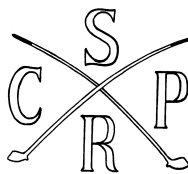




# NEWSLETTER

# 67



Spring/Summer 2005

## **SOCIETY FOR CLAY PIPE RESEARCH**

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***SOCIETY NEWS***  
by Susie White

I must confess that writing an editorial is not one of my favourite jobs, nor something that I find particularly easy, so rather than waste valuable space in the newsletter, I'll keep this brief.

I'd like to thank the contributors to this issue of the SCPR newsletter. There is a definite international flavour to this volume, with contributions on metal pipes from both Sweden and the Netherlands, as well as a number of very interesting papers from closer to home.

Could I take this opportunity to gently remind members that production of a regular newsletter relies on a regular supply of material to put in it. Any contribution, what ever the length, would be gratefully received.



**CONFERENCE  
LONDON 2006**

**Just a reminder that the SCPR 2006 Conference is to take place on September the 16th and 17th at the Museum of London.**

**Anyone who would like to offer a paper should contact the conference organiser - Jacqui Pearce - at the following address.**

**Museum of London (MoLAS),  
Mortimer Wheeler House,  
46 Eagle Wharf Road,  
London, N1 7ED.**

**Email: [jpearce@museumoflondon.org.uk](mailto:jpearce@museumoflondon.org.uk)**

## The Forgotten Craft of Making Iron Pipes

by Eva Falkenström Svängård  
(Translation by Alistair Cochrane)

*Everyone smoked iron pipes, men and women, young and old, even small children. They made them in the middle of Jämtland. They always used to sell them at the local markets. Women from Dalarna would sell pipes of this kind too, but even they used to call them Jämtland pipes.*

These words are a quote from *Handel och livet på färdvägar*, a transcript of part of Nordiska Museet's examination of trade and life on the road in the 1930's. There are many observations to the same effect on record. This aroused my curiosity. Had so many iron pipes been made in Jämtland that these came to be called Jämtland pipes even by people in Dalarna?

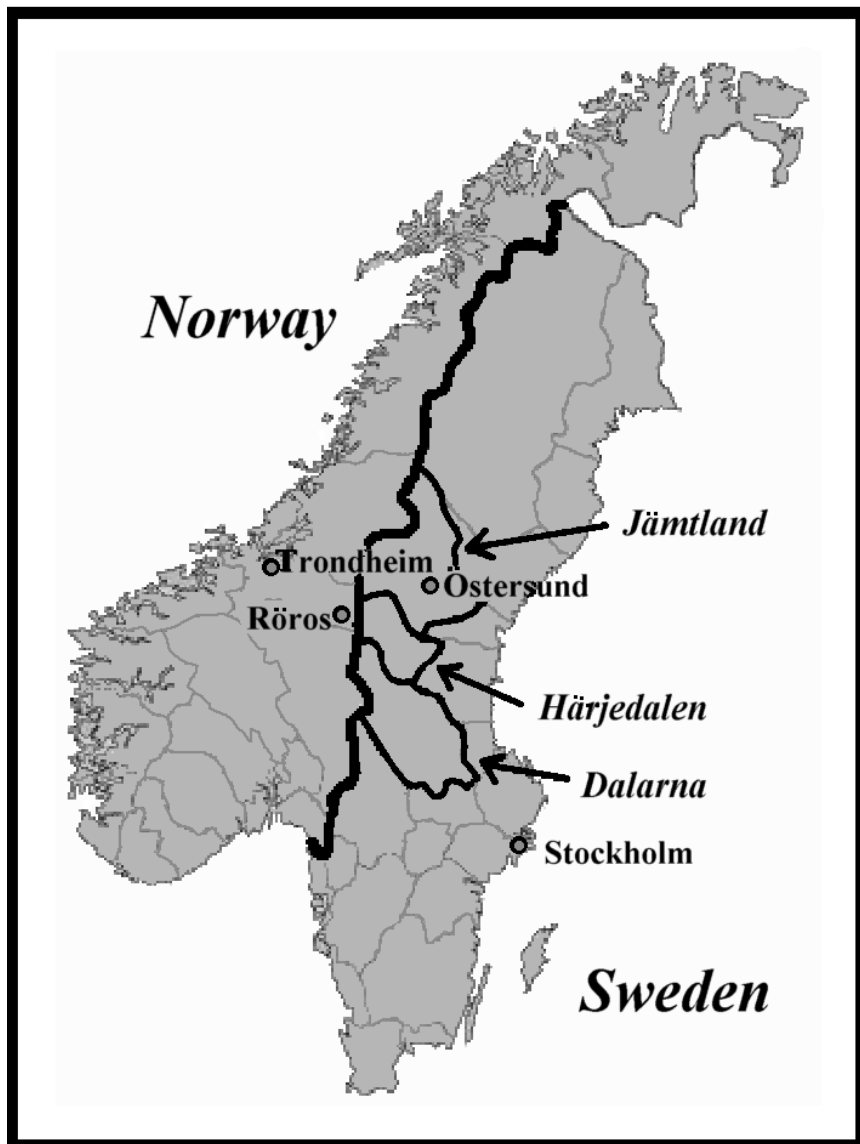
### What is an iron pipe?

An iron pipe is made of thin sheet iron. It consists of a bowl with a lid and a stem, all of iron, as well as a horn mouthpiece turned in a lathe. The bowl and stem are soldered together, and the lid is hinged. The pipe is a small one: about 14 cm in its entire length, including the mouthpiece.

There are written records describing the manufacture of iron pipes. In the catalogue listing equipment supplied by Nils Eriksson of Marieby to the Jämtland County Museum in 1946 there is some information on how this equipment was used. Lars Magnus Björklund has written about pipe manufacture in his notes. Per Nilsson-Tannér has written about it in the 1933 edition of *Jämten*, and P.G.Boman in *Gammalt och nytt; krönika för Näs församling*, 1968.

Manufacture took place in a series of stages. First a number of pieces of each part was made: bowls, stems and lids. These were then assembled together, after which the result was filed down, polished and greased with pork lard or tallow. The work had to be done efficiently to enable the manufacture of a dozen pipes a day.

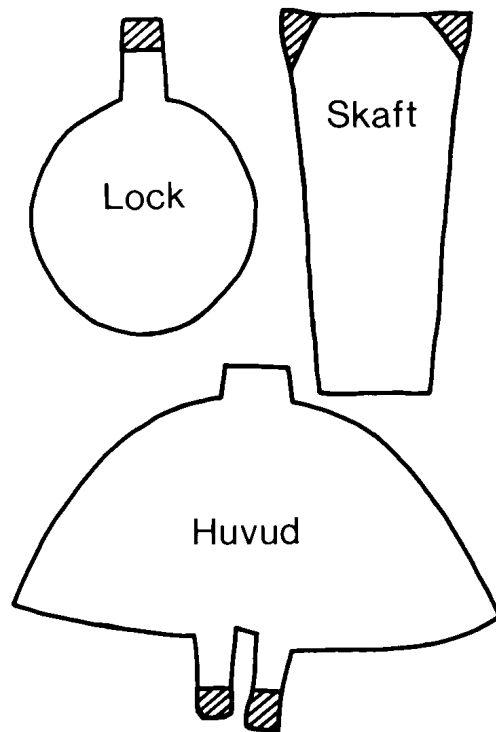
Three pieces were required to begin with, one for the bowl, one for the stem and one for the lid. Templates were laid on top of the raw material and outlines



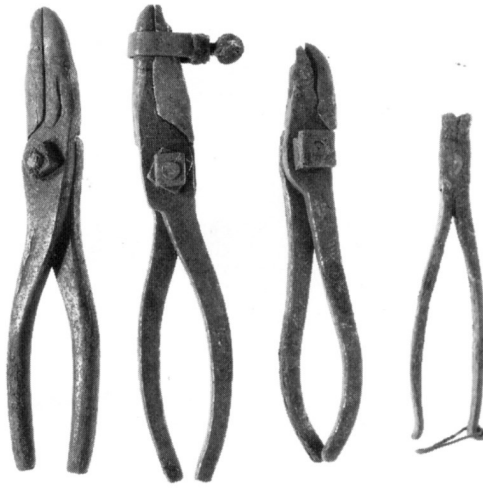
*Location of the sites mentioned in the text*

marked. The templates were of varying sizes according to whether a large or small pipe was to be made (Figure 1). Shapes were cut out with plate shears. The usual material used was thin sheet iron, but brass plate was used as well. Nils Ericsson also made copper pipes, which are unlikely to have been conducive to good health.

To make the bowl of the pipe, special pliers were used (Figure 2). These varied in form according to the size of the bowl to be made. The metal shape was gripped by the pliers and then squeezed, and the sheet metal was beaten with a hammer round the end of the pliers. A clamp was then placed over the pliers and tightened hard so that the edges of the sheet metal met perfectly. The shape thus created could then be removed and placed on an anvil shaped like a pipe bowl, where it was further worked into shape with a hammer (Figure 3) . A hole was made where the stem was to enter the bowl. The hole was either punched out or ground out using a triangular file.



