TENNESSEE POTTERIES, POTS, AND POTTERS - 1790s TO 1950

Volume 1

SAMUEL D. SMITH and STEPHEN T. ROGERS

2011

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by

Samuel D. Smith and Stephen T. Rogers

Tennessee Department of Environment and Conservation
Division of Archaeology
Research Series No. 18

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This publication was funded in part by a private grant from Carole Carpenter Wahler, Knoxville, Tennessee.

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Tennessee Department of Environment and Conservation, Authorization No. 327355, 500 copies. This public document was promulgated at a cost of $30.60 per copy. August 2011.

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PREFACE

Turn, turn, my wheel! Turn round and round,
Without a pause, without a sound:
So spins the flying world away!
This clay, well mixed with marl and sand,
Follows the motion of my hand;
For some must follow, and some command,
Though all are made of clay!

Stop, stop, my wheel! Too soon, too soon
The noon will be the afternoon,
Too soon to-day be yesterday;
Behind us in our path we cast,
The broken potsherds of the past,
And all are ground to dust at last,
And trodden into clay.

These are the first and last stanzas of Henry Wadsworth Longfellow's poem entitled "Keramos," sometimes published under the name "The Song of the Potter" (as presented in McGuffey's Sixth Eclectic Reader, 1896, American Book Company, New York). Though the last lines express a poetic truth, most potsherds actually have a nearly infinite life expectancy – certainly long enough to provide the basis for any study of American historic pottery production. Such sherds, the broken and discarded remains of ceramic vessels made in Tennessee, provide a large part of the information used in this study.

Recognition of the need for a devoted study concerning Tennessee-made pottery first occurred to the writers in the 1970s. At the time, published information was limited to a brief but informative discussion of traditional pottery making in Middle Tennessee (Webb 1971), short discussions of the Decker (Burbage 1971; Miller 1971) and Cain (Napps 1973:7-8) families of potters in East Tennessee, and notes concerning a Nashville museum exhibit that included some regional pottery (Beasley 1971:42-45). Two seasons of research, the second an attempted statewide survey of pottery production sites, ended with a publication concerning the results (Smith and Rogers 1979). While the completion of this work engendered a certain level of satisfaction, we soon found ourselves feeling like the early folklorist Allen Eaton, who having examined pottery making as one the "Handicrafts of the Southern Highlands" wrote: "In the limitations of this study it has not been possible to pursue the many fascinating leads which the region and neighboring country hold for the student of clay products, but if one is encouraged to follow out his own lines of research it can be safely predicted that he will find in the Highland states one of the most noteworthy chapters in American ceramics" (Eaton 1937:219).

Within no more than a year after finishing what seemed a final report it became apparent that we had only scratched the surface of what could still be learned. Almost simultaneously an interest in Tennessee-made pottery on the part of others began to evolve into a dedicated form of antique collecting. We soon heard from a variety of people, including pottery collectors and potter descendants, about things we had failed to learn, understand, or find. Some forms of research, including occasional archival searches and limited archaeological excavation at a few sites, were continued by one or both authors over the next seventeen years, but there were few sustained efforts of any duration.

This began to change in late 1996, when we attended the opening of an exhibition of East Tennessee made pottery at the East Tennessee Historical Society Museum in Knoxville. Seeing so many Tennessee pots in one place, including some with the marks of makers unknown to us, was a forceful inspiration. From that point forward we began to spend as much time as other commitments would allow toward the goal of better understanding and putting into one last published form all that we could regarding what had continued to be a truly fascinating subject. This publication is the result of that renewed effort. It is dedicated to the myriad of people who have helped and tried to inspire us over the years towards its completion.

ACKNOWLEDGMENTS

The research discussed in this publication is an outgrowth of influences that began in the early 1970s in the state of Arkansas. One of the authors (Smith) was then employed by the Arkansas Archeological Survey and during the course of a site reconnaissance project discovered the remains of a nineteenth-century stoneware pottery. This lead to an exchange of correspondence with the late Georgeanna H. Greer, who was just beginning to be recognized as an authority on American stoneware. In 1974 Smith began work for the Tennessee Division of Archaeology, and Georgeanna Greer continued to influence and provide assistance to the writers during the eventual development of a plan for pottery research in Tennessee.

In 1977 Smith designed the first of what eventually became a long series of Tennessee Division of Archaeology historic site survey projects. This initial project, which was concerned with four themes, included an investigation of pottery making in Middle Tennessee. That year the second author (Rogers) was hired to assist with and conduct the necessary background research and field work. The following year the authors again collaborated on a survey, this one devoted entirely to a statewide investigation of pottery making in Tennessee. In late 1978 Rogers transferred to the Tennessee Historical Commission. Though the authors have since been separated by location and the nature of their primary duties, they have continued periodic research concerning Tennessee pottery up until the present time. We are indebted to our respective agencies for various kinds of related support over the years. The Division of Archeology has provided office, lab, logistical, transportation, and equipment needs for a variety of research endeavors. The 1970s survey projects and a 2003 follow-up investigation were partially funded by matching grants from the United States Department of the Interior Historic Preservation Fund, with all of these grants administered by the Historical Commission.

