

# PKN

Stichting voor  
onderzoek  
historische  
tabakspijpen

Jaarboek 2013

Arjan de Haan en  
Bert van der Lingen



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## Voorwoord

Voor u ligt het eerste jaarboek van de 'PKN, Stichting onderzoek historische tabakspijpen'.

Waarom dit jaarboek? Ons is gebleken dat er bij een groeiende groep leden behoefte bestaat om de banden met vakmensen, zoals archeologen, historici en kunsthistorici, aan te halen. Daarvoor is het nodig dat wij beschikken over een representatieve jaarlijkse uitgave die ook voor vakmensen interessant is en waar ook zij bijdragen in kunnen publiceren. Ook is er al langere tijd behoefte om artikelen van een grotere omvang te kunnen publiceren. Veelal werden langere artikelen als een soort feuilleton over meerdere nummers verdeeld. Een voorbeeld is het archiefonderzoek naar de pijpenmakers in Leiden door Hans van der Meulen. Dergelijke belangrijke artikelen komen immers als feuilleton niet tot hun recht.

In dit jaarboek treft u een keur van artikelen aan, die veel verschillende onderwerpen behandelen en vanuit verschillende invalshoeken zijn geschreven. Zo zijn er van Bert van der Lingen, en van Ewout Korpershoek artikelen die interessante nieuwe archeologische vondsten tot onderwerp hebben. Wiard Krook schrijft over pijprokers op tegels van de 17e tot 20e eeuw. Arthur van Esveld belicht een aantal zeldzame pijpen van Gambier. Ron de Haan gaat in op de tweedeling in Europa tussen de steelpijpen die vooral in het westen van Europa werden gemaakt en de manchetpijpen die vooral uit Turkije en het oosten van Europa bekend zijn. Arjan de Haan verbindt Amerikaanse folklore met exportpijpen die massaal in Europa vervaardigd zijn voor de Amerikaanse markt.

Op basis van archiefonderzoek zijn door Bert van der Lingen artikelen geschreven over het enorme verbruik van pijpen bij Felix Meritis en over een boedelinventaris van een Goudse handelaarster in pijpen. En Ruud Stam gaat in op de vraag waarom de ontwikkeling van de Belgische kleipijpenindustrie zo sterk afweek van wat we hier in Nederland kennen.

Wij wensen u veel lees- en bladerplezier in dit eerste jaarboek van de Stichting PKN,

Het Bestuur van de 'PKN, Stichting onderzoek historische tabakspijpen'.

**Kleipijpen van de scheepswerf van Topsvoort aan de Oosteinderweg te Aalsmeer / Clay pipes from the Topsvoort shipyard on the Oosteinderweg in Aalsmeer**

Bert van der Lingen

During the construction of a new road on the Oosteinderweg in Aalsmeer 610 pipe bowls were discovered at the location of a former shipyard. Most of the pipes (411 bowls) date from 1750-1850. The company of Pieter Topsvoort was in operation between 1790 and 1850. When the government created new land from the lake behind his house his shipyard was transferred to the other side of the village.

Of the 411 bowls, 312 are of the better and best available quality and the remaining 99 bowls are of a cheap and coarse quality. The bulk of the clay pipes found in the region is usually from the important production centre of Gouda. Noteworthy, and not seen before, is the large number of pipes from the villages of Aarlanderveen, Oudshoorn and Alphen (now Alphen aan den Rijn) on the site of the shipyard. Usually these pipes are found in very small quantities, but at the shipyard in Aalsmeer at least 55 percent, and most likely more than 80 percent, came from these villages. Many of these pipes have heelmarks showing that they originated in Aarlanderveen, Oudshoorn or Alphen but several also have marks copying those of pipe makers registered in Gouda. By imitating these they benefitted from the often famous and commercially lucrative marks. A large quantity of the excavated pipes had short stems perfectly suited for smoking whilst working at the shipyard. More than 60 per cent of the pipes were heavily smoked and extremely blackened on the inside and outside of the bowls.

It is suspected that the pipes from the shipyard were not involved in regular trading but accessed via other channels. Topsvoort had family in Alphen and it is likely he also had contact with skippers from this town, or from Aalsmeer, who brought pipes for him.