*Figure 1: Templates used in the manufacture of iron pipes. Lid - Stem - Bowl.*

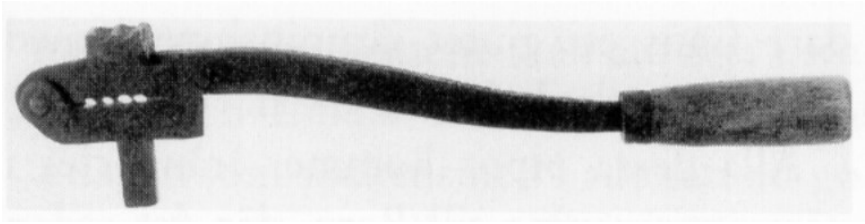


**Figure 2:** *The three types of pliers to the left were used to bend and shape the bowl piece. The pliers on the right held the bowl secure while it was being soldered together.*



**Figure 3:** *Anvils for the stem and bowl of the pipe respectively.*

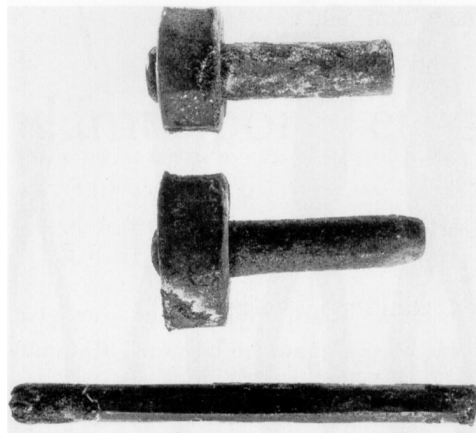
The stem was formed by bending the appropriate piece of metal. Karl Göransson of Mäläng had a tool which could be used to give the right curve to the stem, after it had been bent slightly (Figure 4). The stem was then inserted in the bowl of the pipe.



**Figure 4:** Tool used to curve pipe stems.

After this, brass wire was wound around the pipe at the point where the pieces were to be soldered together. Borax was added around this, and the pipe was put in a pot of charcoal. A small puff of the bellows might be used to bring the temperature up. This is how the edges were soldered together.

For the manufacture of the lid, the implements shown in Figure 5 were needed. The tools were greased with pig lard, and the lid piece was then forced through a hole. A punch might be used make a flower-shaped decoration on the top of the lid (Figure 6). A really elegant iron pipe had a copper “rose” attached to the top of the lid. The copper decoration might have been steeped in a salt solution for a few days till it had a bright, multicoloured sheen.



**Figure 5:** Implements used in making the lid. An iron bar forced the lid piece through a hole. The implement at the bottom of the picture was used to punch in a decorative mark on the top of the lid.



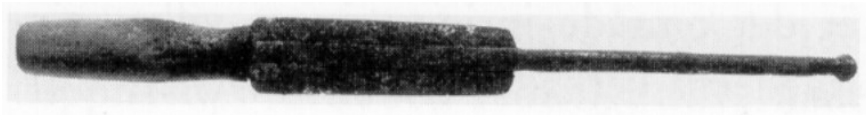
The projecting tip of the lid was curled to form part of a hinge and holes were made with a triangular file. A catch made of an iron rod, hammered flat at one end, was attached to one of the holes. When the edge of the bowl to be hinged was bent, using flat-nosed pliers, the bowl was held fast in a wooden block. To keep the bowl firmly in place while doing such work as attaching the lid, yet another specialised implement was used. This was a pair of pliers, the jaws of which were inserted in the bowl. By tightening a clamp between the handles of the pliers the jaws were made to open a little, so that the bowl was held in place. This implement was also used while soldering.



*Figure 6: Close-up of the punch.*

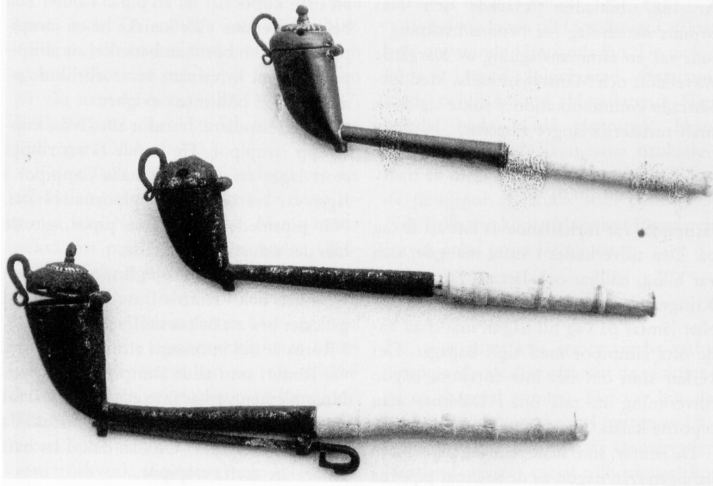
It was now time to file the pipe - the job that took most time and made most noise. It was done with a special tool for polishing (Figure 7). Pipes of a simpler quality were given a smooth finish. More stylish ones might have designs engraved on their stems. After this it was time to attach the mouthpiece. Mouthpieces were made of reindeer antler that was first cut into pieces 4-5cm in length. These pieces were turned on a lathe, and a hole drilled through each one.

With the mouthpiece attached, the pipe was almost finished. All that was now required was to burnish the metal till it had a fine sheen and was, at least to begin with, rust resistant. This was done by greasing the pipe with tallow and lard.



*Figure 7: Tool for polishing the pipe after soldering.*

A really top-quality pipe had a brass “sabre” that served as a pipe-cleaner (Figure 8).



*Figure 8: Various iron pipes, the one at the bottom with a sabre. From a private collection in Bjärme, Fåker.*

### **Pipe makers**

Most of the smallholders' cottages and even a few full-sized farmhouses, above all in the parish of Näs, were a hive of activity. A pipe maker produced at least a dozen pipes a day.

Pipes were mostly manufactured during the winter, but in some households they were being made all year round. Lars Magnus Björklund gives a figure of thirty to forty households earning an extra income by pipe-making throughout the year. The whole family was often involved in this production.

“From the end of the 1850’s till the 1870’s this occupation was pursued by virtually everyone in the parish.”

Each person had his or her specific job. Boman describes a family in which the father, “Lill-Per-Jonsa”, was a pipe maker. The “old woman” did the soldering and one or two of the boys sat “screeching” - filing the pipes. One of the boys, Göran, turned the horn mouthpieces. Pelle Sundell of Grubban told Per Nilsson-Tannér that he was only eight to ten years old when he started making pipes, often sitting at work for between sixteen and eighteen hours a day. At least a dozen pipes were made each day. In wintertime the only light came from a small reeking lamp or a tallow candle. Nils Enoksson, 1813-1890, came from

Lövsåsen in the Näs district, but moved to Marieby. His son Erik Nilsson had eight sons, and it may be assumed that all of them had to help out with the pipe-making when they were children. Some of the sons died in the Spanish flu epidemic of 1918. It was Nils Eriksson who carried on the family trade. He taught his nephew, Kjell Ottosson of Marieby, to make iron pipes.

The greatest demand for iron pipes was in the provinces of Dalarna and Hälsingland. During the hard years of the 1860's many pipe makers travelled to these provinces, set up workshops and stayed over the winter. Those who had some land to till went home in the early spring, but there were a few who stayed.

### **Metal pipes in Sweden**

It was English mercenaries in Swedish and German service during the Thirty Years' War who taught Swedish and German soldiers to "drink tobacco", as it was known then. Sailors too came into contact with English smokers at an early stage. The oldest pipe found in Sweden is from the *Vasa*, the warship that sank in 1628. It was a clay pipe of the kind long used by all social classes. But clay pipes had a major fault: they broke easily.

Clay pipes were made in moulds of brass or bronze. The first metal pipes were made of silver, brass or some other material that could be cast, perhaps using a clay pipe mould. These metal pipes, cast in one piece, seem to be associated to some extent with soldiers. One is known to have been owned by a soldier, another is referred to as a soldier's pipe. A soldier would need a durable pipe.

Pipes cast in one piece are unlikely to have been used for very long. Smoking one must have been a hot business. Clay bowls were made into which the user could insert his own mouthpiece. Such bowls were later also cast in metal.

A cavalry regiment was posted to Jämtland in 1660. The cavalry, most of them from southern and central Sweden, were billeted on farms in the villages around the lake of Storsjön. These soldiers were often good farm workers and craftsmen, but their arrival was to bring about considerable changes in the country peoples' lives. They had no doubt learned the art of smoking, probably using clay pipes.

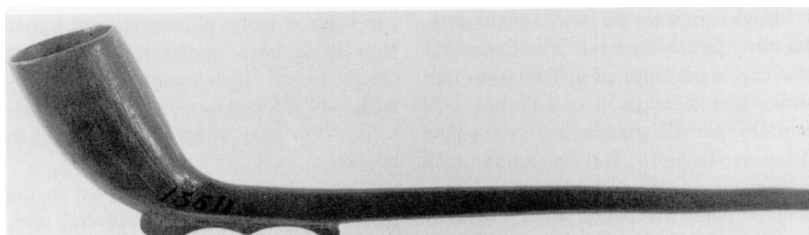
Importation of clay pipes was banned in 1741 and 1747. By 1770 there were thirteen pipe factories in Sweden. The prohibition laws appear to have been obeyed for the first few decades but, by the 1800s, they seem to have been forgotten. In this period a great many clay pipes were brought in from Norway, and in Jämtland the usual term for them was Norway pipes.

## Iron pipe manufacture in Jämtland

Were clay pipes in short supply in 18th century Jämtland? Might a possible shortage of clay pipes have stimulated efforts to start up a local pipe-making industry? Did people try making pipes of their own?

Pelle Sundell told Per Nilsson-Tannér that his father had said that there had been skilled pipe makers in his area for generations. This leads us back to the 18th century. Another indication that the industry may have started as early as this is the following observation: “The people of Jämtland have always been making pipes, said my father, and that’s why they’re so good to smoke.” (Jo Jonsson, born in Vemhån in 1853, quoted in *Handel och liv på färdvägar*, County Archive in Östersund, p 707).

In the County Museum of Jämtland there is a pipe cast in brass from Börön in the parish of Lockne (Figure 9). There is also a silver pipe with a cast bowl and bone mouthpiece from Hallen. The museum also has a cast iron pipe bowl from Oviken, with the lid missing.



**Figure 9:** Pipe cast in brass from Börön in Lockne. Now in a collection belonging to the County Museum of Jämtland.

All these pipes come from places in or around Berg, a district long known for its whitesmiths. A line drawn between Lockne, Berg, Oviken, Hallen and back to Lockne marks the outer boundary of the area in which the pipe makers operated during the 19th century.