Any effort to list the large number of people who provided assistance during the more than 30 years of research concerning Tennessee pottery making presents a daunting challenge, but we must at least try to give the credit due. We hope we can be forgiven for any unintended omissions or errors of attribution.

As in our 1979 publication, we must first credit those individuals (all but one now deceased) who shared their direct knowledge concerning how pottery was made in Tennessee before 1950. Two potters who once worked in East Tennessee and provided information concerning their activities were Edwin and Mary Scheier. People who worked in and knew about pottery making in Middle Tennessee were Mary Rachel Cooper, Reed Dunn, Lee Hedgecough, Orb Hedgecough, Lee Lacy, Columbus Lafever, Riley Lafever, and Shirley Olmstead. Those in West Tennessee were Howard Connor, Earl Keller, and Thomas Earl Tipler. Individual entries for all of these people appear in Part Three. The comments of several were preserved as tape recorded interviews, which are discussed and used in subsequent sections.

In 1977 Thomas G. (Tommy) Webb provided assistance that gave us a tremendous head start for finding and understanding traditional pottery making sites in Middle Tennessee. At the beginning of the statewide pottery survey in 1978 we were told by several people that we should talk to Carole C. Wahler in East Tennessee, as she was someone who knew a lot about the subject. She proved to be of tremendous help during our early efforts and over time became our true research colleague. A direct indication of the importance of her help can be seen by reference to this report's Bibliography. A few other people have gone so far beyond casual assistance that we must single them out for their help. These include, in East Tennessee, Don Bible, Mary Jo Case, Marcus King, and P. Edward Pratt; in Middle Tennessee, Michael Clark, Greg Estes, Gerald Myatt, and Monty Young; and in West Tennessee, Linda Holder, Edgar B. Provine, and Sybil K. Thornton.

Beyond this, trying to classify or rank other people who helped becomes extremely difficult. What follows are three groups of private citizens, organized simply by region. These are people who live or lived in that particular region or whose interest in Tennessee pottery primarily relates or related to that region. As this work began over 30 year ago, a number are now deceased. Some live or lived in states other than Tennessee. Included are local historians and owners of pottery sites who provided special help, potter descendants, potter family genealogists, pottery collectors, and pottery dealers (with many of the last two also qualifying as pottery researchers). They are:

EAST TENNESSEE: Emment Adams, Ronnie Adams, Roberta Albrecht, Haskel Arney, Kent Atkins, Mr. and Mrs. Richard Bain, Mary Bales, John Bechtel, R. C. Best, Fanny Bird, Sandra Blain, Buford H. Blanton, Julian Wayne Boggs, Phil A. Boggs, Mrs. Virgil E. Boggs, Dennis Bowers, Jane Brys, William D. Brys, Beverly Burbage, Inez Burns, Esther Burton, Billie Jo Carmack, Glen Carter, John Case, Ray Cash, Virgil Childs, Elgin Click, Merle Click, Helen Clift, Ledford Cochran, Obi Collins, Tennya Conner, Lee Cook, Ruby Corum, T. Elmer Cox, Chris Cross, James B. Crowder, Norma Cureton, Mrs. John Dail, Andrea S. Daniels, Glena Davis, Bill Decker, Emma Dunn, Joe Dunn, Maxie English, Martha Erwin, Ruth Wilson Ferguson, Janice Foster, Shirlene Freels, Linda Gass, Snow Gass, G. T. Gibby, C. E. Giffen, Martha Glass, Mrs. J. William Gleason, Judy Goan, Kathleen G. Graves, David Gray, Ben Grindstaff, Charlie Grindstaff, Clifton Grindstaff, Kitty Grindstaff, Ralph Grindstaff, Stacy Grindstaff, Velma Grindstaff, Joey Groseclose, William P. Grohse, Helen Hagen, Virginia Hancher, Edith Harbin, Mrs. Robert Hardin, Bill Harmon, Charles Harmon, Abe F. Hart, Ann Hartbarger, John Haynes, Mr. and Mrs. Verl Hearon, Clyde D. Hensley, Imogene Human, Sandy Jackson, Georgia Jeffers, Mrs. Robert Jenkins, Grover Jones, Herb Judkins, Pauline Jullian, Bob T. Lee, Roy G. Lillard, Beulah D. Linn, Earl Lipford, Elmer Lyon, Joe McCord, Mrs. Keith McCord, Evelyn McCulley, Winnie P. McDonald, Bruk and Karen McDonald, Mrs. Boyd McKenzie, George Mabe, Joleen and Gary Marsh, Mr. and Mrs. Billy Martin, Verda Matherly, Mr. and Mrs. Bruce Morelock, John Morgan, James Mort, Thomas H. Neal, Mrs. Arthur C. Newbert, Ley O'Connor, Lewis L. Poates, Henry R. Price, Mrs. Emmit Ramsey, Earnest C. Range, J.

