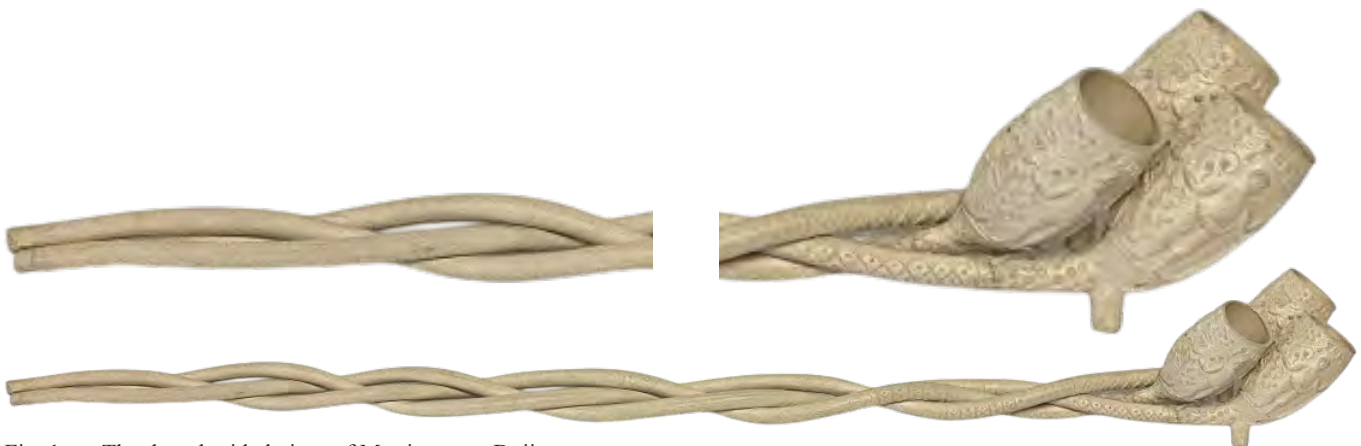


Fig. 1a-c. The three braided pipes of Martinus van Duijn.



Fig. 2-5. Details of the coat of arms of Prussia, the wild men and the unmarked heel of the pipes.

Prince, an important family of pipe makers in the 19th century

Ruud Stam, Freek Mayenburg, Aad Kleijweg, Bas Konijnendijk

This article is translated from the original Dutch language article ‘Prince, een belangrijke pijpenmakersfamilie in de 19e eeuw’ as published in the ‘Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025’.

Abstract

Members of the Prince family were among the most important pipe makers in Gouda during the 19th century. From 1797 onwards, Cornelis Prince was the first pipe maker of his lineage. Until 1898, the Prince family held a dominant position in the Gouda pipe industry. The family became prosperous in otherwise poor Gouda, partly through diversification into other types of businesses and through the purchase and sale of houses. In this article, the history of the Prince companies have been reconstructed on the basis of archival records. The only known catalogue from Prince is barely legible. By comparing various collections, a large number of pipes have been attributed in this article to the successive Prince companies. It is striking that the quality of Prince pipes is much higher than that of Sparnaaij, which can partly be explained by the social attitudes of these pipe producers.

Introduction

In the nineteenth century, several members of the Prince family were among the most important pipe makers in Gouda. Only one catalogue of Prince is known, which is a poor copy of an otherwise unknown original. As a result, by no means all pipes produced by the various companies of the Prince family are known.

Various pipe makers from the Prince family collaborated in different firms. Relatively little information about this family and these firms is available in publications on nineteenth-century pipe makers. It is therefore particularly valuable that Helen and Jan Kooijman, who for a long time lived in the property Turfmarkt 142, the Admiraalshuis (fig. 1), carried out extensive research into the Prince family.¹ Two members of the Prince family, Cornelis Prince and his son Cornelis Jan Christiaan Prince, lived in this house from 1830 to 1888. In this article, grateful use has been made of these data, with reference to the sources used by Helen and Jan.² In addition, other sources have been used, as listed in the bibliography, and supplementary archival research has been carried out in the Regional Archives of Hollands Midden. Furthermore, pipes made by the Prince family that are included in several collections are illustrated.³

The pipe makers in the Prince family

Cornelis Prince

Cornelis Prince (1773–1833), who worked as an independent pipe maker from 1797 to 1833, was the first pipe maker bearing the surname Prince. Cornelis Prince was born in 1773 as the eighth child and fifth son of Jan Prince den Ouden (1733–1786) and Cornelia Vis (1734–1784).⁴

The couple had thirteen children, five of whom died at a young age. It is not known what profession Jan Prince den Ouden had. In 1785 and 1786, ‘Jan Prinse senior’ was an innkeeper and tobacco seller in the Vrouwesteeg.⁵ Jannigje Prince, probably his sister who was one year older, is also mentioned in the years 1765–1770 as a tavern keeper on the Nieuwehaven. At the time of his death in 1786, Jan Prince was an innkeeper and tobacco seller, and a wholesale dealer in wines and spirits. He bought and sold properties and, by the end of his life, in what was then an economically difficult period, had built up a considerable fortune.

The beneficiaries of his estate after his death on 4 December 1786 were his children Jan, Grietje, Giela (Chila), Gerardus, Cornelis and Pieter Prince. The division



Fig. 1a-b. The building Turfmarkt 142, where important pipe makers of the Prince family lived from 1830 to 1888 and the ceiling of the front room painted in rococo style. Photos Vereniging Hendrick de Keyser.

of the estate had to be re-inventoried due to uncertainties in the allocation, and only on 24 May 1789 was the value of the inheritance assessed. This amounted net to 4,436 guilders, 18 stuivers and 4 penningen.⁶ The estate also included two payments from burial societies of respectively 47 guilders 3 stuivers and 200 guilders. These burial societies bore the curious mottos: Burial Society “*Huys Wijs, die op zijn Einde denkt*” and Burial Society “*Niet sekerder dan de Dood*”. Cornelis Prince thus inherited more than 739 guilders.⁷

Later, in September 1791, there was another division of the estate in which goods valued at 513 guilders and 11 stuivers were allocated to the then five surviving children of Jan Prince (Jan Prince junior, the eldest brother of Cornelis, had died on 8 May 1786). Cornelis was therefore able to start his pipe-making business with a considerable capital. His mother had already died on 23 November, and Cornelis, who was twelve years old at the time of his father’s death, was probably raised by his other brothers and his sister Grietje, who was then 27 years old, in the parental home in the Vrouwevesteeg.⁹

In the turbulent period of the conflict between the Patriots and the Orangists, Jan, the brother or uncle of Cornelis, became commissioner of the Patriotic society founded in Gouda on 8 August 1785.¹⁰ Many members of the Prince family seem to have had little sympathy for the House of Orange.