In the local folk museum of Berg there is an iron pipe with an engraved brass case. This pipe was probably made in Vigge, though it is not known when or by whom. Leonard Rosén mentions in his book that iron pipes with dry-point engraved cases were made in Vigge, probably as early as the beginning of the 19th century. It may also be of interest to note that there was a silversmith in

the village of Berg in the years around 1818, by the name of Anders Andersson, who worked with other materials too, including iron.

Around 1850 iron pipes were being produced in Näs for general sale, made of sheet iron to the usual pattern with lid, straight stem and mouthpiece of reindeer antler. Kardell is inclined to associate their manufacture with the failed harvest of 1849.

In 1868 nearly five thousand iron pipes of varying quality were made in the parish of Näs, in Berg six dozen and in the parish of Marieby a few dozen. Five people in Lockne produced large numbers of pipes of a smaller size, and six hundred iron pipes were made in Sunne.

How could iron pipe production grow to such a huge scale in such a short time? The parish accounts done by the county agricultural society in the beginning of the 19th century make no mention of iron pipes. If they existed they were no doubt made mainly for private use. Besides, not everybody was permitted to sit at home and do a smith's work. Only those designated as parish smiths had the right to produce articles for sale. Illegal practice of handicraft could be punished with enforced military service. It was not until the trade and industry ordinances of 1846 and 1864 that this prohibition was lifted. Suddenly, vast numbers of iron pipes were manufactured.

All the necessary conditions were there for the establishment of an iron pipe industry. It was known that smoking pipes could be made out of metal. The 18th-century ban on the import of clay pipes probably created a shortage of smoking pipes. Most of the clay pipes in Jämtland came from Norway. The need for pipes was considerable, especially in the areas where soldiers were billeted, since they had had part of their pay in the form of tobacco since the beginning of the 18th century. If there were no tobacco-pipes available they were forced to make their own arrangements. There just happened to be skilled smiths in the district, and these had probably made cast metal pipes. There was a copper smithy in Näs, too.

There was a demand for iron pipes, and the raw material was cheap and easy to obtain. Sheet iron was on sale in the shops, and reindeer antler could be bought from the Lapps. The price of iron pipes was reasonable, and they were more durable than ones made of clay. They were also less of a fire risk, since they had lids just like the much more expensive meerscham pipes.

There had always been a need for extra income, especially during years of poor harvests. This particular sideline was made possible by the repeal of the trade and industry ordinances in 1846 and 1864.

Why was Näs the centre of pipe manufacture? There may have been a particular demand for pipes just there. Tourism, of a kind supposedly promoting good health, came early to Näs - and the smoking of tobacco was long considered a healthy habit. Even ministers of the church encouraged the use of tobacco. The smoke was supposed to ward off various infectious diseases, and snuff was believed to cure toothache, headaches, tetanus, falling sickness and cancer. Well into the 20th century tobacco smoking was thought to give protection against illnesses such as the Spanish influenza. Between 1796 and 1887 nearly two thousand guests visited the spa at Månsta. 1887 saw the founding of "The Hackås and Näs Springs Mineral Water Company", which constituted an amalgamation of Kårgärde sulphur springs and Månsta iron springs. As communications improved, however, tourists began to find their way farther west.

### **The Iron Pipe Trade**

The iron pipe was relatively easy to obtain. It was produced in large quantities and it was cheap, durable and easy to carry around. Itinerant merchants such as women from Dalarna and people from Jämtland on their way to some market would often carry iron pipes with them amongst their merchandise. There does not seem to have been any substantial production of these in Dalarna - they are referred to as "Jämtland pipes".

The people from Jämtland who brought pipes with them usually came from one or other of the parishes where pipes were manufactured - Näs, Marieby or Berg. "They made a lot of iron pipes in Näs. They always had pocketfuls of pipes and the odd box in their carts as well, when they came. Whoever wanted one could go to their lodgings and buy it from them." (Olof Pålsson of Överhögdal, born in 1917; from *Handel och livet på färdvägar*, County Archive in Östersund, p 781).

Many people came home from a trip to the market with a pipe. Iron pipes were on sale at such events as the St Gregory's Day fair in Östersund, the market in Borg and the horse markets in Röros on the Norwegian side of the border. "In Röros they bought iron Jämtland pipes, everyone had them. Later on women from Dalarna brought them here too. Everybody smoked iron pipes." (Emma Svensson of Linsäll, born in 1860, from *Handel och livet på färdvägar*, County Archive in Östersund, p 691).

One person might buy more than one pipe at a market. Friends and acquaintances at home might want one. And it is worth remembering that the iron pipe, like the clay pipe, was an expendable item. They did not last forever.

There were some merchants, particularly in Näs, who dealt in iron pipes, and some of them had a great many in store. It was difficult to store iron pipes because they were liable to rust. When pipe makers sold their produce it was by the dozen or gross.

Horse trading took place at the market in Borg, Oviken, and in Röros, and at such events iron pipes were easy to come by (Figure 10). It is interesting to note that the people selling Jämtland pipes in Röros were themselves from Jämtland, and selling to other Jämtland people. The Norwegians do not seem to have been at all interested in iron pipes - perhaps because they were content with clay pipes, or possibly because it was easier for them to get hold of wooden ones.



*Figure 10: Iron pipe from Oviken, originally with a lid. In a collection belonging to the County Museum of Jämtland.*

Many people from Jämtland went to market in Norway to buy herring. Nils Eriksson of Marieby bought herring and traveled around in the north of Sweden selling it, in Sollefteå for instance, at the same time taking the opportunity to sell his iron pipes. But apart from trips to markets, there were other reasons for travelling through the area where Jämtland pipes were made. Military exercises

at the Frösön camp gave many the chance to purchase iron pipes. "We bought iron pipes in Jämtland. The men who did military training on Frösön always used to buy them. And we bought them when we went to Jämtland to buy grain, too." (Johan Myr of Bruksvallarna in Härjedalen, born in 1849; from *Handel och livet på färdvägar*, County Archive in Östersund, p 739).

"The Jämtland people made iron pipes too. We bought these at market and when they had the exercises on Frösön. There were different kinds, one bigger, one smaller. They all had fancy lids, and some of them had little sabres attached. Everybody here had Jämtland pipes. The Dalarna women went up to Jämtland and bought them, then sold them on their way back south." (Per Myr of Bruksvallarna, born in 1847; from *Handel och livet på färdvägar*, County Archive in Östersund, p 743).

According to Lars Magnus Björklund, most of the pipes from Näs went to Hälsingland and Dalarna. He also mentions that pipe production gradually fell in the course of the 1880's. Anders Johansson, the shopkeeper in Ålsta, began to find it hard to sell them. He had large stocks left over, causing storage problems. In the beginning of the 1880's he went off to Dalarna with a large consignment of iron pipes, some of which he sold for cash, but most of which he exchanged for items that were more in demand, such as threshers, whetstones etc. Sometimes other merchants leaving on business trips of their own would help him by taking a stock of pipes with them. "Stjärnströms-Nirs" was one of these, otherwise known as "Pipe-Nirs" in some of the places he travelled to.

In the beginning of the 20th century, some pipe makers began to take up their old trade again, amongst them Per Olofsson and Knut-Olle of Bjärme, and Pelle Sundell of Grubban. The main outlet for their pipes was now the handicraft company *Jämtslojd*. Tourists liked to buy pipes to take home.

Fresks, the hardware merchants in Östersund, had an iron pipe in stock in 1870, the price of which was 10 öre. Sundell-Pelle could remember making pipes for sale at 8 öre each. When Knut-Olle started making pipes again in 1910 the price he got was two crowns a dozen - a good price in those days.

Iron pipes were on sale in shops throughout the present-day county of Jämtland. They could be obtained in Duved, Pilgrimstad, Östersund, Hede and Revsund. The shopkeeper in Hammerdal also stocked iron pipes, as did the one in Hedeviken, who used to buy in a quantity every now and then. Iron pipes could still be bartered for other goods: Nils Eriksson bought the first bicycle in Marieby in exchange for a few gross of iron pipes.



## **A Pipe for Women**

People who can still recall seeing an iron pipe in use have often seen one in the mouth of an old woman. It was the women who kept up this practice longest. In the middle of the 19th century everybody in the Jämtland countryside smoked iron pipes, regardless of social class. Farmers, smallholders, soldiers, women and children - everyone smoked.

Those who could not afford to purchase a meerschaum pipe with silver fittings had to content themselves with a pipe of clay or iron. Clay pipes were cheapest. In 1873 Fresks offered “½ gross clay pipes” for sale for 16 rix-dollars, that is 4½ öre each. When a wedding was in the offing, clay pipes were often bought, as it was common for the bridal couple to hand these out to the wedding guests.

“At the end of the meal, the bride would give all the guests presents, such as gloves, shirt-fronts, ribbons and stockings, and the groom would hand out a Norway pipe (of clay) to each of the men.”

Photographs of people smoking iron pipes have been difficult to find. Someone posing in front of a camera would probably be inclined to put a pipe away: these were items for use, not status symbols.

It is perhaps not surprising that the iron pipe became the women's favourite. It is small and light and can be kept in the mouth to allow smoking while at work. Women had no time to take breaks for a smoke. Many have drawn attention to the curious fact, sometimes noticed during their childhood, that women often had their pipes upside down when they smoked. After all, the iron pipe had a lid, so the smouldering tobacco could not fall out, which was an advantage from the fire safety point of view. But the point is that if someone has a pipe in her mouth while doing something else with her hands, the law of gravity will make itself felt. It will be easier to keep the pipe in place if it is upside down. The existing accounts suggest that women really were busy with something else while they smoked.

The iron pipe had its advantages over the clay one. It was safer and more durable. It had a lid. Smoking entailed the risk of starting a fire, but the lid reduced this risk. A pipe was often smoked while some other business was being attended to. It could be smoked whilst lying down at rest, and some may even have smoked in the stable or byre. In both cases the fire risk is obvious.