Leonard Raulston, Betty Raymond, Mr. and Mrs. Raymond Rhea, Sally Rhynehart, Sam Riley, Bill Ripley, Ida Ripley, Harry Roberts, Willie A. Rodgers, Malcolm Rogers, Virgil Rogers, Bob Rule, Mr. and Mrs. Jack Saulsbury, Curtis Self, Dessie L. Simmons, Stella Skeen, Larna Smith, Steve Smith, Martha A. Snyder, Muriel Spoden, Bob Stephens, Mrs. Earvel Thompson, Kitty Trantham, Terril Varner, Red Vesser, Nancy Walton, Bruce Wilson, W. Wright Webb, Carolyn Whitaker, Kyle Williams, Edwin Wooten, Kim Yunker, and Sam Zachary.

MIDDLE TENNESSEE: Agnes Allison, Bob Allison, Jan Allison, Emogene E. Andrews, Seth Armstrong, Sharon Armstrong, Mr. and Mrs. Jerry Austin, Gale W. Bamman, Nanny Barber, Donna Braden, Gladys Bray, Brice Brinkley, James Z. Burgess, Benjamin H. Caldwell, June Chandler, Joey Chessor, David Coble, Michael S. Cole, Paul Clements, Joyce Cline, Bula Copeland, Waymon Cole, Charlie Colwell, Martha Curry, Mac Davidson, Bettie Doyle, David Duggin, Ronnie J. Dunn, Terry Dunn, Walter Durham, Ben H. Edwards, George Elrod, Joe and Kathy England, Ruth S. Ennenga, Carolyn C. Eyre, Emogene Flatt, Wesley C. Flatt, Jannine C. Gregory, Marilyn P. Grigsby, Bryant Guy, James Hedgecough, Opie Hedgecough, Jane A. Herron, Beatrice Horner, Wilma Hudgins, Shirley Hurst, Terry Jackson, Dillard Jacobs, Jimmie James, Christine Johnson, Tim Killom, Edward Lacy, Kathy Lady, Elvagean Lafever, George Lafever, Jim Lafever, Manda Lafever, John Lance, Mrs. E. P. Lassiter, Bill Lassiter, Martha Lee, Clyde LeFevre, Charles Leonard, Clarence Leonard, Evelyn Lumpkin, Paul McCardle, Mrs. Arva McCormick, Sarah McCoy, Mr. and Mrs. Earnest Malone, Tim Marsh, William S. Massa, Sr., Gail Matthews, Ben P. Moore, Ellis Morris, Lee Myers, Andy Nash, Darnell Nash, Dewayne Nash, Coleen Norris, Charles D. Olmstead, Nan Penuel, Geraldine Elrod Pollard, Mary Poss, Gerald Poston, Doug Powers, Norman Price, William A. Puryear, Hillra S. Qualls, Gertrude Saylors, Clara Shannon, Gerald Simmons, Mr. and Mrs. Willard Slagger, James A. Sparks, Theo Starley, Mildred Steele, Gilley Stephens, Finley Sullivan, Mr. and Mrs. Samson Sullivan, Lois Terrill, Robert E. Toline, Rosa John Twilla, Cappie Walker, Lorene Walker, Davis Watts, Lucy Whitson, Mr. and Mrs. John R. Williams, Randy Williams, Joe A. Winters, Reva Winton, Cecil Witherspoon, Mrs. Porter Womack, and Nellie Yokley.

WEST TENNESSEE: Quinny Armour, William L. Barry, Barbara K. Blanton, E. A. “Bud” Brandon, Floyd Britt, John Britt, Judith Butler, J. Thomas Case, Patricia Clark, Nora Conaway, J. C. Crouch, Cathy Donelson, Doy Dubose, Mr. and Mrs. B. V. Evans, Freddie Graves, Dorothy Sue Haley, Jeanette Hannah, Mr. and Mrs. Charlie H. Henry, Lewis Hinkle, W. H. Hinkle, John Hopkins, A. G. Houston, W. O. Inman, Rose Johnsey, Howard Johnson, James T. Jones, Joyce Jones, Blake Keller, William V. Keller, Betty Kennedy, James McClendon, Jimmy Morris, Ronnie Pevahouse, Sadie Nell Pfleuger, Jennie Pirtle, Juanita Hubbard Riley, Mr. and Mrs. Eugene Robbins, Vera Robins, Jones W. Ross, Andy Russell, Paul Russell, Steven K. Sherfey, May Suggs, Mr. and Mrs. Otis L. Stepherson, Tillman Stewart, Joe Stone, Jerry R. Teague, Richard Vance, Emogene K. Walton, Frank

Wheeler, Ronald K. Whitman, Emma I. Williams, Donna Winchester, Don Winchester, Cary Wilson, Don Wilson, Donald Wilson, and Bailey Winkle.