In 1792, at the age of nineteen, Cornelis already rented the *crowned TD* mark from Adriana van der Linde, the widow of Jan Boms. Only on 7 June 1797 did Cornelis complete his master’s test, using the mark *AVB*, and thus became an independent pipe maker.¹¹

It is unclear whether, and if so by whom, the *crowned TD* mark was used between 1792 and 1797. After all, Cornelis had not yet completed his master’s test and therefore could not formally use the mark. It is possible that Cornelis worked for Adriana van der Linde, the widow of Jan Boms, who owned the *crowned TD* mark from 1792–1806, or for Jan Stalenburg, his later father-in-law, who had rented this mark from Jan Boms until 1792.¹²

Cornelis married Johanna Stalenburg (1771–1808) on 12 January 1794 in the Sint-Jan. She was the daughter of Jan Stalenburg, who was also a pipe maker and owned the mark *de Theetafel* [Tea-table] and had rented the *crowned TD* mark until 1792 from Jan Boms.

Cornelis and Johanna had six children, three of whom died young. Two sons of Cornelis Prince, Jan Prince (1797–1868) and Gerrit Prince (1807–1887), also became pipe makers and, upon reaching adulthood, were admitted as partners in the firm Cornelis Prince & Zonen (fig. 3).¹³ A recovered part of a door in the house Turfmarkt 142 shows the initials of Cornelis, Jan and Gerrit Prince (fig. 2).

Quality and style characteristics

The quality of Prince pipes is generally high, as illustrated, for example, by the pipe featuring the Royal Coat of Arms (fig. 49). An exception is formed by the pipes shown in (fig. 46 and 47), in which the engraving is poor and the two lions holding the coat of arms resemble lizards more than heraldic animals. Decorations on the bowl are, almost without exception, finely engraved in the mould, and the pipes are carefully finished. It appears that Prince primarily produced for a more traditionally oriented consumer with an appreciation for quality, in contrast to Sparnaaij and Van der Want, whose firms were more innovative.¹⁰⁶

A considerable number of these pipes do not occur in the assortments of other pipe makers. Examples include the pipe inscribed J'APPORTE MES SOUHAITS (fig. 63), the pipe bearing the portrait of the quack doctor Charles A. Davenport (fig. 154), and the pipe depicting Princess Wilhelmina with loose hair (fig. 155). This orientation differs markedly from that of Sparnaaij, whose assortment includes various pipes with very poorly engraved mould decorations.¹⁰⁷ Many of the figural pipes produced by that firm are also rather unconvincing in their execution. Relatively few Prince pipes have been found in which the bowl takes the form of a human head. The republican inclination of the Prince family is reflected in



Fig. 26a-f. A group of pipes previously described as pipes by P. J. van der Want. This is now questioned due to the discovery of the pipe depicted as image 75. Collection Ruud Stam, photos Bert van der Lingen.



Fig. 52. Coat of arms of Gouda with two standing lions and on the front of the bowl the Coat of Arms of Amsterdam. Text: PER ASPERA AD ASTRA. Mark the *Melkmeid*. Company Jan & Gerrit Prince or Jan Prince & Cie. circa 1835-1870. Findspot Gouda, Muroplast. Collection and photos Freek Mayenburg.



Fig. 53. Pipe with the Coat of Arms of Gouda and the text PER ASPERA AD ASTRA. Heel mark the *Melkmeid*. Findspot Gouda, Muroplast. Circa 1835-1870. Company Jan & Gerrit Prince or Jan Prince & Cie. Collection and photos Bas Konijnendijk.



Fig. 54. Pipe with the God Mercury, standing, in front of a rooster and the God Neptune, also standing. Front the Coat of Arms of Gouda. Mark the *Melkmeid*. Cornelis Prince. circa 1804-1833. Findspot near Reeuwijk. Collection and photos Freek Mayenburg.



Fig. 55. Bowl with decoration of the Gods Mercury and Neptune. The sun with a smiling face on the bowl towards the smoker, above the sea, is meant as an extra positive sign. On the front the crowned coat of arms of Gouda with a crown of thorns. Below the shield the initials CP. Mark the *Melkmeid*. Cornelis Prince. Circa 1800-1833. Findspot unknown. Collection and photos Bas Konijnendijk.

Large pipe racks in Gouda pottery (Ivora, Regina and Goedewaagen) and folk-art pipe racks in earthenware

Henk van Assema

This article is translated from the original Dutch language article ‘Grote pijpenrekken van Gouds plateel (Ivora, Regina en Goedewaagen) en volkskunst pijpenrekken van aardewerk’ as published in the ‘Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025’.

Abstract

Around 1900, several major clay pipe manufacturers in Gouda gradually began producing pottery and decorative earthenware (“Gouds plateel”), in many shapes and sizes. This shift helped compensate for declining revenues caused by reduced demand for the traditionally handmade, mould-pressed Gouda clay pipes. The production of these pressed pipes was partly replaced by clay pipes made in casting moulds (even though they were more expensive), as well as by the growing popularity of wooden tobacco pipes and pipes made from other materials. Among the pottery and decorative items still found in the manufacturers’ catalogues is a small number of large pipe racks, produced in various designs. The main producers of these large Gouda pottery pipe racks were Ivora, Regina, and Goedewaagen. This article describes and dates these large Dutch pottery pipe racks and three pipe racks that can be regarded as folk art.