Of the iron pipes that were manufactured, few have survived. They were disposable articles, lasting longer than clay pipes but not indefinitely. If a pipe got too hot, the soldering would crack, and it could break under other circumstances too.

“Lapp-Nisse, who worked in the parish of Fors, was given tobacco to smoke by the minister of Ragunda. - ‘Aren’t you going to light up, Nils?’ he said - ‘No, my pipe’s broken.’ He’d stuffed it too full.” (Petter Amréus, born in 1860, living in Ho in the parish of Ragunda.)

### **Decreasing Demand**

The demand for iron pipes declined as the supply and sale of cigarettes increased. By the turn of the century most smokers of iron pipes were old women. Wooden pipes, cigars and cigarettes were on sale in the shops. It was probably the cigarettes that put an end to the era of the iron pipe, being small and easy to smoke while working. As far as fire safety was concerned they were neither better nor worse than iron pipes.

Besides, there were newspaper articles suggesting that smoking might not be so good for the health after all. Tobacco was no longer regarded as a medicine. A new era, involving a new way of life, was about to begin, and the iron pipe perished along with the old one.

### **What was smoked in an iron pipe?**

It was mainly tobacco that was used to fill the iron pipes: in Jämtland, usually Norwegian rolled tobacco. Swedish rolled tobacco was generally used to make chewing tobacco. In Dalarna the Swedish tobacco was smoked in “so-called iron cutties”, but “the smell arising from this is almost unbearable to the unaccustomed, because of the unnerving strength of this tobacco. Consumption of Swedish rolled tobacco has, however, declined. Modern Norwegian tobacco has superseded this older product.”

“Mother smoked an iron pipe. Father smoked a wooden one with a lid. Mother had milder tobacco in her pipe, it was called Chandelupe. Father smoked finely cut tobacco, which was stronger. A lot of women smoked pipes, everyone did. Katarina Mårtensson of Målsta smoked an iron pipe. People smoked instead of taking snuff. Mother smoked a lot when she was younger. She would take a puff every so often. Sometimes father smoked lying down.” (Marie Larsson of Genvalla.)

If there was no tobacco available, something else had to be put in the pipe. Those who could not buy tobacco had to content themselves with substitutes.

This was especially so for children, but women too might sometimes have to add something to make the tobacco last longer. The commonest tobacco substitute was milfoil or yarrow. Many smoked moss, especially children. Children being what they are, they probably tried smoking all sorts of materials. The worst thing Gunnar Lundberg of Bjärme could recall smoking as a child was cane.

## **Conclusion**

Soldiers and Dalarna women are both associated with metal pipes. Soldiers were the first to use iron pipes in Sweden, and women from Dalarna were among the last. Such pipes do not seem to have been common in other countries, but in Sweden it seems that, for various reasons and in various places, people tried to manufacture tobacco pipes of their own. There have been scattered finds of cast metal pipes, such as a brass pipe bowl from Öland, and an iron pipe with a leather stem of the kind used by farmers in Östergötland which was handed in to the Museum of National Antiquities in 1844.

Some cast metal pipes are referred to as soldiers' pipes, others as Lapp pipes. The only reference I have found to Lapps smoking metal pipes comes from a letter written by Carl von Linné to Professor Lars Roberg after Linné's trip to Lapland in 1832, in which he mentions a pewter pipe lined with bone. Presumably this was a smoking-pipe made of horn covered with a layer of pewter. The Lapps usually smoked clay pipes. In Gustav von Düben's book on Lapland and the Lapps there is a drawing of a clay pipe with metal fittings and lid as well as a case made of bone. There were also pipes made of horn, curly-grained birch and silver, but the Lapps were probably able to afford wooden pipes at an early stage.

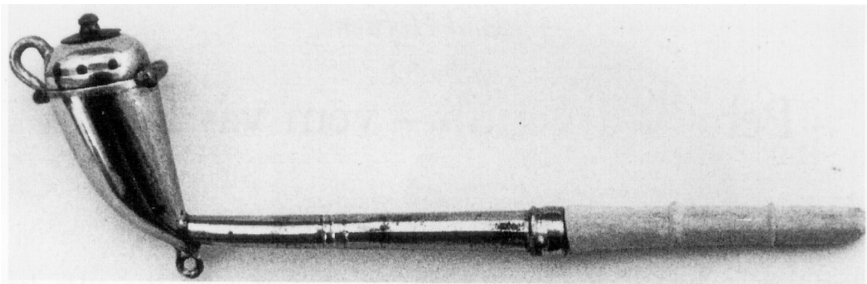
The pipes of sheet iron that I have described here were manufactured in Jämtland during the 19th century, and subsequently spread to various parts of Sweden. One iron pipe is described as being of the kind used by the "rowing ladies". These women, who ran their own water-borne taxi service in Stockholm, often came from Dalarna. In this way we can follow the Jämtland pipe on its journey from Jämtland, via Dalarna, to Stockholm.

It would also be very interesting to examine contacts between north-eastern Dalarna and Jämtland in more detail. The iron pipe is a clear instance of trade contact: is this trade a late manifestation of old established commercial routes? There is said to have been a market place in the Mora forest called Jämtmot, where people from Jämtland and Dalarna met.

It might also be of interest to investigate contacts between the Lapps of Offerdal and the settled population in Näs. The Lapps had their winter camps in the area around Svartsjöarna and in Kloxåsen until as recently as 1950. Their contribution to the iron pipe trade was material for the mouthpieces.

Nobody now makes iron pipes for sale. I have found one person who learned to make them from the last pipe makers. Using more modern equipment and a new technique it should be possible to produce iron pipes for sale at a reasonable price. It is time to revive the trade again:

*THE JÄMTLAND PIPE - a fantastic and exotic tourist souvenir from Jämtland (Figure 11).*



*Figure 11: A finer kind of pipe with a copper rose decoration on the lid.*

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Published with kind permission of *Jämten*, where a version of this paper was previously published (1990, 148-159).

*This article was based on a dissertation on the subject of local history, written in Östersund in 1987. The original text, complete with a thorough complement of footnotes and source references, is obtainable at the County Library of Jämtland and the libraries of the County Archive and the County Museum.*

## A Silver Pipe from Brussels

by Felix van Tienhoven



*Figure 1: Silver pipe from Brussels.*

I acquired the silver pipe shown in Figure 1 (above) in Brussels in 1993. As a consequence of my wanderings abroad it took nearly twenty years before I could study the pipe seriously and take account of David Higgins' note in SCPR 38 (Spring 1993) on "a silver pipe bowl", in which he described an almost identical bowl. The only obvious difference between the two examples is the position of the loop attached to the stem socket, which is on the top of the stem on my example and underneath it on the example published in 1993. The stem from the published pipe is missing while that on my pipe is a later replacement, probably dating from around 1900. The original stem would no doubt have been longer and is likely to have had an ivory mouthpiece. David and I did exchange information about these pipes at the time but we were unable to determine the precise origin of the bowl. More recently I have found evidence for the provenance of these pipes and so I would like to share my findings with you.

As David suggested in 1993, these pipes are likely to have been made in continental Europe. I therefore concentrated my research on the silver mark and the shape of the bowl. Both the published example and the one in my collection are marked on the base of the heel with a small lozenge-shaped mark containing the letter C or G with three pellets above (Figure 2). Neither the Conservator of the "Goud-, Zilver- en Klokkemuseum" in Schoonhoven (NL) nor the silver-expert Mrs. Dorothee Cannegieter of the "Rijksmuseum Twenthe" in Enschede (NL) recognized these marks but felt that it was most

unlikely that they were Dutch. They indicated however that the lozenge had been used in Holland during the French period (1812-1820). Hence, the road led to France!

The bowl form seems to be Dutch inspired and is popularly known as a “Dutch Model”, although it is probably based on a porcelain pipe rather than a Dutch clay pipe. However, Don Duco pointed out that the position of the loop on top of the stem is typical of French workmanship in the early 19th Century. Michel Garreau, a fellow member of the *Académie Internationale de la Pipe*, suggested that the pipe was a nice example of the classic French model of the *époque romantique* (1815-1830). It was probably made after the Napoleonic period, during the reign of Louis XVIII or Charles X. He shares the opinion that a porcelain pipe was probably used as a model.



**Figure 2:** Detail of the maker's mark on the bowl purchased in Brussels.

At this stage of my research only the determination of the silver marks remained: so who made these nice bowls? Earlier this year I purchased another silver bowl at auction and, to my pleasant surprise, found that it bears the same maker's mark as the two already under scrutiny (Figure 3). Moreover it has the official stamp of Paris, the mark of guarantee for small objects, which was used during the period 1819-1838. It also has the initials UB engraved onto the front of the bowl, almost certainly the owner of the pipe and the person who probably commissioned it (Figure 4).



**Figure 3:** Mark detail from the third example.

This third bowl is heavily encrusted with charred tobacco. Both of my bowls appear to have a ceramic core and therefore the silver forms a surrounding shell! I have been able to ascertain that the maker's mark, the initial C with three pellets above, belonged to Jacques Cupper who was



*Figure 4: The third silver pipe bowl.*

working at 48, Rue de Monceau in Paris from 1801. Jacques Cupper had an “Orfèvrerie” (Gold and Silver shop) and dealt in “Garnitures des pipes et autres en argent”.

### **Conclusions**

My research would indicate that the pipe described in 1993 by David Higgins as well as my own two pieces were all made by Jacques Cupper in Paris between about 1820 and 1830. We currently know of three bowls produced by this maker and the question arises - are there more pipes from this silversmith still to be found? It has been extraordinarily gratifying to research these beautiful bowls created nearly 200 years ago by Jacques Cupper and I hope to learn more about him in the near future.

### **Reference**

Higgins D. A., 1993, ‘A Silver Pipe Bowl’, SCPR Newsletter 38, 14-15.