A category that cannot be made truly distinct from the regional categories is thought of as "researchers in other states." These are people who provided help with particular or general questions, but who were not focused on a single region or in some cases had only a passing interest in the topic they were asked to help research. Some are well known for their research on pottery making in their respective state or concerning some related topic. They are:

Dorothy Cole Auman, Kelli Bacon, Ellen Beasley, Jeffrey A. Blakely, Joey Brackner, Charles Blim, Ken Browne, W. Allison Burnette, Jr., John Burrison, Lori A. Carson, Marie Demeroukas, Gwen G. Erickson, Don Fredgant, Douglas Fuller, Gary D. Gardner, Frank Hebblethwaite, Richard (Dick) Hulan, Beth Lander, Rodney H. Leftwich, J. Roderick Moore, James L. Murphy, Norman Price, Hal Pugh, Carolyn Ruby, Tim Samuelson, Quincy Scarborough, Michael O. Smith, Ken R. Stewart, J. Byron Sudbury, Beverly Watkins, Kevin White, Joe Wilkinson, and Charles (Terry) Zug, III.

At various times assistance was provided by a number of Tennessee municipal, state, federal, and museum workers. Listed by these categories they are:

municipal - Mary Ruth DeVault, Mary Glenn Hearne, Beth Odle, and Jennifer M. Tucker; **state** - Jeb S. Brimm, Robert (Roby) Cogswell, Scot Danforth, Mary Derryberry, Darrell Hale, Mike Hoyal, Marylin Hughes, Martha Lawrence, Karina McDaniel, Jim Morrison, Judy Oaks, Genella Olker, and Ron Sells; **federal** - Ed Best, Mike Dobrogosz, and Pat B. Ezell; **museum** - Margaret Carr, Steve Cox, Ron Dishman, Jim Hoobler, John Rice Irwin, Michele MacDonald, Dan Pomeroy, Amy Steadman, and Bob White.

Pottery research in general is of interest to most archaeologists, and not surprisingly we have received much help from this quarter over the years. Archaeologists often move and change affiliations, so we will not try to define past or current jobs or titles. The following list is composed of people, both in state and out, who at the time of assistance were working in some area of archaeological research:

Lawrence Alexander, Sarah A. Blankenship, Claudia Brackett, Daniel Brock, Linda Carnes-McNaughton, Jeff Chapman, John W. Clauser, Jr., Aaron Deter-Wolf, Glyn Duvall, Charles H. Faulkner, G. F. (Nick) Fielder, Sue Frankenberg, Robert J. Fryman, Jeff Gardner, Pat Garrow, Robert A. Genheimer, J. Bennett Graham, Bonnie Gums, Suzanne Hoyal, Karen Johnson, Bill Jordan, Rob Karwedsky, Zada Law, Alan Longmire, Richard J. Lundin, Calvert W. McIlhany, Floyd R. Mansberger, Mike Moore, Dan Morris, Ben Nance, Danny Olinger, Nancy O'Malley, Michael A. (Smoke) Pfeiffer, Richard Polhemus, Fred Prouty, Kevin Smith, Ann Toplovich, Jane Townes, John Walthall, Guy Weaver, and Randy Williams.

Since 1977 there have been six specific periods of activity related to Tennessee potter research, all carried out as Tennessee Division of Archaeology projects. During the initial survey in 1977 the writers were assisted by Karen M. Johnson. The project assistants during the 1978 statewide pottery survey were Kyran Lenahan Davis and Barbara Hoagland. In 2003 a limited follow-up survey of still unrecorded pottery sites was conducted by Smith, assisted by Benjamin C. Nance. As noted above, all of this survey work was partially funded with federal matching grants administered by the Tennessee Historical Commission. Smith also directed three salvage excavation projects at the following sites:

Middle Tennessee Site 40DK10. As noted in the site discussion (see Part Two, MT, DeKalb County site 40DK10 and Appendix D), a three-week salvage excavation was carried out in 1983 on the remains of the John Washington Dunn pottery. This was an essentially unfunded, volunteer excavation, organized as a cooperative endeavor between the Division of Archaeology and the Appalachian Center for Craft. The division provided a vehicle, field equipment, and one paid assistant, Karen M. Johnson. The craft center provided lodging for the project director and assistant (courtesy of the center's director, Margaret Perry), and craft center instructor Tom Rippon served as coordinator for volunteer student participation and contributed several days of field work himself. Craft center student volunteers were: Sherie Beard, Gwen Childs, Trisha Dale, Greg Dugdale, Becca Hales, Kathy McWilliams, Geoff Pickett, and Richard Woodward. Other volunteer excavators were: Nick Fielder, John Froeschauer, Peggy Froeschauer, Steve Rogers, Stuart Smith, and Charles P. Stripling. Andrea B. (Shea) Bishop, a botanist with the Tennessee Department of Environment and Conservation, provided an analysis of some wood charcoal samples collected during the 40DK10 excavation.

East Tennessee Site 40JN189. The brief salvage excavation carried out in late 1983 at the Lindsey Campbell site (see Part Two discussion of ET, Johnson County site 40JN189 and Appendix C) was a cooperative endeavor between the Division of Archaeology and the Tennessee Valley Authority. J. Bennet Graham, TVA's Senior Archaeologist, provided two archaeologists working under TVA contract, Jeff Gardner and Linda Carnes (now Carnes-McNaughton), to assist with the excavation. The division provided travel costs and one excavator/project assistant, Karen M. Johnson.