**Waarom de ontwikkeling van de pijpennijverheid in België zo anders was als die in Nederland / Why the development of the pipe industry in Belgium was so different of that in the Netherlands**

Ruud Stam

The development of the Belgium clay pipe industry was quite different from the Dutch. In the 17th and 18th century, Belgium clay pipe production was on a small scale and was located in a number of towns but was only for the local market. There were no skilled craftsmen and the quality of the pipes was very poor. The economic circumstances, especially during Spanish rule, were not stimulating, as many people could not afford quality pipes. At the end of the 17th century the number of pipe makers diminished due to the bad economic situation in the southern Low Countries. In the 18th century the tide turned and the number of pipe makers rose. But the quality of the pipes was still inferior. Local pipes were

brittle, often discoloured and deformed. After French rule, the quality of the pipes improved. Under Dutch rule pipe making skills improved considerably. The pipe forms were influenced by the Dutch pipes. After the Belgium independence the industry reached its zenith. Belgian pipe makers increasingly imitated French pipes. In the third quarter of the 19th century the Belgium pipe makers made few original models that were designed for the international market. The main concentration was on the Belgium market. The abundant use of glaze on Belgium pipes was not appreciated in other countries. This made it difficult to sell pipes abroad. Only Désire Bart from Andenne and Wingender from Chokier exported many pipes as they had the only factories that were big enough to produce for international pipe traders. After 1890 the pipe industry dwindled.

### **Bijzondere pijpen uit de digitale Gambier catalogus / Rare pipes from the digital Gambier catalogue**

Arthur van Esveld

For several years now the author has been working to produce a digital catalogue of Gambier pipes. As a basis for this project the Gambier factory catalogues from the 19th and 20th centuries have been used. All known pipe models from catalogues are sorted in a list by mould number, together with a photograph if available, a description of shape and decoration, size, date and historical information. Some of the early models and pipes which are not mentioned in the catalogues are often rare products.

In this article some of the scarce Gambier pipes are discussed such as rare variants of 'Tête enamel Bouc', an early variant of 'Saint Simonien' and 'Le Bahut de Saint Cyr'. The latter pipe was originally designed and was made to be given as gifts for officers of the military school. An attractive shape is a bowl in the form of a horsehead which dates to around 1830 and is first mentioned in the 1840 catalogue. A special group are the 'pompadour' pipes which are gilded and enamelled using cloisonné technique and are decorated with colourful flowers on the bowl and pipe stem.

### **Een Amerikaanse Chesapeake pijp en een Turkse tsjiboek uit een sloot in de Schermer / An American Chesapeake pipe and a Turkish chibouk from a ditch in the Schermer**

Bert van der Lingen

In a ditch in the Schermer (province of North-Holland) an elbow pipe from North America and a chibouk from Turkey were found together with Dutch clay pipes from the second half of the seventeenth century. The mould made elbow pipe has a decoration of two deer on the bowl, made by pressing small square holes with a small pointed tool in the wet clay. The holes are filled with an unknown white substance which gives a stark contrast with the colour of the clay. Chesapeake pipes are frequently found on the east coast of North America but in our

country it is a unique discovery. It is the first time a pipe from this geographical area has been found in The Netherlands. Dutch pipe makers from Amsterdam imitated the shape of these elbow pipes and exported large quantities mainly to North America.

Ottoman pipes are also rare in The Netherlands. The chibouk from Schermer is made of light-grey baked clay and can be dated to the second half of the seventeenth century. Colour, shape, decoration and the short extension of the stem are typical of seventeenth century Ottoman pipes. The pipe was probably made in Turkey. In the seventeenth century these pipes were traded over a large part of the Ottoman Empire. In the course of the seventeenth century and early eighteenth century these areas started their own production of pipes derived from the original models imported from Turkey. At the same time the better and high quality pipes were still imported from Turkey.

### **Felix Meritis: Inkoop, gebruik en hergebruik van kleipijpen, 1784-1861 / Felix Meritis: purchase, use and reuse of clay pipes, 1784-1861**

Bert van der Lingen

In 1777 the society "Felix Meritis" was established in Amsterdam to promote music, drawing, physics, commerce and literature in the modern neo-classical style. In 1788 the society moved to a new prestigious building on the Keizersgracht. Felix Meritis purchased large numbers of Gouda clay pipes of the best available quality for their members and visitors. After use, the blackened pipes were cleaned by a specialized pipe burner. For the first years pipes were bought from pipe traders in Amsterdam but later directly from the pipe factory in Gouda. From 1794 pipes with the name Felix Meritis, applied via engraving in the pipe mould, were specially ordered in Gouda.

With the exception of the first eight years of the existence of Felix Meritis almost all accounts, bills and receipts concerning the purchase of new pipes and the burning of used ones are preserved. This information is unique since never before has it been possible to get an almost complete picture of the production, use and reuse of pipes and, in this case, a specific pipe. In addition, several objects that were used in the consumption of tobacco are discussed in this article and the use of pipes is compared with other societies in The Netherlands.