## **THE BELLIS FAMILY: Pipe makers of Rainford, Rotherhithe and Barking**

*by Ron Dagnall and Peter Hammond*

Respective research being undertaken for Rainford (Ron Dagnall) and the London area (Peter Hammond) has revealed yet another example of the considerable mobility of pipe making families both in seeking employment and in establishing workshops.

It serves as an example of the value of comparing lists of pipe makers for different areas to determine possible links; in this example the origins of brothers Edward and Hugh Bellis, working in Rotherhithe in the early 19<sup>th</sup> century, were unknown until identical names were spotted in the lists of Rainford pipe makers compiled by Ron Dagnall. In one fell swoop each researcher was able to fill in the other half of the story for both these pipe makers. This is a good example of where a national list of pipe makers would be invaluable in revealing more potential links.

This type of research also poses questions as to how and why pipe makers decided to move such a large distance to continue their trades? In fact ongoing research by several SCPR members is throwing up a growing number of pipe makers who each operated from a diverse range of places. This is perhaps to be expected for journeymen, whether or not they subsequently became masters; however, movement is not just within regions - it is to completely different parts of the country. Did makers just travel on speck to seek employment or was the industry more organised than this? Did word spread through the various workshops via journeymen and masters as to where there might be more opportunities?

We have to bear in mind that travelling large distances before the coming of the railways was no mean feat. Most of the pipe makers and their families would have had to travel on foot or by horse and cart, seeking work and shelter on the journey. They would arrive in a completely strange town, where different accents or dialects would be spoken, and then have to find some cheap rented accommodation – occasionally provided in premises owned or leased by master pipe makers close to their workshops. If they were lucky they would settle in a certain place and subsequently take over or start workshops of their own. This is what seems to have happened with the Bellis brothers when they travelled the 170 or so miles from Rainford to Rotherhithe. Edward had arrived there by 1816 with Hugh following by 1818.

Edward and Hugh Bellis were the sons of **John Bellis**, a clay potter of



Rainford, who had married Esther Woods, widow, at Rainford Chapel on 6 May 1786. Esther, the daughter of William and Ann Lyon, was previously married to William Woods who had died in February 1785 and with whom she had five children born between 1774 and 1784.

Bizarrely the records of Rainford Chapel state that on the same day of their marriage their son Edward was born, his baptism taking place the following month. Son Hugh followed in 1788 with another son John in 1791 and a daughter Esther in 1797.

The Bellis children were brought up along with the five children from Esther's previous marriage, the only boy being Thomas Woods, who was apprenticed to **James Birch**, pipe maker, of Rainford, in 1790. In 1800 he married Esther, the daughter of pipe maker **George Birch** and subsequently ran his own pipe shop in School Brow, Rainford.

Edward Bellis meanwhile was apprenticed to **Thomas Birchall**, pipe maker of Rainford, in 1797, with Hugh being apprenticed to Joseph Birchall, a farmer of Rainford, in 1799. However, five years later, Hugh changed his apprenticeship trade from farming to pipe making, being bound for a further four years to **Robert Birchall** of Rainford, pipe maker.

In 1803, while both Edward and Hugh were still serving their apprenticeships, John Bellis took a lease of land on the corner of Mill Lane and Berrington's Lane in Rainford where he built himself a house. Though the Bellis family did not remain in the house for very long it is interesting to see that it still survives, albeit somewhat enlarged (see Figure 1).

Edward would have completed his apprenticeship in 1804 and Hugh in 1808 (it is not known what happened to the son John). Both Edward and Hugh appear to have remained in Rainford for a short while after. However, their father John Bellis died in 1809, though his widow Esther survived him for another eight years. During 1810 Hugh must have been involved in a relationship with a single woman of nearby Windle by the name of Mary Berry (or Bury). She became pregnant in the summer of that year, when Hugh was 22, resulting in a baby girl called Helen being born on 22<sup>nd</sup> March the following year.

Shortly afterwards both Edward and Hugh left Rainford. Their movements at this stage are not clear but it is assumed that both were working as journeymen pipe makers. Edward Bellis must have married a Sarah (surname presently not proved) around 1810 -1812, a daughter Louisa being born on 9<sup>th</sup> March 1812 - apparently in Birmingham. Meanwhile Hugh Bellis married Mary Louisa Hilditch at Stoke on Trent in 1817. The fact that several of Edward and Sarah's

children were to be given the middle name of Hilditch indicates that Sarah may have been a sister of Mary Louisa - or that the children received this name in memory of Mary Louisa following her early decease.

Edward is known to have arrived in Rotherhithe, London by 1816, operating from a workshop at 14 Elephant Lane from at least 1817. He is listed in Directories there between 1822 and 1829. A number of children were born and baptised in Rotherhithe, his wife Sarah dying there at the age of 37 years in 1827. Edward's death followed in March 1830 at the age of 45 years. The workshop at 14 Elephant Lane was subsequently taken over by **Samuel Ford**, who died in January 1833, being then succeeded by **William Birchall**. Interestingly, according to a later census, William also came from Rainford - being born there c1760, but no record has been found of this event at Rainford. He appears to have been pipe making in Southwark from at least 1803 (child born). Is it just coincidence that there is apparently a Rainford connection between these makers or did they actually work with each other for a while? Detailed research into the ownership and occupancy of the property in Elephant Lane might throw up more clues.

Meanwhile Hugh and Mary Louisa Bellis are known to have been in Rotherhithe by 1818. Unfortunately Mary Louisa died in 1819 at the young age of 24 years, after which Hugh appears to have worked for the pipe maker **Thomas Balme** of Mile End Road in Stepney. He subsequently married Thomas's daughter Penelope in 1822, when she would have been aged about 18. Their two eldest children were born in Mile End in 1823 and 1824 respectively.

In 1825 Hugh Bellis moved from Mile End to London Road in Barking, Essex, to set up his own workshop, remaining there for the remainder of his life. By 1826 he was taking on apprentices, taking at least five within the following ten years. The last of these known apprentices was **William Charles Weeks** who was to marry Eliza, the daughter of Hugh and Penelope Bellis, in 1844. He subsequently commenced his own pipe making business in St. Pancras, London, before emigrating to Australia during the mid 1850s.

By 1843 Hugh Bellis was in poor health and he died in May 1845 at the age of 57 years. His widow **Penelope Bellis** continued to run the pipe making business, employing 5 men at the time of the 1851 census, one of the lodgers at that time being her brother **Thomas Balme** junior. She later took over a public house in Stratford, Essex, retiring to Plaistow, where she died on 27<sup>th</sup> March 1875 at the age of 70 years. Meanwhile her son **Alfred Bellis** continued to run the workshop in Barking, employing 5 men, 2 women and 1 boy at the time of the 1861 census. By 1871 however there does not appear to have been any pipe

makers in Barking, Alfred Bellis by that time having moved to Islington where he was working as a cab proprietor. A gravestone to Hugh Bellis, his widow Penelope and their son Adolhus Augustus still survives in the churchyard of St Margaret, Barking.

So, from being apprenticed to pipe makers in Rainford, the brothers Edward and Hugh Bellis each went on to marry and subsequently settle in Rotherhithe. Here, Edward ran a business of his own, while Hugh later went on to work for the Balme family in Stepney. Following his first wife's decease, he ended up marrying Thomas Balme's daughter and, perhaps with support from Thomas Balme, set up his own pipe manufactory in Barking (the Balme family also had premises in nearby Romford).

No marked pipes are known at present that were marked by either of the Bellis brothers but that does not mean to say that they will not turn up in the future.



*Figure 1: John Bellis' house in Rainford.*

## **EDWARD BELLIS**

- 1786            Born Rainford 6 May, son of John and Esther Bellis (who were married the same day at Rainford Chapel). Baptised at Rainford Chapel 11 June.
- 1797            Apprenticed to Thomas Birchall of Rainford, pipe maker, for seven years on 1 May c1804 – Apprenticeship completed (though

- if he continued to the age of 21 this would have been *c*1807).
- c*1810 1812. Married Sarah (possibly Hilditch?). She was born *c*1790. Marriage not yet traced.
- 1812 Daughter Louisa born 9 March (see 1826). Location not certain.
- 1816 Adam Street, Rotherhithe. Pipe maker. Wife Sarah. Son John born 25 February. Baptised at St. Mary Rotherhithe 13 March.
- 1817 Elephant Lane, Rotherhithe. Pipe maker. Wife Sarah. Daughter Eliza born 26 July. Baptised at St. Mary Rotherhithe 17 August.
- 1819 Elephant Lane, Rotherhithe. Pipe maker. Wife Sarah. Son William born 6 June. Baptised at St. Mary Rotherhithe 27 June.
- 1821 Elephant Lane, Rotherhithe. Pipe maker. Wife Sarah. Son Edward born 10 October. Baptised at St. Mary Rotherhithe 14 October.
- 1821 Elephant Lane, Rotherhithe. Son Edward buried 6 November ('infant').
- 1822 -1829 14 Elephant Lane, Rotherhithe (Directories).
- 1824 Son Joseph Hilditch born 8 December (see 1826).
- 1826 Elephant Lane, Rotherhithe. Pipe maker. Wife Sarah. Daughter Louisa (born 9 March 1812), daughter Eliza (born 26 July 1817) and son Joseph Hilditch (born 8 December 1824) all baptised at St. Mary Rotherhithe 2 June.
- 1827 Elephant Lane, Rotherhithe. Pipe maker. Wife Sarah buried St. Mary Rotherhithe 11 May aged 37 years.
- 1827 Elephant Lane, Rotherhithe. Pipe maker. Wife Sarah. Sons John Hilditch (born 25 February 1816) and William Hilditch (born 6 June 1819) baptised St. Mary Rotherhithe 15 August.
- 1827 Elephant Lane, Rotherhithe. Pipe maker. Son Joseph 'Eldridge' [Hilditch] buried St. Mary Rotherhithe 30 August aged 2 years.
- 1830 Elephant Lane, Rotherhithe. Pipe maker. Buried St. Mary Rotherhithe 30 August aged 45 years. [Samuel Ford, pipe maker, at 14 Elephant Lane by 27 August].