Introduction

Around the year 1900, a number of larger clay pipe manufacturers in Gouda gradually began producing pottery and decorative ceramics, such as Gouda ware (‘Gouds plateel’), in a wide variety of forms and sizes. This development served as compensation for declining revenues caused by the reduced demand for manually produced, mould-pressed (‘gekaste’) Gouda clay pipes. The production of mould-pressed pipes was partly displaced by the manufacture of clay pipes made of liquid clay, poured in casting moulds (despite their higher cost), as well as by the introduction of wooden tobacco pipes and pipes made from other materials.

Among the plateel and other decorative ceramics still recorded in the catalogues of these manufacturers are a

limited number of large pipe racks, produced in various decorative styles. The manufacturers of these larger plateel pipe racks include Ivora, Regina and Goedewaagen. The most popular models are Ivora model number 409 and Regina model number 285, both of which were produced in a range of different decors.

This article describes and dates the large Dutch pipe racks made by these manufacturers, alongside three pipe racks that can be regarded as examples of folk art. In earlier publications, miniature souvenir pipe racks and miniature plateel pipe stands have been discussed.¹ The Frisian blue-and-white large and medium-sized pipe racks produced by the firm Tichelaar have also been published previously.²



Fig. 1a-b. Cover of the catalogue Art Pottery Factory “Ivora” of the firm P. van der Want Gzn., Pottery “Ivora” in Gouda from 1926 and the pipe rack (page 39, model number 409). Collection and photo Museum Gouda.



Fig. 2a-b. Title page of the catalogue Art Pottery Factory “Ivora” of the firm P. van der Want Gzn., Pottery “Ivora” from 1926 and detail of the pipe rack with model number 409. Collection and photo Museum Gouda.

Below, each factory is first discussed in terms of a technical description of the models. This is followed by an overview of the various decorative schemes found on these racks. Below is a technical description of the models for each factory. The various decors found on these racks are then discussed.

Ivora model number 409

The pipe rack with model number 409 is designed to hold six clay pipes and is known in various hand-painted decors. It is the only pipe rack included in the 1926 catalogue of the Kunstaardewerfabriek “Ivora” (fig. 1b and 2b). According to the introduction to the Ivora catalogue, it is stated in four languages that all items can be supplied in any decor. The dimensions of this pipe rack are 30 cm in width and 15 cm in height. Its weight ranges between 685 and 765 grams.

The rack is fitted with two holes for wall mounting at the top, both left and right, in the shape of a keyhole. The model features a wavy outline along the top, bottom, and sides, with two projecting points at the top. On the front, a horizontal ridge is applied, positioned close to the lower edge, to hold the clay pipes.

Unlike most plateel pipe racks, this model has open slots on the ridge at the front to suspend the pipes. It is possible that the designer intended this feature to allow other objects to be hung in this rack as well.

The front of the rack is painted in multiple colours, while the back is finished in a single colour. The reverse bears the catalogue model number, the decor, the factory name, and the painter’s signature. The piece can be dated to the period 1925–1930.

Artistic responsibility for the plateel editions lay with J. Guérain senior. Various painter’s signatures appear on the pipe racks, but it has not been possible to identify these individuals, especially since detailed personnel records are no longer available.³

The different Ivora decors for model number 409

Three pipe racks by Ivora are known with model number 409, executed in the typical Jugendstil decor B.O. (fig. 3–5), in the colours green, brown, yellow, purple, violet, blue-green and black.

The first rack (fig. 3) bears no painter’s signature. The front features a floral motif reminiscent of a violet and a poppy. The racks are made in gloss plateel. The reverse is uniformly green and carries an original price sticker (f 4.75) along with the model number. The dating lies between 1925 and 1930.⁴

Two further racks, also dated between 1925 and 1930, were produced as advertising items. On one of these racks, the front displays an orange-lettered inscription on a green ribbon advertising ‘Oude Roem Tabak’ (Old

55 312. 1 Februari 1928.
Henri Anthonius Minderop, te Rotterdam, handteekende onder de firma Minderop & Zonen, terzins handteekende onder de firma D. van Kamphof & Zoon, te Rotterdam.
 Tabak.



Fig. 5. The brand ‘Oude Roem Tabak’ (‘Old Fame Tobacco’) of the firm Minderop from Rotterdam was registered on February 1st, 1928. Dutch Tobacco History Foundation (<https://www.tabakshistorie.nl/merk/7228/>).

H.G. Haasloop Werner (1792-1864), collector of antiquities and clay pipes from the Veluwe region

Bert van der Lingen

This article is translated from the original Dutch language article 'H.G.Haasloop Werner (1792-1864), verzamelaar van Veluwse oudheden en pijpenkoppen' as published in the 'Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025'.

Abstract

Heinrich Gottfried Haasloop Werner (1792–1864) was a former military officer and a collector of Veluwe antiquities and clay pipes. After his retirement, he settled in Doornspijk and dedicated himself to regional history, archaeology, and folk culture. During his walks, he collected objects and residents often gave them their finds. His collection was displayed in his home on the De Haere estate. Seven pipe fragments from his collection, mounted on a piece of cardboard, have been preserved. They are now held by the Rijksmuseum in Amsterdam and originally came from the Museum of Antiquities in Leiden. The fragments range from fine Gouda pipes (1660–1690) with heel marks to coarser, unmarked examples from later periods. The exact origin and find locations are unknown, though some fragments appear to have come from the same context. In the 19th century, clay pipes were often mistakenly identified as Roman; it is unclear whether Haasloop Werner shared this view. His collection reflects the early interest in clay pipes as historical artifacts and contributes to the history of archaeological collecting in the Netherlands.

In the depot of the Rijksmuseum, seven fragments of clay pipes are preserved from the collection of the historian and antiquarian Heinrich Gottfried Haasloop Werner (Cleves 1792 – Elburg 1864).¹ These pipe fragments vary in quality and period, including finer pipes from Gouda with stamped heel marks, as well as cheaper, lesser quality pipes without marks. After his death, the collection was transferred to the Museum of Antiquities in Leiden and was subsequently moved to the Rijksmuseum in Amsterdam at the end of the nineteenth century.