In the period 1783-1854 Felix Meritis purchased 6,224 gross (or 896,256 pieces) of pipes. All are oval shaped with the pipe makers mark crowned 96 from the factory of Pieter Stomman and later J.M. van der Want Pzn in Gouda. Almost the same number of pipes were cleaned by a specialized pipe burner. In 1804 a peak was reached with the purchase of 232 gross (33,408 pieces) of new pipes. After that, numbers went down quickly, mainly because of the growing popularity of the cigar among those of higher status. There was a clear distinction between the familiar tobacco smoking (with a pipe) and the new "cigar smoking" which was seen as a novelty in the early 1800s.

In November 1827 Felix Meritis celebrated its 50th anniversary and the Board

decided to order a Jubilee pipe. Eventually a total of 89 gross (12,816 pieces) of these pipes were purchased. The pipes were only in production for two months since the Board decided to use them only during the present accounting year until April 30th 1828.

### **Een Duits engeltje in Leiden / A German angel in Leiden**

Ewout Korpershoek

In Leiden an unusual German pipe was discovered. The front side of the bowl is in the shape of an angel's face (putto) with chubby cheeks and on both sides of the bowl wings made of feathers. At the junction of the stem and bowl the numbers 16 and 65 can be read, most likely referring to the year in which the pipe was made. The heel mark is unfortunately only partly legible, a crowned rose or other flower with the letter C on the left. The bowl is substantially thicker in shape than contemporary Dutch bowls.

Around 1650, in the Mannheim-Frankenthal area in Germany, a major manufacturing centre for clay pipes was established. Various descriptions from Germany of similar pipes as the one found in Leiden are known. The pipe has a strong resemblance to pipes attributed to pipe makers Julius West, Hans Minch and Philip Finsler. In Bohemia (Czech Republic) early 17th century pipes with an ornament in the shape of an angel's head (Putto) and smooth bowl are known and it seems likely that 'Bohemian Putti' were the main inspiration of the Frankenthaler-Mannheimer pipes. The pipe from Leiden might have been made in the workshop of Ciriak Selig in Frankenthal. In the 1660s he made pipes marked with a flower and the initials CS.

### **Duitse kleipijpen, de St. Louis World Fair 1904 en Amerikaanse stripfiguren / German clay pipes, the 1904 St. Louis World Fair and American cartoon characters**

Arjan de Haan

In the early 20th century colourful clay pipes depicting the "Whole Dam Family" and is "It's a Shame to take the Money" were produced in Germany and The Netherlands for the American market. The "Dam Family" was known in the United States by a short humorous movie. Most likely these pipes were made as part of the merchandising of the "Dam Family" characters. Another famous model was a pipe depicting a shoe polisher with the text "It's a Shame to take the Money". Especially Julius Wingender and J. Schilz-Müllenbach from Germany produced a wide range of these models in the first and second quarter of the 20th century.

In this article a series of clay pipes, all of which have a strong connection with above mentioned pipes and the link to America are discussed. Most of them are made of red clay finished with paint and have humorous scenes with small figures on the stem. For example Thomas Jefferson and Napoleon Bonaparte

sitting next to each other were made for the St. Louis World Fair of 1904 to celebrate the anniversary of the Louisiana Purchase. Other celebrities on these pipes are the American cartoon characters Foxy Grandpa, Happy Hooligan and Alphonse & Gaston whom, with their humorous exaggerated politeness with deep bows and lyrics conquered the hearts of many Americans of that time. The cartoon character pipes of Wingender were made primarily for export to the United States. They are closely related to the early development of cinematography and the first cartoons. Apparently these pipe models were so successful that several have been adopted by other manufacturers in Germany and in the Netherlands, with a production that ran until some decades after the appearance of the first models in 1904.

### **De verspreiding van steel- en manchetpijpen in Europa (16e - 19e eeuw). Een overzicht van de ontwikkeling / The spread of stemmed and stub stemmed pipes in Europe (16th-19th century). An overview of the development**