## HUGH BELLIS

- 1788 Born Rainford 3 June, son of John and Esther Bellis. Baptised at Rainford Chapel 27 July.
- 1799 Apprenticed to Joseph Birchall of Rainford, farmer, for seven years on 1 July.
- 1804 Re-assigned to Robert Birchall of Rainford, pipe maker, for four years on 3 July.
- c*1808 Apprenticeship completed (though if he continued to the age of 21 this would have been *c* 1809).

- 1811 Mary Berry of St. Helens gave birth to a daughter Helen 22 March. Baptised at St. Helens Chapel 21 April.
- 1811 Order of filiation and maintenance of Ellen, bastard daughter of Hugh Bellis of Rainford, pipe maker, and Mary Bury of Windle, single woman at Midsummer sessions at Ormskirk.
- 1817 Married [Mary] Louisa Hilditch at Stoke on Trent 31 July (International Genealogical Index). She was born c1794/5.
- 1818 Clarence Street, Rotherhithe. Pipe maker. Wife Louisa. Daughter Ann born 17 May. Baptised at St. Mary Rotherhithe 10 June.
- 1819 Albion Street, Rotherhithe. Pipe maker. Wife Mary Louisa buried St. Mary Rotherhithe 24 March aged 24 years.
- 1822 Stepney. Widower. Married Penelope Balme, minor [daughter of Thomas Balme, pipe maker] at St. Dunstan Stepney 23 November. Witnessed by Thomas Balme.
- 1823 Daughter Eliza born 10 March (see 1825).
- 1824 Son Adolphus (1) born 15 December (see 1825).
- 1825 Mile End Old Town. Pipe maker. Wife Penelope. Daughter Eliza (born 10 March 1823) and son Adolphus (born 15 December 1824) both baptised at St. Dunstan Stepney 9 January.
- c late 1825 /early 1826 Son Edward born Barking (no baptism found).
- 1826 Barking Essex. Tobacco pipe maker. Took on apprentice William Addison, aged 13 years, 26 June, until aged 21 (St. Botolph Aldgate apprenticeship register).
- 1826 Barking, Essex. Tobacco pipe maker. Took on apprentice Robert Thompson, aged 14 years, 27 November, until aged 21 (St. Botolph Aldgate apprenticeship register) [Robert Thompson had signed up with Thomas Paine, pipe maker, August 1826, but this was not proceeded with].
- c1828 Son George born Barking (no baptism found).
- 1831 Barking. Pipe maker. Wife Penelope. Daughter Emma baptised at St. Margaret Barking 18 February (birth date not given).
- 1833 Barking. Son Adolphus buried St. Margaret Barking 13 January aged 8 years.
- 1833 Barking. Tobacco pipe maker. Took on apprentice Joseph Simmonds/Simmmons aged 17 years, 17 August, until 21 (Barking poor apprentices c/o....).
- 1833 Barking. Pipe maker. Wife Penelope. Son Alfred baptised St. Margaret Barking 13 November (birth date not given).
- 1834 Barking. Pipe maker. Took on apprentice William Sagggers aged 15 years, 15 March, for seven years (Barking poor apprentices c/o....).

- 1836 Barking. Tobacco pipe maker. Took on apprentice William Charles Weeks, aged 15 years, 12 April, until 21 (Barking poor apprentices c/o....).
- 1836 Barking. Pipe maker. Wife 'Panella' [sic]. Daughter Harriet baptised at St. Margaret Barking 4 September (birth date not given).
- 1839 Barking. Pipe maker. Wife 'Pernella' [sic]. Son Adolphus (2) baptised St. Margaret Barking 3 February (birth date not given).
- 1841 London Road, Barking. Aged 50. Pipe maker. Wife 'Prunella' [sic], 40, and children Eliza, 15, Edward, 14, Emma, 12, Alfred, 7, Harriet, 5, Adolphus, 2, and Hugh, 3m. [son George not there] (census, 6 June).
- 1843 Barking. Pipe maker. Made will 5 December, naming his wife Penelope as sole executrix. Witnessed by William Charles Weeks (Prerogative Court of Canterbury).
- 1844 Tobacco pipe maker. Daughter Eliza of William Street, St. George in the East. London, married to William Charles Weeks, tobacco pipe maker, at Christ Church, St. George in the East, 8 July.
- 1845 Barking. Buried at St. Margaret, Barking 25 May aged 57 years.
- 1846 Pipe maker. Son Edward, pipe maker, of 17 Silver Street, Stepney, married at St. Thomas Stepney 29 June.
- 1847 Will of Hugh Bellis of Barking, pipe maker, proved Prerogative Court of Canterbury 3 March.
- 1850 Barking. Pipe maker [deceased]. Wife 'Penella' [sic]. Children Harriet (see 1836 above), Hugh and Clara all baptised St. Margaret Barking 21 August.
- 1851 New London Road, Barking. Penelope Bellis, widow, aged 45, pipe maker 'employs 5 men'. Also present are children George, 22, pipe maker, Emma, 20, Alfred, 18, omnibus conductor, Harriet, 14, Adolphus, 11, Hugh, 8, scholar, and Clara, 6. Lodging with them was Penelope's brother Thomas Balm(e), pipe maker, and George Smith, apprentice pipe maker (census).
- 1851 London Road, Barking. Penelope Bellis, tobacco pipe maker (Directory).

Penelope Bellis subsequently moved to Stratford, Essex, where she became an innkeeper and died in Plaistow on 27 March 1875 aged 70 years. In her will dated 5 March 1875 she referred to her brothers Thomas and William Balme and her various married children. She was buried at St. Margaret, Barking on 3 April.



22 August 1848

George William, son of Thomas William PAIN of Whitechapel, pipe maker, and his wife Ann (born 7 August).

8 November 1848

Edward, son of George Valentine BENSON of New Street, Battersea, pipe maker, and his wife Mary Ann (born 31 October).

14 November 1851

Emily, daughter of Charles ROTHENBERG of 50 Essex Street, Commercial Road east, pipe maker, and his wife Maria (born 3 November).

28 April 1854

James, son of Charles ROTHENBERG of 9 Victoria Place, Old Kent Road, tobacco pipe maker, and his wife Maria (born 13 April).

13 February 1856

John Charles, son of Charles ROTHENBERG of Amelia Place, Old Kent Road, pipe maker, and his wife Maria (born 8 February).

24 May 1867

William, son of James ANTHONY of 13 Brixham Terrace, Wandsworth Road, tobacco pipe maker, and his wife Ellen (born 21 May).

29 January 1869

Sarah Eliza, daughter of Thomas JACKSON of 3 Ebury Street, Pimlico, tobacco pipe maker, and his wife Jane (born 16 January).

24 November 1870

Charles, son of James ANTHONY of 4 Stephen Street, Lisson Grove, tobacco pipe maker, and his wife Ellen (born 21 November).

10 February 1871

Clara, daughter of Thomas JACKSON of 105 Vauxhall Walk [Lambeth], tobacco pipe maker, and his wife Jane (born 8 February).

3 September 1874

Ada Kate, daughter of James ANTHONY of 45 Charles Street, Wandsworth Road, tobacco pipe maker, and his wife Ellen (born 22 August).

14 September 1883

William Frank, son of Charles CLARK of 42 New Peter Street, Westminster, clay pipe maker, and his wife Mary Ann (born 5 September).

29 October 1886

Thomas Henry Percy, son of Thomas John PAYNE of 275 Albany Road, Camberwell Gate, tobacco pipe maker, and his wife Harriet (born 17 October).

3 January 1888

Sinclair Alfred John, son of Thomas John PAYNE of 28 Vivian Road, Roman Road, Bow, tobacco pipe maker, and his wife Harriet (born 23 December 1887).

28 December 1896

William, son of James Roper BOUD of 28 Sancroft Street, Kennington Cross, pipe maker, and his wife Annie Elizabeth (born 19 December).



## Coiled Pipes

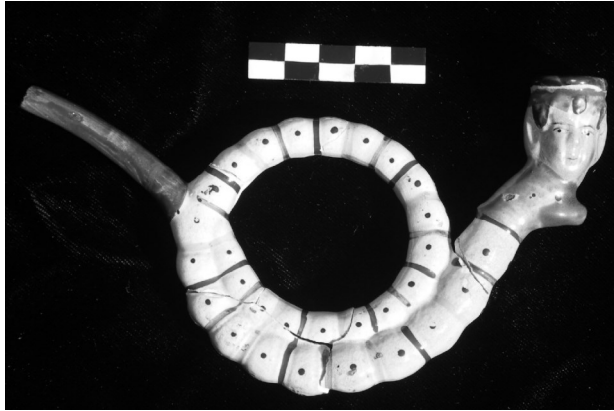
by David Higgins

In SCPR 66 John Rogers described an interesting twisted pipe from Chastleton House, near Chipping Norton in Oxfordshire and asked whether anyone could shed light on where and when this type of pipe was made. This has prompted me to pull together my notes on 'coiled' pipes, which form the subject of the following paper.

There are, in fact, three distinct types of ceramic pipe that could be classed as 'coiled pipes' (sometimes called 'puzzle pipes'). Two of these are what can be termed 'pottery' pipes, because they are typically covered with painted decoration and glazed. Although the actual body of these pipes is usually a white earthenware that is indistinguishable from that used for clay pipes, these glazed pipes must have been made at potteries since the manufacturing, decorating and glazing techniques employed are all quite different from those used by the ordinary pipemakers. Each of these three different types of coiled pipe are briefly described and discussed below.