Haasloop Werner and the Veluwe

Heinrich Gottfried Haasloop Werner (fig. 1) was born in Cleves on 16 April 1792 but was raised in the East Frisian town of Aurich. After various military wanderings, which brought him, among other places, into Napoleon's service in Russia, he deserted and in 1813 fought with the Allied forces in the Battle of Leipzig (the Völkerschlacht) against Napoleon. He then returned and enlisted in the Orange Legion. He rose to the rank of captain and in 1836 was awarded the Military William Order. While stationed in Kampen in 1825, he married Johanna van der Upwich, who went to live on her parents' estate (De Hare) in Doornspijk near Elburg. Haasloop Werner settled there permanently after his retirement in 1842.



Fig. 1. Heinrich Gottfried Haasloop Werner. In Burger 1935, 3.



Fig. 2. Pipe-smoking men from Doornspijk. Watercolour (detail) by H.G. Haasloop Werner, 1842–1864. Netherlands Open Air Museum, object no. PR. 9583

He was interested in the history of Elburg and the wider surrounding area and made significant contributions to the historiography of the northern Veluwe. During his many walks, accompanied by a notebook and sketchpad, he came into contact with history, the landscape, and the inhabitants, including their folk customs and local dress (fig. 2).² Haasloop Werner was a versatile figure: he contributed to the Geographical Dictionary of the Netherlands by Abraham Jacob van der Aa, wrote books about his observations during his walks, and collected Veluwe antiquities, some of which he excavated himself. His notes are not always considered accurate today. His friend Egbert van der Maaten wrote in 1865 the “Life of Heinrich Gottfried Haasloop Werner”:

*“The world was his fatherland; every place where he stayed for a shorter or longer time became the object of his interest, which was particularly expressed in his desire to decipher its history from archives and the remains of former times. Blokzijl, Kampen, Hoorn, Den Helder, but above all Elburg can testify to this. [...] Excavated objects told him who the former inhabitants of the soil had been, and what changes that soil had undergone over the course of centuries.”*³

At that time, the Veluwe was still a relatively unknown

area for archaeologists, and once Haasloop Werner had established his reputation as a historian and antiquarian of Elburg and its surroundings, it became easier for him to come into contact with (the owners of) discovered antiquities. Anyone “*who discovered a rusted coin, an old manuscript, a stone of unusual shape, or any other remarkable object would hand it over to Haasloop, and although much of what was offered to him did not prove to be gold ore, he nevertheless gathered many a grain in this way—not to forge a crown for himself, but to place them at the disposal of science.*”⁴ The antiquities were stored and displayed in the cellar room of his house on the De Haere estate in Doornspijk. His grandchildren later remembered their grandfather’s room as “*a cellar room with steps leading up to it, with bookcases, and all kinds of curiosities, stone cannonballs, and so on.*”⁵

Haasloop Werner regularly searched for antiquities himself. In his book *Walks across the Veluwe*, he wrote: “*The hamlet of Weekrom [Wekerom near Ede] was known to me; I had been there several times to trace the remarkable antiquities hidden there. I found fragments of urns that surpass everything in elegance.*”⁶ At Huis te Putten near Elburg, he found a wooden arrow with an iron tip, which, together with other objects, he donated to the Museum of Antiquities and Curiosities in

Gambier pipes designed for the American and Canadian markets

Arthur van Esveld

This article is translated from the original Dutch language article ‘Gambier-pijpen ontworpen voor de Amerikaanse en Canadese markten’ as published in the ‘Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025’.

Abstract

The French firm Gambier exported to the United States and Canada during the second half of the nineteenth century. Sales catalogues from American dealers show a wide range of products, including the well-known Crème Gambier pipes and models by Fiolet. Although France held only a small share of the American clay pipe import market between 1865 and 1867 (an average of 2.5%), exports grew significantly in the following decades. Major French manufacturers such as Gambier, Duméril, and Gisclon had representatives in cities like New York and San Francisco, indicating an active commercial strategy. In Canada, the popularity of French pipes was so great that Canadian manufacturers began imitating specific Gambier models. Around 1900, Gambier even developed special pipe designs featuring portraits of Canadian politicians. Similarly, portrait pipes of American politicians were created for export to the United States. These pipes are discussed in this article.

Introduction

In the second half of the nineteenth century, the French firm Gambier exported its products to the United States and Canada. Sales catalogues of American traders show a wide range of offerings, including the well-known Crème Gambier pipes and models by Fiolet.

Although France held only a small share of American imports between 1865 and 1867 (on average 2.5%), exports grew enormously in the decades that followed. Major French manufacturers such as Gambier, Duméril and Gisclon maintained representatives in cities like New York and San Francisco, indicating an active commercial strategy.

In Canada, the popularity of French pipes was so high that local manufacturers began to imitate specific Gambier models. Around 1900, Gambier even developed special pipe models featuring portraits of Canadian politicians. Special models with portraits of politicians were also produced for export to the United States. These pipes are discussed in this article.

Export of pipes to England

In the second half of the nineteenth century, England was an important market for French pipe manufacturers.

French clay pipes were sold at various locations, particularly in London.

French pipes were highly valued because they differed from English pipes through their wide variety of original designs, the quality of the clay, which allowed for excellent smoking characteristics, and their refined finish.

Frederick William Fairholt, known for his work on folklore and material culture related to tobacco, wrote in *Tobacco: Its History and Associations* (1859) about Gambier: “*He has produced the best and the largest works; some of them are admirably modelled and deserve preservation as art-manufactures.*”¹

To stimulate trade, Gambier opened a sales office in London in 1860. Several French manufacturers maintained permanent representation there: Gambier from 1859 to 1895, Gisclon from ca. 1862 to 1885, Duméril from ca. 1877 to 1885, and Fiolet from as early as 1851/1855 until 1909.²

Gambier and Gisclon both worked with Hecht & Co as agents, while Duméril et Bouveur was represented by J. Flachfeld & Co. Fiolet also maintained its own branch in London.³

Some Gambier models were specifically designed for the English market, though they were also available in France. Notable examples include model numbers 1413 (Lord Beaconsfield), 1414 (Gladstone) and 1492 (Queen Victoria). French pipes were sold not only through dedicated offices but also via existing retailers of pipes and tobacco. Newspaper advertisements confirm their widespread availability. Archaeological finds from Victorian refuse sites further demonstrate their popularity among English smokers. Pipes by Gambier, Fiolet, Duméril-Leurs and Gisclon are well represented in many collections.