East Tennessee Site 40GN227. As described in a later discussion of this important earthenware pottery site (ET, Greene County site 40GN227 and Appendix B), brief excavations were carried out in late 1999 and 2000 on a site feature containing a very large quantity of discarded pottery sherds. Local historian Don Bible helped with the discovery of this site and led an effort that resulted in the preservation of much of it. He and Derek Bogard of JSA & Associates, Inc. helped us obtain permission for the first phase of work, and one of the property owners, Jim Cansler, provided and operated equipment used in

finding the feature. Ben Nance served as field assistant during the first phase of work. Kristine Lilja-King, an archaeology student working under the supervision of Kevin Smith at Middle Tennessee State University, processed the sherds collected in 1999. In 2000 the writers, assisted by Tara Kuss and Victoria Matthews, completed the excavation of a major portion of the feature. Bill Jordan with the archaeological contract firm Brockington & Associates spent part of one day assisting us. After the second excavation Kuss, Matthews, and Chris Robbins washed all unwashed portions of the collection at the Division of Archaeology, and Tara Kuss then spent several weeks assisting the project director with cataloging, analyzing, and tabulating the material recovered.

NOTES CONCERNING THE TEXT AND CITATIONS

The discussion of Tennessee's *Potteries, Pots, and Potters* is divided into three main parts, followed by concluding remarks, a glossary of terms, several appendices, and a bibliography listing the documentary materials used. The forms of citation in this work blend those commonly used by historians and archaeologists. In some places there are the kinds of parenthetical author, date, and page citations commonly found in archaeological journals. The journal Historical Archaeology provides a guide for this form of citation. Sources cited in this manner will be found in the Bibliography under "Authors Cited." In the discussions of Tennessee Pottery Sites and Tennessee Pottery Makers [Part Two (in Volume 1) and Part Three (in Volume 2)] there is a heavy emphasis on primary source material and other documentation often not attributable to a particular writer. Here it was found much easier to use a system of independent footnotes for each individual entry. While these footnotes may appear similar to those used in historical writings, they vary in that they sometimes also incorporate the author, date, and page form of citation. These too relate directly to the "Authors Cited" portion of the Bibliography.

Besides Authors Cited, the Bibliography has three end sections entitled Other Published Sources, Other Sources, and Tape Recorded Interviews. While an effort was made to be as complete as feasible, the first two of these end sections no doubt have some omissions. Among the more common unpublished works cited are deed records. While these often cover more than one page in their respective deed book, for the sake of brevity, only the first page for each of these entries is usually shown. The tape recorded interviews are also listed by the people interviewed under Authors Cited.

Perhaps the largest single change since this research began in the 1970s is the widespread availability and use of personal computers, including in recent years for accessing the internet. This has made possible contact with a widespread community of potter descendants, along with access to semi-published documents that range from amazing in terms of their relevance to ones very difficult to evaluate in terms of their reliability. Proper citing of this material is not always easy. The writers have taken a minimalist approach to this matter. Web site addresses, often a shortened version, are enclosed in arrows (< …. >), but it should be understood that what appears on the web today may not be exactly the same a short time later, even when the address remains the same. Such information should be accepted with caution, as sources are often not clear or sometimes not even mentioned. In some cases, however, these web entries provide the only information available relating to a specific matter.

Similar to widespread computer use are the changes in photographic technology that have occurred since the 1970s. The images taken during the early portion of this research exist as black and white negatives and prints and color slides. Starting in the 1980s supplemental photographs of vessels were sometimes

made using color film. By 2004 most images were being captured with digital cameras. All images have now been manipulated to some degree using computer based technologies, especially the program known as “Adobe Photoshop.” While it is often possible to improve the quality of older images as well as the quality of historic photographs, an effort has been made to retain the historic integrity of the latter. A majority of the photographs of pottery vessels were taking in a field (as opposed to studio) setting, and this is often evident from the lighting and background. However, including these is important as many of the vessels are no longer with their former owners and some have been sold out of state. Unless otherwise indicated all photographs of vessels are the property of the Tennessee Division of Archaeology. Most of the photographs of people were obtained from individuals or institutions, and credit is given to those sources in the caption.

The main sections of this work are focused on Tennessee sites and people in Tennessee counties. If a county name is mentioned without the state, the reader should assume it is a Tennessee county.

PART ONE – THINGS RELEVANT TO AN ARCHAEOLOGICAL SURVEY OF POTTERY MAKING IN TENNESSEE

INTRODUCTION

For archaeologists, few artifact categories are as important as ceramics, usually found in archaeological contexts in the form of broken pieces or sherds. This category's importance was clearly expressed in a publication based on a 1972 conference on "Ceramics in America."