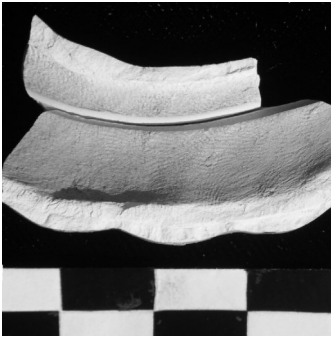
*Press-moulded pottery pipes* These are pipes that are formed by pressing a white earthenware body into a two or more piece mould, which would probably have been made of either ceramic or plaster. The component parts would have been removed from the moulds and assembled to make the complete pipe, which was then painted and glazed, like the example shown in Figure 1. This pipe has been broken and so it is possible to see how the two halves have been fitted together and the airway made. The top part of what appears to be a coiled loop is in fact solid and it is only in the lower part of the loop that an airway has been formed to connect the bowl and the mouthpiece. The clay in this section has been pressed more deeply into the mould so that the inner face of each side before they were joined was slightly dished. The finger marks where the clay has been pressed more deeply into the mould are clearly visible inside the broken sections. It then appears that a deep line was scored on each half, since this cuts through the finger marks (Figure 2). This may have been as a 'backup', to provide an airway if the two halves were pressed together too tightly, filling the void created by the dished finger marks. When the edges of the two halves were pressed together a cavity inside the lower part of the loop was created running almost all the way between the bowl and mouthpiece (Figure 3). The airways connecting this void to the bowl and the mouthpiece could easily have been formed by leaving something organic that would burn away in the kiln, like a small rounded sliver of wood, at either end.

This particular type of 'coiled' pipe is not, therefore, an actual coil but rather a moulded piece of ceramic made to look like a coil. The style of pipe must have



**Figure**  
pipes  
man's  
by S D

**1:** Coiled  
with a  
head (photo  
White)



**Figure 2:** Finger impressions and a scored line from inside the pipe. Scale with 1cm divisions. (photo by S D White).

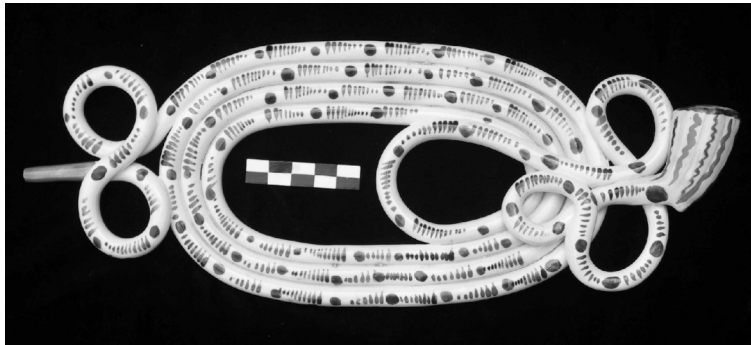


**Figure 3:** Cross section showing the internal cavity (photo by the S D White).

been very popular since many different variations of this type occur, often with two and a half or three and a half coils, rather than the one and a half shown here. Sometimes they occur with more than one bowl, with one example having as many as six. A few of these pipes, which date from the very end of the eighteenth century and into the early nineteenth, are made of brown salt-glazed stoneware. The majority, however, are made in a brightly painted type of earthenware, frequently referred to as Prattware, named after one of the principal potters of this type of ware who was called Pratt. Although, to the best of my knowledge, none of these press-moulded pipes is dated they are very similar to another series of pipes made of the same type of pottery that were most often made in the form of smoking figures. These include representations

of an old farmer and his wife, a smoking monkey in military uniform (a popular Napoleonic lampoon), John Bull and Nelson. These forms were probably made in the same potteries as the coiled types and the themes represented make it clear that they were popular during the Napoleonic period of the early nineteenth century.

*Extruded Pottery Pipes* This type of pipe was also made with a press-moulded bowl formed in a two piece mould but it is characterised by the long extruded stem that was attached to the bowl. The stem was made by forcing clay through a circular hole in a 'wad box' with a central pin that formed the stem bore. Extruding clay in this way meant that any length of stem could be produced, provided that the potter could handle it without it cracking or breaking. The stems of these pipes, often of up to 20' or more in length, were coiled into elaborate designs, as is shown in Figure 4. As it was not shaped in a mould, the stem could be arranged into a variety of different designs, sometimes primarily as flat loops, as here, but in other examples built up into a more three-dimensional design. One of the most elaborate was an example in the famous nineteenth century Bragge Collection where the finished pipe was some 19" long overall but with a circular central section of 13½" in diameter . The central section was made up of a huge coil of about 12 turns within which were four smaller loops. Around the main coil were about 25 smaller loops projecting out from its edge and an almost similar number standing vertically upright in a ring near its circumference. Further loops embellished the mouthpiece and bowl, which was formed as the head of Lord Wellington. As with the completely press-moulded pipes, the bowls of these extruded pipes took a variety of forms, sometimes fluted as in Figure 4, but more often in the form of a human or animal head (snakes and monkeys seem to have been particularly common).



*Figure 4: An elaborate extruded pottery pipe. Scale with 1cm divisions. (Photograph by the author).*

One particularly interesting group of these extruded coil pipes have dates on them. These almost all occur on a specific type of pipe where the bowl is moulded with a small cherub-like figure on each side; that on the left holding an hour-glass and that on the right a small bird on his hand. The stem on these pipes has usually been coiled in a specific manner. The earlier ones, like that illustrated in Figure 5, have two loops at both the bowl and mouthpiece ends and then four within the main coil itself. In later examples, a similar overall design is used but with six loops within the main coil. The illustrated example, formerly in the Wills Collection, is inscribed 'D. DAVIS 1807' and another very similar example, also from that collection, is marked 'JOHN HUGHES 1808' (Macartney 1906, Plate V). Later examples include one inscribed 'FRANCES HIGGANS 1820' in the Pijpenkabinet, Amsterdam, and another, formerly in the Wills Collection, is inscribed 'THOMAS NICHOLLS 1823' (Edings 1931, Plate VII). Edings quite rightly notes that these pipes must all have been made by one potter and records that he had seen examples ranging in date from 1805-1825 (Edings 1931). The example illustrated here (Figure 5) is made of a distinctive buff fabric and is more likely to have been made somewhere like Derbyshire rather than in the Staffordshire potteries. The cherub like figures on the bowl and the use of an inscription comprising the full name and date might suggest that these were special Christening pipes, made to commemorate the birth of a child.

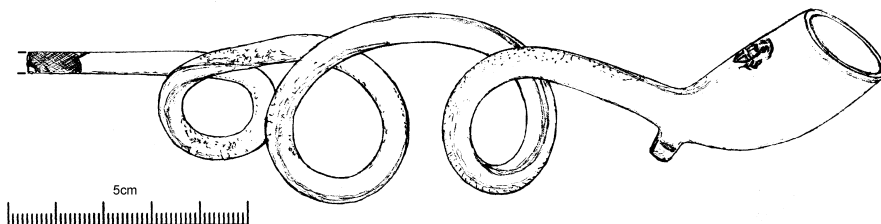


**Figure 5:** *Extruded pottery pipe marked "D. DAVIS 1807. Scale with 1cm divisions. (Photograph by the author).*

Another group of pipes that can be attributed to a single potter are those made of pearlware with a fluted bowl similar to that shown in Figure 4. These typically have the main body made of a large oval coil with varying degrees

and patterns of smaller coils within it. This type seems to be characterised by the distinctive ‘figure of eight’ loops at the bowl and mouthpiece ends. This particular style also tends to be decorated in more subdued colours, typically olive green dots with blue and ochre dashes in between. One example in the former Wills Collection has the initials “S T” on it (Edings 1931, Plate VIII) while another in the Museum of Tobacco Art and History, Tennessee, is apparently marked “RE 1760” (Rapaport 1996, p49). This seems very early for this style of pottery although it could perhaps have been a retrospective date if this particular piece were made to commemorate someone’s ‘coming of age’. What is clear is that these extruded pipes are of ceramic types that were being produced during the late eighteenth century and early nineteenth century and that they are roughly contemporary with the press-moulded types.

*Clay Pipes* The final category is the ordinary clay pipe, as illustrated by John Rogers in the SCPR Newsletter 66. This is just an ordinary long-stemmed pipe of the period that has had its stem twisted into loops after it has been moulded and trimmed. The tall, upright bowl he illustrates is typical of eighteenth century pipes while the small heel and relatively thin stem are both late eighteenth century features (Rogers 2004, 7). From the style of the pipe, it seems most likely to date from around 1760-1800. The important thing about this example is the fact that it has been possible to reassemble the complete object to show the entire decorative scheme, which appears to have been random twists leaving a rather curious looking pipe. This is only the second known example of this type where the complete decorative scheme can be seen.

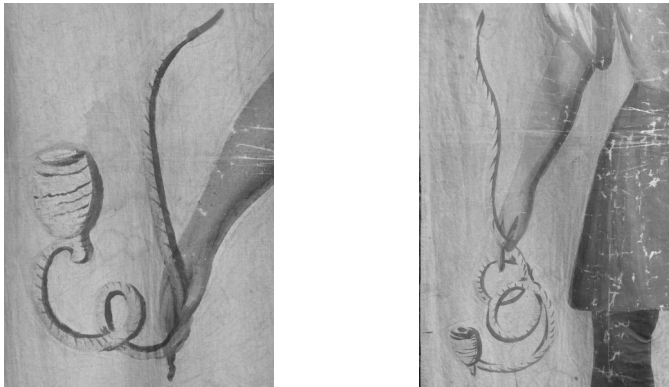


**Figure 6:** Drawing of the coiled pipe from the GPO site, London. (Drawn by the author).

The only other known example comes from the 1975 GPO site excavations in the City of London where excavated fragments could be reassembled to make up an almost complete pipe – just the very tip is missing (Figure 6). The stem of this pipe has been coiled in a much more systematic manner to give a compact pipe with three loops in the stem. Like the Chipping Norton example,

this pipe has been smoked showing that these coiled pipes were intended to be both decorative and functional. Traces of a red coating to the mouthpiece survive and there are the moulded initials II on the heel and a stamped mark with the City Arms of London reading 'JONES' on the bowl. A John Jones is recorded in the London Directories from 1794-99 and a James Jones from 1799-1839, so this example must date from somewhere between about 1790 and 1840.