Export of pipes to America

French pipes were also sold outside Europe, particularly in the United States and Canada. Archaeological finds and auction offerings show that the same models available in France were also sold in these markets, as reflected in Gambier catalogues.

The importance of this export trade is underscored by the presence of French representatives in America. Gisclon had an agent, Oscar H. Lear, in New York. Gambier maintained agents in California and along the West Coast during the 1870s and 1880s, while Duméril also

GEORGE ZORN & CO., IMPORTERS & MANUFACTURERS, 524 MARKET STREET, PHILADELPHIA, PA.

GENUINE FRENCH CLAY PIPES.

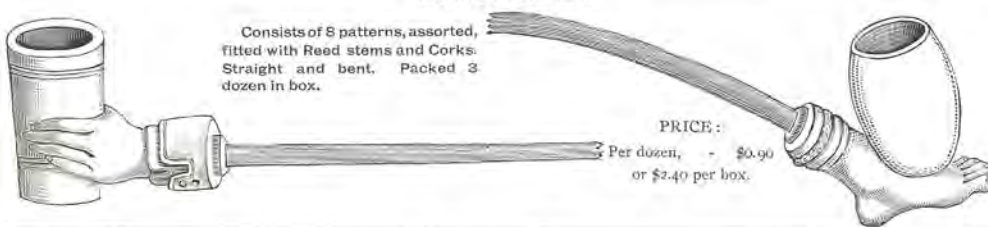
**Full Assortment of
THE CELEBRATED CREME GAMBIER CLAY BOWLS.**
BEAUTIFUL PATTERNS FITTED WITH REED STEMS.—Cuts full size.

SELECTION 423.



Consists of 12 Beautiful Patterns, assorted, fitted with Reed Stems and Corks. Straight and Bent. Packed 3 dozen in box.
Price \$0.60 per dozen, or \$1.65 per box.

SELECTION 424.



Consists of 8 patterns, assorted, fitted with Reed stems and Corks. Straight and bent. Packed 3 dozen in box.

PRICE:
Per dozen, - \$0.90
or \$2.40 per box.

SELECTION 425.

Consists of 2 patterns, straight stem, as shown above, under Selection 423, with Stereoscopic Views in the heel of the bowl (something new and interesting). Packed 3 dozen in box.

Price, per dozen, \$0.80 or \$2.25 per box.

SELECTION 426.

Consists of 16 different patterns, richly decorated and painted character heads, fitted with Reed stems and Corks. All bent stems. Packed 3 dozen in box. Price, per dozen, \$0.80 or \$2.25 per box.



The Creme Gambier Clay Pipes, illustrations and prices of which are quoted above and on previous page, are the finest French Clays manufactured. They are made in France near the Belgium line, where the finest clay is to be found, and are exported from Paris all over the world. They have the reputation of absorbing the nicotine more than any other pipe, being of very soft clay, fine glossy surface and excellent finish.

The change in Tariff on Clay Pipes has somewhat increased the price on above Bowls and Stems, but considering the quality, there is still a great demand for them.

Fig. 1. Page 17 from the sales catalogue of George Zorn & Co showing a selection of Gambier models. The figurative stub stemmed pipe is no. 62 (*Tête de pipe Sportman*). According to the catalogue, sixteen different figurative bowls were offered. The price of these bowls was \$0.80 per dozen or \$2.25 for a box of three dozen.



Fig. 13. Sr. O. MOWAT, 1623: Oliver Mowat (1820-1903). Bowl height 5,8 cm. Photo and collection author.



Fig. 14. W. LAURIER, 1624: Wilfred Laurier (1841-1919). Bowl height 6,2 cm. Photo and collection author.



Fig. 15. TUPPER, 1625: Sir Charles Tupper (1821-1915). Bowl height 5,5 cm. Photo and collection author.

of both the Laurentides Railway and the Pontiac and Pacific Railway. His political career began in 1867 with his election as a representative in Quebec. He subsequently held the positions of Attorney General (1873–1874), provincial minister (1876–1878) and Premier of Quebec for the Conservative Party (1879–1882). In the final phase of his career, from 1892 until his death, he served as Lieutenant Governor of Quebec.

Model number 1623, **tête fantaisie Mowat** (fig. 13), is modelled as the head of a man with medium-length hair, sideburns and a closed collar. On the right side of the stem, within a frame, appears Sr. O. MOWAT. The stemmed variant has model number 1630 (fig. 20). Oliver Mowat (1820–1903) was an influential Canadian politician and jurist. He studied law and in 1857 was elected as a Liberal member of the Legislative Assembly of Ontario South, soon becoming provincial secretary. He strongly advocated provincial autonomy and achieved significant legal successes in this field. As Premier, he succeeded Edward Blake and strengthened his party's reform programme with what became known as the Ontario Great Reform Government. His politics have been described as a combination of conservatism and reform, of caution and progress.

A bowl with model number 1624, called **tête fantaisie Wilfred Laurier** (fig. 14), is shaped as the head of a man with short hair, a clean-shaven face and a standing, closed collar. On the right side of the stem, within a frame, appears W. LAURIER. The stemmed variant has model number 1631 (fig. 21). Wilfrid Laurier (1841–1919) was an influential Canadian politician and the first French-speaking and Roman Catholic Prime Minister of Canada. He became a lawyer and in 1874 was elected to Parliament in Ottawa. As a member of the Liberal Party, Laurier became Minister of Inland Revenue in 1877 and was eventually appointed leader of the party. In 1896 he became Prime Minister, a position he held for fifteen years. He actively promoted national unity and sought greater cohesion between French- and English-speaking populations. He improved trade relations with the United Kingdom, among other things by sending Canadian troops during the Boer War in South Africa. His opponents objected to his plans to strengthen trade relations with the United States, and on this issue his government was defeated in October 1911. He was succeeded by Robert Borden, leader of the Conservative Party. During the First World War, Laurier supported the deployment of Canadian troops to the Western Front in Belgium but opposed conscription.

Tête fantaisie Tupper, with model number 1625 (fig. 15), has a bowl in the form of the head of a man with short hair, sideburns and a closed collar with a tie. On the right side, within a frame, appears the name TUPPER.