> Pottery in America is at least four thousand years old. From [these prehistoric times] until today, potters in North America have been busy at their craft, turning out a bewildering array of products, from the simplest kinds of politely fired plainware cooking vessels to sturdy ironstone toilets and brown-glazed electrical insulators. To add to the confusion, the consumers of these fired-clay objects have willingly acquired and used those made in foreign climes, ultimately leaving in American soil or in American homes and museums ceramics that originated halfway around the globe. It is no wonder that pottery has attracted a host of specialists to its study. It is among man's most durable artifacts. It is crafted by artist, artisan, technician, and engineer; it is traded throughout the world; it is used by president and pauper alike. If ceramics could talk there would be no limit to what they could tell. It is one of the tasks of the historian of technology to help them speak (Fontana 1973:2-3).

The concept of "talking pots" was later embodied in the writings of one of this country's best known ceramic experts, British-transplant Ivor Noël Hume (Noël Hume 2001), and "Ceramics in America" is now the title of a beautifully illustrated annual publication that has appeared from 2001 to the present (e.g., Hunter 2001). Suffice it to say the volume of literature concerning ceramics worldwide is now enormous. This includes, since the 1970s, a large number of publications specific to historic-period pottery research in the South, many of them listed in this report's accompanying bibliography.

In the 1970s it was clear there was a major need for basic research relating to pottery made in the southern states. The problem had been expressed much earlier by the ceramic historian John Ramsay.

> It is extremely difficult to secure adequate information on the potters of the South. Historical details are difficult to obtain and are not too

> reliable. There are several adequate reasons for this obscurity. Since the industries of the South played a negligible part in its development, Southern historians have confined their attention to past glories, political, military and social, and few of those studies of local industries so valuable to a compilation such as this have been made. Further, in the aristocratic, almost feudal, civilization of the South, the potters were individuals of slight importance, so that local historians give them scant attention, and the problem of reconstructing their lives and work is a difficult one (Ramsay 1939:81-82).

As late as 1975 another pottery researcher would note: "While the traditional ceramics of the North have been actively researched and published for over a quarter century, not one detailed state or regional survey of the South has yet appeared" (Burrison 1975:377). The following year a proposal was submitted (Smith and Butler 1976) in an effort to begin to rectify this situation in Tennessee. A first season of historic-period archaeological site survey in 1977 (Rogers 1978) was focused in part on historic pottery making in Middle Tennessee, and this was followed the next year by the aforementioned statewide survey (Smith and Rogers 1979).

From the beginning these were envisioned as archaeological site surveys. Among other things, they were based on site recording methods distinct from the way ceramic studies had generally been carried out by antiquarians, antique collectors, museum specialists, decorative arts historians, and folklorists. A discussion of the rationale for such work was presented in the 1979 report (Smith and Rogers 1979:2-3). It was felt there was a need for basic information about the kinds of pottery produced in Tennessee during its various historic eras, so that such information would be available for helping to interpret the archaeological record at various kinds of historic-period sites. This included the potential for direct chronological interpretation of archaeological remains, based on knowing the age of locally made wares, as well as interpretations relating to the social status of the people who used the wares. In an almost reverse manner it was assumed the paucity of information about pottery making in Tennessee could be greatly enhanced by applying archaeological methods to questions relating to local and regional aspects of pottery making technology. The 1979 report followed by 30 years of additional research has fulfilled some of these original objectives, and this present work represents a kind of final chapter to this broad phase of study. Still, as will be discussed in other places, there is much remaining to be leaned and an enormous potential for continuing future research.

Since publication of the 1979 survey report there have been a number of additions to the literature for historic-period Tennessee pottery. Works by the authors include an overview discussion of the original survey results (Rogers 1980), a discussion of the Pinson Pottery in West Tennessee (Smith 1984), a descriptive

discussion of a Tennessee tobacco pipe mold (Smith 1986), a summary of Tennessee pottery making accompanying an exhibition catalog (Rogers and Smith 2003 [see also Wahler 2003]), a discussion of Tennessee potters and pottery in relation to other Tennessee arts (Rogers 2004), an overview of continuing research on Tennessee pottery making (Smith and Rogers 2006), and an article concerning the Middle Tennessee potter Tilghman Vestal (Rogers 2010). Works by other writers include a detailed report on the East Tennessee Weaver pottery (Faulkner 1981 and see several spin-off articles by the same author listed in the Bibliography), a discussion of East Tennessee Decker pottery tombstones (Burbage 1981), a discussion of Upper East Tennessee earthenware pottery (Moore 1983), a description of the excavation of a Middle Tennessee stoneware pottery (Cella 1984), an encyclopedic entry concerning Tennessee pottery (Cox 1998), information concerning the Southern Potteries operation in East Tennessee (Binnicker 1998 and 1999), several online Tennessee pottery descriptions (e.g., Wahler 2000), a catalog describing Decker pottery (Tomko and Sanders 2004), a study of the Craven family of potters including those in West Tennessee (Scarborough 2005), and a book-length discussion of the decorative arts, including earthenware pottery, produced in Upper East Tennessee and Southwest Virginia (White 2006) . There are also a number of collector's guides to the wares of Southern Potteries and its descendant small operations [e.g., Burnette (1999 and 2008), Keillor (1983), and works by the Newbounds and Ruffins (some listed in the Bibliography)].