Ron de Haan

After Columbus landed on an island in the Bahamas in 1492 he found several new manners and customs of the Indians, among them the use of tobacco and smoking of tobacco. Europeans who came into contact with Indians adopted the habit of smoking and brought the pipe back home - a new instrument in Europe. In this article an overview is given of the types of pipes the explorers found and the pipes that came into use: stemmed pipes and stub stemmed pipes. In England stemmed clay pipes were made and the production of these pipes spread mainly via Holland to other countries in Western Europe. In the Ottoman Empire stub stemmed pipes with a short stem, suitable to insert a separate (mostly) wooden stem, were developed. These pipes also spread to parts of their Empire in what is now Eastern Europe. Both models have their origin in North and South America. In the 19th century Karol Zachar started to produce stub-stemmed pipes in Banska Stiavnica, in the Austria-Hungarian Empire, and close to the western border of the former Ottoman Empire. Together with the Partsch family in Theresienfeld (Wiener Neustadt), close to Vienna, they were the most successful producers of stub stemmed pipes in the region. The author further concentrates on the production of stub stemmed pipes in 19th century Germany, France and The Netherlands and some interesting examples from well-known factories are shown.

### **Een zeemonsterpijp uit de Nieuwkoopse polder / A sea monster pipe from the Nieuwkoop polder**

Bert van der Lingen

Early seventeenth century pipes with sea monsters are found sporadically. Of the type in this article only two other pipes are known, one of which is from the Thames in London. The bowl is modelled in the form of a sea monster with

gaping jaws lined with long teeth. These features only become visible when holding the pipe upside down. On the bowl facing the smoker of all three pipes, two small horizontal notches are made with a sharp tool. They resemble eyes and form a human face. The face is accentuated by the outline of the jaws of the monster. Everything indicates that the pipe was not originally intended to have a face on it but perhaps happy accident resulted in the realisation that eyes could be added making a face emerge. When smoking, this manually made human face was visible, not the sea monster.

Monsters (actually whales) on maritime charts from the period around 1600 have a strong resemblance to the sea monster on the pipes and will undoubtedly have served as inspiration. On the significance and impact of these monsters/whales for seafarers little is known. Superstition and folk lore were part of everyday life. By depicting evil sea monsters people were constantly reminded of their own fragility. The giant fish with open mouth underlined the sense of present danger. Whales not only created a sense of foreboding in the seamen. In the seventeenth century the Biblical story of the prophet Jonah gave rise to the idea that, when the sea was calm, seeing a whale was as a sign that the wind would blow and sailors would reach their destination quickly. It is not unlikely that the sea monster pipes with primitive faces are the forerunners of the famous Jonah pipes which around 1630 suddenly appear on the market.

### **Een huis vol pijpen: De boedelinventaris van Geertje Dircks van Neck te Gouda (1695) / A house full of pipes: The estate inventory of Geertje Dircks van Neck from Gouda (1695)**

Bert van der Lingen

In 1695, after the death of the Gouda based pipe trader Geertje Dircks van Neck, an inventory of her assets and debts was made by the notary. The document contains interesting information about the pipes she traded and her clients who lived mainly in Gent and Mechelen in the Southern Netherlands (Belgium). The inventory gives the names, qualities and prices of the more than 700,000 pipes that she kept in stock in her house in Gouda. The total stock consisted of cheap coarse quality (47 per cent) and better quality pipes (53 per cent).

Geertje was first married to a potter and clay trader from Gouda. After his death she continued the pottery and clay trade alone. At that time she was probably already in the pipe business as well. In 1674 she married the skipper and merchant Jan Ariensz Block who had his own ships which were most likely used to transport the pipes to customers. In 1676 Geertje and three other potters got the exclusive right, for twelve years, to produce pots in which clay pipes were baked in the oven. In 1689 she and Jan Ariensz Block sold the pottery. One year later Block died. Geertje continued the pipe trade alone until her death in 1695.

## **Wandtegels versierd met pijprokers: 'Tabackblasers' als wandversiering / Wall tiles decorated with pipe smokers 'Tabackblasers' as wall decoration**

Wiard Krook

After a short introduction of majolica, faience and Chinese porcelain, this article explains the production and use of wall tiles from the 17th century onwards. In the early 17th century polychrome wall tiles were used but soon went out of fashion and were replaced by a tile with a blue paint on a bright white background. Tiles were painted with an array of different decorations such as flowers, landscapes, animals, sea creatures, ships and people. Among the latter we find a large diversity of smokers on tiles. In the first quarter of the 17th century we see tiles with French lilies and so-called Wan-Li style decorations filling the four corners. The smokers on these tiles are usually painted in large size and are portrayed accurately. Later in the 17th century painted figures on the tiles become smaller, mainly to speed up production. Rare are tiles with the images of women smoking pipes.

During the 18th century it became fashionable to omit the corner decorations completely. Smokers on tiles at this time become less frequent. However, the decorations were extended to include still life depictions of tobacco boxes, braziers, clay pipes and wine glasses.