Pipes made by Job Mouton Clerc in Saint-Quentin-la-Poterie with portraits of generals active during World War I, King Albert I from Belgium and a pipe shaped like a general's cap

Ruud Stam

This article is translated from the original Dutch language article 'Pijpen gemaakt door Job Mouton Clerc in Saint-Quentin-la-Poterie met portretten van generaals uit de Eerste Wereldoorlog, Koning Albert I van België en een pijp in de vorm van een pet' as published in the 'Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025'.

Abstract

In Saint-Quentin-la-Poterie, a southern French village with a rich tradition in ceramics, Job Clerc's pipe factory was active from around 1880. Clerc, from a wealthy family of pipe traders, took over the flourishing business of Pasquier. The factory produced pipes, children's toys, and figurines, and exported to countries including Germany, Italy, and the U.S. During World War I, production peaked, with mainly female workers due to the mobilization of men. Clerc also created portrait pipes of wartime figures such as King Albert I, Marshal Joffre, Field Marshal French, and General Foch. These pipes, made of red or white clay, were sometimes painted or glazed and referred to the war effort. Two models of Joffre are known, including an enameled version from after 1918. Clerc also made a pipe shaped like a general's cap resting on a hand. Although his products were not always of high quality, they were appreciated for their character and charm. The factory remained in operation until 1970, long after other French pipe makers had ceased production.

Introduction

In the small village of Saint-Quentin-la-Poterie, located in the south of France near Uzès, the pipe manufactory of Job Clerc was established. Saint-Quentin-la-Poterie was a village where, in the 18th and 19th centuries, many ceramic workshops were active. A large number of pipe makers were also working there.¹ In 1851, this village, then with a population of 1,700 inhabitants, had 88 potters and 61 pipe makers within its boundaries.²

Job Clerc was born on 24 April 1854 (fig. 1). His father, who was a pipe trader, belonged to one of the wealthiest families in the village. Witnesses to the registration of Job's birth were the farrier Augustin Andevert and the pipe manufacturer Frédéric Benoit.³ For Job, taking up the trade of pipe maker and dealer was therefore a natural step. Around 1880 he took over the flourishing business of the pipe manufacturer Pasquier.⁴ After 1884, the family built a pipe factory where, after 1890, large quantities of tobacco pipes and shooting-gallery pipes, shooting-gallery figurines, and children's toys (*articles pour surprises*) were produced.

Job Clerc supplied his products to parts of southern France, Austria, Spain, Italy, North Africa, Germany (Ruhla), and around 1917 also to America. During the First World War, production reached its peak, as shown in the table of employee numbers (table 1).⁶ Remarkable is the high proportion of women among the workforce.



Fig. 1. Portrait of Job Mouton Clerc. Collection Musée des Terrailles, St. Quentin-la Poterie



Fig. 2. Place de la Maire in Saint-Quentin-la-Poterie at the start of the 20th century.

In 1916 there was even only one male employee, possibly as a result of wartime mobilisation. Like his father, Job Clerc also traded extensively in pipes from other major southern French factories such as Bonnaud, Morelli and Motton. From 1910 onwards, cigarette paper was also produced on a newly added floor of the factory. The factory finally closed in 1970.

During and shortly after the First World War, Job Clerc produced four pipes depicting the faces of key figures from that conflict. These were King Albert I of Belgium, Marshal Joffre, Field Marshal French, and General and Allied commander Foch. Of the pipes depicting King Albert, only a drawing is shown here (fig. 12). A press mould and a drawing are also shown of a pipe in the form of a general's cap resting on a hand, likewise referring to the French war effort in the First World War (fig. 13 and 14). These are included to provide a complete picture of Job Clerc's production of pipes related to the

First World War. All portrait pipes by Job Clerc depicting leading figures from the First World War exist in both red and white clay, and are sometimes painted or finished with enamel. No additional pipes by Job Clerc referring to the First World War are known.

The importance of the battles in northern France and Belgium for the survival of France, combined with the fact that production at Job Clerc's factory was at its peak during this period, likely led to the manufacture of these war-related pipes. Other portrait pipes are not known from Job Clerc's assortment. He did, however, produce pipes with faces, though these cannot be linked to specific individuals.

The quality of Job Clerc's pipes lagged far behind that of other major French factories. The same applies to the finishing of his children's toys, which were often less refined than comparable pipe-clay items from the Westervald.⁷ Nevertheless, many of the pipes and figurines produced by Job Clerc are appealing due to their expressive character. They often possess a distinct individuality and charm. It is therefore not surprising that the company achieved substantial turnover at a time when other French pipe factories were ceasing production.

Tabel 1. Number of employees

Jaar	Vrouwen	Mannen	Totaal
1883	4	6	10
1901	9	6	15
1916	35	1	36
1919	24	4	28
1929	?	?	20



Fig. 3a–c. Portrait pipe of Field Marshal John French, with the stamp ‘Job Clerc Déposé St Quentin’ on the bottom of the stem.

The portrait pipe of Field Marshal John French, 1st Earl of Ypres

John Denton Pinkstone French (28 September 1852 – 22 May 1925) was a British field marshal and, during the early part of the First World War, Commander-in-Chief of the British forces in France (fig. 4). He failed to achieve a rapid victory over German forces, and the bloody battles of the Marne and Mons damaged his reputation. He later successfully defended the positions at Ypres, but subsequent failed offensives led to his replacement as Commander-in-Chief. In 1922, French was created 1st Earl of Ypres in recognition of his role in defending those positions.

On the pipe, French is depicted as a field marshal during the early years of the First World War. The pipe, made of red clay, is varnished and embellished with black paint (fig. 3) and can be dated to the beginning of the war.

A portrait pipe of Marshal Ferdinand Foch

Ferdinand Foch (2 October 1851 – 20 March 1921) was the most successful French general throughout the First World War and became Supreme Commander of the Allied forces at the end of March 1918 (fig. 5). In addition to being Marshal of France, he was also a British field marshal and a marshal of Italy and Poland. He succeeded in halting the German Spring Offensive of 1918 and subsequently leading the Allies to victory. In November 1918, he accepted Germany's surrender.

He received the highest honours from nearly all Allied countries and was a member of both the Académie Française and the Académie des Sciences.