Based on the archaeological objectives mentioned above, the 1970s survey projects attempted to be all inclusive, making an effort to find and record all potteries within a defined historic time period (up to 1940). Other related studies in the South had largely focused on operations that fit some definition of "folk" pottery. In deliberately avoiding this term the categories "family pottery" and "industrial pottery" were applied to the Tennessee sites recorded. In retrospect, this very limited typology of site types was one of the greatest weaknesses of this early work. The problem first became truly nagging during the 1983 investigation of the John Washington Dunn site (mentioned in the Acknowledgments section and discussed later as Middle Tennessee, DeKalb County site 40DK10). However, it was still several years before a more inclusive typology was initially developed and finally refined. This seven part classification will be discussed in detail later, but it is an essential part of the way Tennessee pottery sites are now recorded and how they are described in this report.

The historic period parameters used in the 1970s were also later modified to a slight degree. Indirect information suggests that by the early or at least the mid-1790s, what became the separate state of Tennessee in 1796, already had at least some local pottery production. As one criterion for listing sites on the National Register of Historic Places is a minimum age of 50 years, moving the end date for historic site interest forward to 1950 also became desirable. This date does

represent a break and true point of transition between various early forms of pottery making and the beginning of Tennessee's modern studio pottery movement, which is still very much alive. Thus, as the title of this report indicates, it is an examination of pottery making from the 1790s to 1950.

SURVEY METHODS EMPLOYED

During the first survey in 1977 a great deal of reliance was placed on using local informants for developing an understanding of historic pottery making in a three county area of eastern Middle Tennessee. While this resulted in the recording of a large number of sites in a relatively short amount of time, the temporal placement and persons associated with these sites was not always clear. This early work did provide a learning experience for how to conduct the statewide survey of potteries initiated in 1978. Since completing that season, other site themes have also been investigated, and to date there have been approximately fifteen large-scale historic-period site survey projects carried out by the Tennessee Division of Archaeology (Smith 1990 and 2007). The fieldwork conducted during these later surveys has occasionally provided opportunities to discover or reexamine pottery making sites. Over the years, assistance with continuing research on the Tennessee pottery theme has come from a variety of sources.

Though informant information remained crucial during the 1978 statewide survey, there was an increasing reliance on archival sources for determining pottery site locations and for learning the names of people associated with these former operations. One point of departure for the 1978 survey was a dedicated scan by the four-person survey team of the 1850 and 1860 census for each Tennessee county in existence by those dates, looking for the occupation ”potter” or any of several related terms. The 1850 census was selected as a starting point for the simple reason that this was the first census to list occupations. In the 1970s there were few printed transcriptions of census reports for Tennessee counties, and this initial search was largely conducted using microfilm copies at the Tennessee State Library and Archives. A microfilm copy of surviving special census of manufacturing forms was obtained by the Division of Archaeology, and transcriptions were made for all potteries listed there. The census information was supplemented by a review of state and local business directories, gazetteers, newspaper advertisements, and various other printed sources. Once a potter was known, it was usually necessary to turn to various kinds of county records in order to define the probable location of an assumed pottery site.

Eventually it was found that our initial reliance on just the 1850 and 1860 census reports had failed to discover some potteries (e.g., see Part Two discussion of sites in East Tennessee’s Johnson County). Post-1970s research also became increasingly easy, though at times more complex, due to greater numbers of published census reports, often with good indexes, and finally internet-based census search engines. In the 1970s the 1900 census was the last available; later it became possible to use the 1910, 1920, and finally the 1930 reports. As census reports have played such an important role in this research, an overview discussion seems warranted.

The area that is now Tennessee had its historic-period Euro-American settlement beginnings in the 1770s in Upper East Tennessee and during the 1780s in Middle Tennessee. Counties formed during this initial settlement were considered parts of North Carolina. From 1790 to 1796 this area was the Territory South of the River Ohio, usually shortened to Southwest Territory. Statehood came in 1796, with settlement of West Tennessee in the 1820s and a gradual dividing of the area into counties until there were the 95 now in existence (Corlew 1989:38-105; Durham 1990). As will be discussed elsewhere, there are clear indications pottery was made in Tennessee by the 1790s, however, this is not apparent from early census reports.

The first federal census was taken in 1790, but the Southwest Territory census, along with Tennessee census reports for 1800 and 1810, were destroyed during the War of 1812 (Wright 1900:12-16; Census Online 2008). There is published 1810 manufacturing data for Tennessee, but no potteries are mentioned in this source (Coxe 1814:137-143).

Only about half of the1820 population census for Tennessee survives, and there are no schedules for East Tennessee (Census Online 2008). What does survive for 1820 is a Digest of the Manufacturing Establishments in the United States and of Their Manufactures (1823). Eight Tennessee potteries are described in the digest, and the original schedules for seven of these survive (microfilm copies at the Tennessee State Library and Archives). These original schedules, referred to in this report as "1820 Census of Manufacturing Establishments," are important as they give proprietors' names, which were omitted from the digest. Four of the 1820 potteries were in Greene County, with one each in Carter, Knox, Davidson, and Jefferson counties (the last without a surviving original schedule).