Although these are the only two known complete examples, there are also contemporary depictions that show this type of pipe on the Limerick Pipe Makers Guild banner (Higgins 2004, Figure 1). This probably dates from the 1830s and depicts two pipemakers on either side of a shield, each of whom is holding a coiled pipe (Figures 7 and 8). These pipes are twisted into irregular shapes, more like the Chipping Norton example than that from London. These two depictions, plus the two surviving examples, clearly show that twisted pipes were produced from around 1760-1840 and that these took a variety of forms.



**Figures 7 & 8:** Coiled pipes from the Irish Trade Banner (photographs by the author).

Apart from these complete examples, there are also quite a large number of fragmentary examples that have been recovered from excavations. These are usually just represented by the distinctive pieces of curved stem which, while never particularly common, do turn up occasionally from excavations all across England. Unfortunately the bowls are rarely recognised, since the stem leaves the bowl looking like an ordinary pipe, but the form of the curved stem fragments recovered appears to support a late eighteenth to early nineteenth century date for this type of pipe. Occasionally examples are found amongst production waste, showing exactly where these pipes were being made. One such example comes from a group of kiln waste disturbed at the site of a

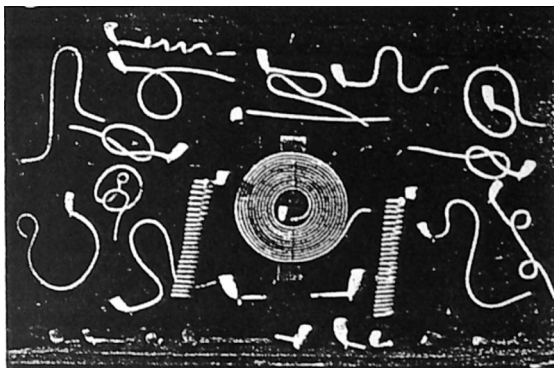
pipeworks at Pound Street in Bridgnorth, Shropshire. This kiln waste dates from c1820-50, when the works would have been run by Thomas Parsons Southern Junior, and includes a piece of curved pipe stem. Two other examples of curved stems have been recovered from the kiln site of J. Rowe in Plymouth, which was operating during the 1820s (Higgins 2003, Figs 18.48 and 18.49).

*Discussion* From this brief overview, it is clear that pipes with coiled stems were made in a variety of different ceramic mediums and that they appear to have been most common during the late eighteenth century through to the mid-nineteenth century. Contrary to popular belief, many of these pipes show signs of having been smoked and so they were clearly designed to be functional as well as decorative. The exact date at which they were introduced is unclear, the earliest evidence being the late eighteenth century bowl forms on the surviving clay examples and the glaze and colour types on the ceramic examples. The date of 1760 on the extruded pottery pipe may not be reliable for this particular example, but the use of a pearlware glaze would certainly support a late eighteenth or early nineteenth century date for the introduction of this technique. The height of popularity for coiled pipes, however, was most likely in the early nineteenth century. The pottery pipes include a number of dated examples ranging from 1805-1825, together with examples depicting Napoleonic themes or characters. The pipes made in Prattware are also of this period and production of this type of novelty pipe almost certainly continued into the 1830s or even the 1840s.

It is impossible to say which way the influences were moving at this period, that is to say, which of the various types of coiled pipe acted as the model for others. It seems probable that the ordinary twisted clays or the extruded pipes came first and that the press-moulded pottery pipes followed, copying the coiled form but without the stem bore following all the way through the coils. Whoever it was that set the fashion, this type of pipe was soon being produced in a variety of mediums - ordinary clay, stoneware, pearlware and Prattware - and using a variety of different manufacturing techniques. It is also worth noting that pipes of this period with coiled stems were also being produced in metal and glass, so it was clearly a general trend in contemporary fashion rather than an isolated individual manufacturer or production centre that was making these pipes. This is shown not only by the widespread occurrence of curved pipe stems as archaeological finds, but also by the evidence of their production centres. Bragge's original nineteenth century catalogue of his collection attributes the pottery versions of these pipes to Brampton, Staffordshire, Worcestershire, Ashby-de-la-Zouch and Swansea while finds on a kiln waste dump in Bristol add that centre to the list (Anon 1952 with one of the pipes illustrated in Jackson & Price 1974, p140). The clay pipe kiln waste from Bridgnorth and Plymouth shows that this style was being made in both

Shropshire and Devon while the marked pipe from London shows that they were being produced there as well. Finally, the Limerick Guild Banner shows that the fashion was not restricted to Britain but that it was current also in Ireland.

While the main period of production appears to have been from around 1760-1840 with the heyday of this fashion being in the early nineteenth century, it seems likely that pipemakers would have continued to make small numbers of these pipes after this period as well. During the later nineteenth and early twentieth century there was a revival in the production of multi-bowled pipes and it would not be surprising if a few coiled pipes were not also made at this time. Dutch pipes with knotted stems were certainly being produced during the late nineteenth century and these continued in production until quite recently. In Shropshire, the firm of W. Southorn & Co produced an elaborate display of both extruded pipes (both vertically and horizontally coiled) and twisted churchwarden pipes during the 1950s for King Farouk of Egypt, but he was exiled before they could be delivered (Figure 9). Even today, extruded and twisted pipes are being made by contemporary pipemakers such as Heather Coleman and Rex Key. As this paper has shown, these modern pipemakers are continuing a tradition whose roots can be traced back into the eighteenth century.



**Figure 9:** *W Southorn & Co's display of extruded and twisted pipes made for King Farouk of Egypt.*

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## The Value of 17<sup>th</sup> Century Quarter Session Records

*by Ron Dagnall*

In trying to throw some light on the lives of the early pipemakers here in Rainford I find that the more formal records such as parish registers, tax assessments leases, etc., tend not to state any occupation for the individuals listed or in some cases it is simply given as yeoman. Some exceptions to this lacunae are to be found in the records of the Quarter Sessions held by the Justices of the Peace where the deeds and misdeeds, trials and tribulations of many unfortunate pipemakers are faithfully recorded in the quaint language of the time. These records are often the sole evidence of someone being a pipemaker; the following example being such an instance of this <sup>(1)</sup>.

*To the Right Worships his Majesties Justices of Peace & Quorum att the Quarter Sessions houlden at Wigan ye 20<sup>th</sup> October 1681*

*The Humble petiçon [petition] of Jonathan Birchall of Windle in the County of Lanc<sup>r</sup> [Lancaster] pipemaker*

*Humbly Sheweth*

*That your petiçoner his wife & children formerly lived in Rainford and for conveniency of their trade (with consent of the Lord's Bayliffe) built a small Building for burning their pipes in, which cost this petiçoner about Three pounds, after which your petiçoner removeing into Windle within the same parish wheare paterialls [? materials] for makeing pipes are much cheaper, the Inhabitants of Rainford pulled down the said Building and now the Inhabitants of Windle refuse to admit your petiçoner a quiett settlem<sup>t</sup> [settlement] there.*

*May it therefore please your wor'pps [worships] to grant your order for a Habitaçon for your petiçoner within Windle paying for the same as alsoe for some reasonable recompence from Rainford for pulling down the said Building, and your petiçoner shall ever pray etc.*

The adjoining townships of Rainford and Windle were both in the large parish of Prescott, with Windle being better noted for its nailmakers than for its very few pipemakers in the 17<sup>th</sup> century. I cannot imagine that materials would be considerably cheaper in Windle unless Sir William Gerrard, Lord of the Manor of Windle, was allowing his tenants freedom to dig for clay whilst the Earl of Derby demanded payment for the same from his Rainford tenants. Both townships had peat bogs and coal pits providing local sources of fuel for the kilns. A similar document of fifteen years later <sup>(2)</sup> tells us that pipes were being sold for five pence or six pence a gross which would make the cost of his 'small building' worth the equivalent of 120 to 144 gross of pipes.

It is interesting to note that the petition refers to 'their trade' and 'their pipes' which supports the theory that pipemaking at this time was a small scale family business involving the wife and possibly the children. As Birchall had voluntarily abandoned his Rainford kiln and moved to Windle for purely commercial reasons it is not surprising that he was refused a settlement there by the inhabitants. He did however receive the sympathy of the Justices as a footnote to the petition states :-

C/W of the pish [parish] to find him habitation in Windle  
[signed] M

C/W probably refers to Church Warden which would mean the church warden of the Parish Church at Prescott.

## References

- 1) Lancashire Record Office QSP 542 / 4
- 2) Lancashire Record Office QSP 783 / 23 and SCPR 5 pp 18-22

## *Contributions to the Newsletter*

**Articles** and other items for inclusion can be accepted either

- on a 3.5” IBM compatible disk—preferably in Word,
- as handwritten text, which must be clearly written—please print names,
- as emails, but please either ensure that object drawings/photographs have a scale in the image to ensure they are sized correctly for publication. If your drawings/photographs don’t have a scale with them, please send originals or hard copies as well by post.

### **Illustrations and tables**

- illustrations must be in ink, not pencil.
- can be either portrait or landscape to fit within a frame size of 11 x 18cm but please allow room for a caption.
- tables should be compiled with an A5 format in mind.

### **Photographs**

- should be good quality colour or black and white but bear in mind that they will be reproduced in black and white and so good contrast is essential.
- digital images can be sent by email; if possible include a scale with any objects photographed.

Please state clearly if you require original artwork or photographs to be returned and provide a stamped addressed envelope.

## *Enquiries*

The following members are willing to help with general enquiries (including those from non-members) about pipes and pipemakers (Please enclose an SAE):

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