The portrait pipe is also made of red clay, varnished and decorated with black paint (fig. 6), and dates to the early years of the First World War.



Fig. 4. A photo of John French. Wikipedia.



Fig. 5. Portrait photo of General Foch. Wikipedia.



Fig. 9a-d. Portrait pipe of Marshal Joffre wearing a bicorne. Collection and photo's David Higgins.

The pipe shown in figure 9 depicts Joffre as Marshal of France and was therefore likely issued in 1918 or shortly after the First World War. This pipe does not carry a model number. On the right side of the stem appears GL JOFFRE. The pipe is enamelled in chestnut brown, red, green and white, and subsequently varnished.

The three-part brass press mould of a similar pipe is shown in figure 11. It has three locking pins, and it is noteworthy that the two halves of the mould differ where they meet. The right half has slanted recesses, resulting in only a thin edge where the halves join, whereas the left half is smoothly finished. The purpose of this design was to allow excess clay to escape during pressing.

In, among others, English pipes it was common for both halves to have such slanted sides.[8] The mould does bear a model number (763), both on the exterior and inside the mould on the left side of the ferrule, but the name Joffre is not engraved in the mould itself. The pipe must therefore derive from a slightly different mould. It is possible that Job Clerc had at least two moulds due to high demand for this pipe.



Fig. 10. Marshal Joffre, Henry Jacquier 1915.

By-products of Pipe Makers in the Westerwald representing figures from children's literature and tales

Ruud Stam

This article is translated from the original Dutch language article 'Bijproducten van pijpenmakers uit het Westerwald die figuren uit kinderboeken en verhalen voor kinderen verbeeldten' as published in the 'Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025'.

Abstract

In the first half of the 20th century, the turnover of the pipe-making workshops in the Westerwald declined sharply. To keep their heads above water, many pipemakers began producing all kinds of figurines that were sold as toys or advertising items. These also included figurines depicting fairy tales and children's stories, as well as heads for puppet-show puppets.

During the National Socialist regime in Germany, so-called Winter Relief items (Winterhilfswerk) were also produced, the proceeds of which were supposedly intended for the poor, war widows, and orphans, but flowed into the war treasury. In the Westerwald, small mould-formed Winter Relief badges were made by the pipemakers. Some of these were zodiac signs, but most depicted figures from the children's books of Wilhelm Busch, such as the stories of Max and Moritz, Herr and Frau Knopp, Die fromme Helene, and the painter Klecksel, as well as stories by Heinrich Hoffmann from his Struwwelpeter book.

The article also illustrates many puppet-show heads. Not all the puppet characters could be identified by name. The pipemakers produced only two pipes with heads of characters from children's stories: Max and Moritz. Where possible, the makers of the figurines have been indicated. The objects shown come from various private collections as well as from the collection of the Keramikmuseum Westerwald.

Introduction

In addition to pipes, pipe makers in the Westerwald (Germany) also produced many other items which, like the pipes themselves, were pressed in moulds and then fired. The production of these by products was closely related to the declining sales of pipes from the 1890s onwards. In the second half of the 19th century, pipe makers in the Westerwald exported enormous quantities to America. This export was so substantial that the recession beginning in 1877, which hit Germany hard, was hardly felt in the Westerwald.¹ In 1886, there were 38 pipe-making workshops in Hilgert, producing 26 million pipes annually and accounting for more than 55% of total Westerwald production.² In that same year, 138 out of 152 families in Hilgert were so poor that they were exempt from paying Klassensteuer (class tax).³ Many members of these families worked in pipe factories, earning such meagre wages that they often grew their own vegetables and sometimes kept small livestock for personal use.

The decline in exports to America from the 1890s onwards was closely linked to the extremely high import

tariffs introduced in the United States from 1891 (the McKinley Tariff). In 1895, Zais/Richter reported that, as a result, the number of workers in the pipe industry had declined sharply, although this had not yet led to factory closures.⁴ There was a recovery around 1900, but the First World War brought this to an end. Before the war, for example, two million pipes were still being exported annually from Hilgert to America. After the First World War, pipe production never returned to its former level.⁵ This is clearly illustrated by the number of pipe-making workshops operating in Hilgert in different years (graph). Hilgert was the centre of pipe production in the Westerwald.⁶ These included both small workshops dependent (the Verlagssystem) on large factories and trading companies such as Wingender, Schilz-Müllenbach and Müllenbach & Thewald, and later Lamp und Mannebach, as well as medium-sized independent enterprises.

The by-products made by pipe makers consisted mainly of children's items and advertising objects, such as money boxes, miniature jugs with advertising texts, nest

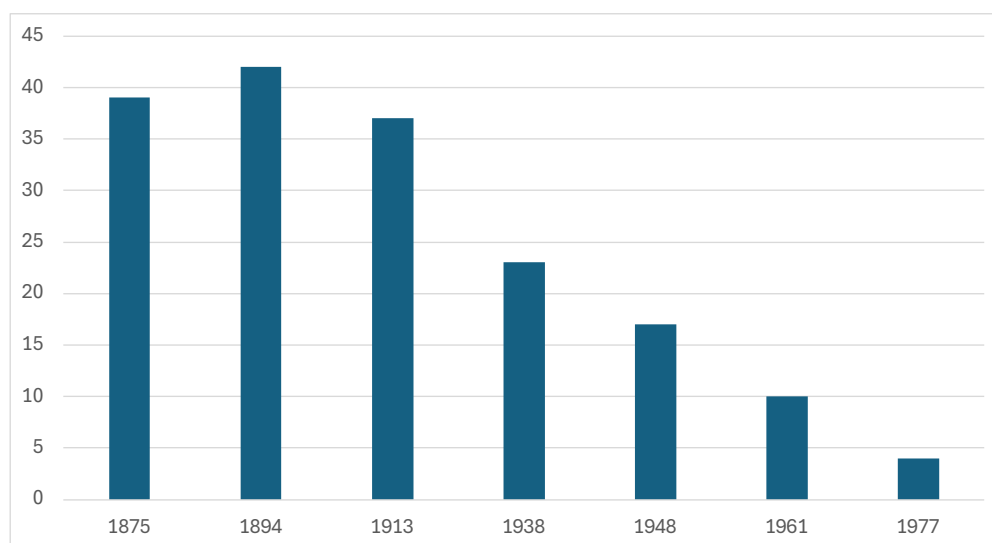


Fig. 1. The number of pipe-makers in Hilgert, 1875-1977.

eggs and shooting-gallery figures.⁷ During the Second World War, Winter Relief badges (Winterhilfswerk) were also produced by pipe makers.⁸

This article focuses on those products inspired by children's stories in Germany from the 19th and the first half of the 20th century.

In a detailed article by Arjan de Haan in the 2013 year-book on Westerwald clay pipes based on American comic characters, six pipes with figurines on the stem are discussed. These include The Whole Dam Family (fig. 1), The Bootblack (It is a shame to take the money), Alphonse and Gaston, Foxy Grandpa, Happy Hooligan, and The Whole Dam Family on a journey. Also included in this group is a pipe made for the St Louis World Fair (with Thomas Jefferson and Napoleon on the stem), which was not inspired by children's stories but reflects American themes and was primarily produced for the American market.⁹

That children's stories sometimes served as inspiration is also demonstrated by the booklet by Sarunas Peckus on meerscham and wooden pipes depicting the story of Reynard the Fox.¹⁰

Apart from the pipes mentioned above, only two pipes, depicting the heads of Max and Moritz from the famous book by Wilhelm Busch, can be classified as pipes based on children's stories. By contrast, many of the by-products made by Westerwald pipe makers belong to the category of objects inspired by children's literature.

The article proceeds with a discussion of the Winter Relief badges and puppet-theatre figures. Other figurines produced by pipe makers were also inspired by children's stories. Examples of figures based on other stories include a whistle depicting the story of Nils Holgersson flying on the back of a goose, a clown, and four tales by the Brothers Grimm: a box with Snow White and the Seven Dwarfs, Hansel and Gretel, figurines of Little Red Riding Hood, with or without the wolf, and the Frog King. Other by products, including much children's toy material, are not discussed here because they are not based on well-known children's stories. Finally, two money boxes and two pipes depicting the faces of Max and Moritz are discussed.



Fig. 1. Pipe with The Whole Dam Family. Production probably Julius Wingender (Collection author).



Fig. 66a–d. Painted Kasperle (H. 7.2 cm, collection Max Schneckenbühl) and an unpainted head (not from the Simonis factory dump, collection author, H. 6.4 cm).



Fig. 67a–j. Four painted Kasperle heads (H. 6.2 and 5.3 cm, collection Max Schneckenbühl) and one unpainted head (H. 4.8 cm, collection author).



Fig. 68. Gretel? in original costume (H. head 4.9 cm, whole figure approx. 27 cm, collection Max Schneckenbühl).

Fig. 69. Seppel? the friend of Kasperle (H. head 6 cm, whole figure 27 cm, collection Max Schneckenbühl).



Fig. 70. The malevolent grandmother (H. head 4.6 cm, whole figure approx. 26.5 cm, collection Max Schneckenbühl).

Two tobacco jars from the Westerwald and their story

Max Schneckenbühl¹

This article is translated from the original Dutch language article 'Twee tabakspotten uit het Westerwald en hun verhaal' as published in the 'Jaarboek PKN, Stichting voor onderzoek historische tabakspijpen, 2025'.

Abstract

After the armistice of November 11, 1918, American troops occupied the area around Koblenz, including the Westerwald. Around 60,000 soldiers of the First Division were stationed across more than 100 towns and were quartered with local families. Relations with the German population were initially tense due to strict rules and bans on contact. To keep the soldiers occupied, sports events, excursions, and circus shows were organized. During this time, souvenirs made of Westerwald ceramics appeared, such as beer steins, ashtrays, and tobacco jars. In 2023, a rare tobacco jar was discovered, made by Dümmler & Breiden, featuring medallions referring to battles, a circus parade, and an artillery regiment. The jar is a unique memento of the American occupation. Another tobacco jar depicts American troops. These ceramic pieces serve as tangible reminders of the American presence in Germany after World War I.

Introduction

In the early years of the First World War, between 1914 and 1917, German troops conquered large areas of territory, and it seemed that they might decide the war in their favour. When the Americans entered the war in 1917, the Allies won major battles, and German soldiers were forced to retreat for the first time, no longer able to secure victory.

At the same time, the political situation in Germany changed, and on 11 November 1918 an armistice was concluded. Allied troops from the United States, France,

England and Belgium then occupied parts of the Rhineland.

The First Division in the Westerwald

When the armistice of 11 November 1918 brought the First World War to an end, American troops, as one of the victorious Allied forces, occupied, among other areas, the region to the right (east) of the Rhine around Koblenz (fig. 2).

Accommodation and provisions had to be arranged for more than 60,000 American soldiers, who were distri-



Fig. 1. American Field Artillery Battalion (after Blum, 1992).

strained relations. Close contact was not encouraged by the American command.

These restrictions made uncomplicated interaction between former enemies more difficult. The American leadership soon noticed that the hoped-for discipline among the troops was declining. The war was over, and many young soldiers did not wish to spend the occupation period on drills, shooting exercises and routine manoeuvres. Instead, excursions through the countryside, boat trips on the Rhine, Moselle or Lahn were organised. Large sporting events, including rugby, baseball, basketball and football, as well as circus performances were held, alongside tennis, boxing and athletics (fig. 3). The best athletes competed in regimental and divisional games.⁴

In general, the Americans behaved in a friendly manner towards the German population and were often particularly kind to children.⁵ Over time, relations between the occupiers and the local population became increasingly relaxed.

Ceramic souvenirs from the Westerwald period

During factory visits, since the United States had been one of the main buyers of Westerwald ceramics before the war, well-known pottery works in places such as Höhr were visited. For these occasions, various souvenirs were produced, including plates, jugs, beer steins and ashtrays (figs. 4–6).⁶

Three such examples are in the author's collection: two beer steins depicting the circus in Montabaur and a



Fig. 4a–f. Two beer steins made for the “First Division,” commemorating the circus in Montabaur. Maker unknown. Collection author.

This publication was made possible in part by private donors.

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