The 1830 census is an essentially complete listing of free whites and slaves living in Tennessee, but there are no manufacturing statistics for that year. For 1840 the general population schedule is supplemented by a Compendium of the … Sixth Census (1841). This includes minimal information for 13 potteries in East Tennessee, 12 in Middle Tennessee, and 4 in West Tennessee (pp. 243 and 255), but no owners' names are given. The 1840 census does include a sometimes useful category that shows the "Number of Persons employed in each family in" any of seven categories, including one headed "Manufactures and trades." Where a number is placed in this manufacturing category it may suggest, though it never proves, a suspected potter was following that occupation.

As noted above, the Seventh Census in 1850 was the first to report occupations, though usually only for adult males. This census represented an effort to improve the quality of previous reports, and six separate schedules were used. Occupations are shown on the general population schedule (Schedule 1), and there is also a Schedule 5, headed "products of industry during the year ending June 1, 1850" (Wright 1900:45-46). This was intended to be an accounting of operations with an annual product worth at least $500, but as noted for some small Tennessee pottery operations this rule was not always followed. Microfilm copies of the 1850

Schedule 5 forms for Tennessee counties, along with some later manufacturing schedules were obtained by the Division of Archaeology from Duke University in time for use by the 1978 pottery site survey. Where cited in this report these are described as "1850 [or later] Census of Manufacturing Establishments."

A published summary of data collected during the 1850 census included a table showing numbers of people employed in Tennessee in various "Professions, Occupations, and Trades." The official count for "Potters" was 77 (DeBow 1853:584). Because of the importance of this first census to list occupations, the writers recently conducted there own study and found 79 occupations listed in 1850 that are relevant to pottery making: Potter = 69, Pottering = 3, Crock M. [man or maker] = 2, Making Stoneware = 2, Manufacture of Stoneware = 1, Moulder (possibly meaning potter) = 1, and Ware Turner = 1. As noted in the 1979 pottery survey report the occupation "turner" (used alone) was later a colloquial term for an itinerant potter, but in nineteenth-century census contexts it usually refers to a wood worker (Smith and Rogers 1979:5).

For 1860, 1870, and 1880 the same basic kinds of census information collected in 1850 continued to be recorded, and the occupations listed on the general population schedules continue to be of major importance for our study. Census of manufacturing schedules obtained from Duke University include those for Tennessee counties in the last half of the alphabet for 1860, counties in the first half of the alphabet for 1870, and all counties for 1880. Beginning with 1860, the requirements for being listed as a manufacturing operation became more stringent. An official census compilation for that year records only five widely scattered Tennessee makers of "Pottery ware" [Manufacturers of the United States in 1860 (1865:560-579)]. A similar publication for 1870 shows there were eleven establishments, employing 47 males over 16 years old, making "Stone & Earthenware" [The Statistics of the Wealth and Industry of the United States, Vol. III (1872:477, 733, and 734)], while the official 1870 count for Tennessee potters was 51 [The Statistics of the Population of the United States, Vol. I (1872:477, 733, and 734)]. An official report for 1880 recorded eight operations making "Stone- and earthen-ware." These employed 24 males over 16 years, 2 females over 15, and 3 children [The Miscellaneous Documents of the House of Representatives … 1882-'83, Vol. 13 (1883:176)].

Because a compact disc version of the 1880 census made it relatively easy to extract Tennessee pottery occupations for that year, a compilation similar to what was done for 1850 was made by the writers. This shows there were now only 50 total relevant occupations, with considerably more variety of terms: Potter = 28, Works In/At Pottery = 8, Stoneware Turner = 3, Pottery Manufactory = 2, Potters Trade = 2, Crock Manufacturer = 1, Crockery Ware Maker = 1, Crock Turner = 1, Making Crockery = 1, Works in Crock Factory= 1, Works in Potters Shop = 1, and Works at Potters Kiln = 1. This variety in terminology seems to reflect a shift towards a more industrialized form of pottery production, while the older forms of independent pottery making seem to be regarded with less favor. As noted in

subsequent discussions, there are a number of cases where known rural potters are referred to by some other profession, usually farmer, on the 1880 census.

The main parts of the 1890 census were destroyed by fire, but there had already been a shift in the way manufacturing statistics were collected, with a focus on the heavy industries (Wright 1900:69-71). Later pottery production information is often combined under "Clay Products," including "Brick, Tile, Pottery, Etc." [e.g., Twelfth Census of the United States, Taken in the Year 1900 (1902, VII, product tables)]. The gap created by the absence of an 1890 population census is a barrier for understanding pottery making at the local level, and other sources become increasingly important during this 20-year hiatus. With the 1900 through 1930 (the last currently available) census reports there are again listings of individual occupations, and these often provide the most important clues for defining small pottery operations as well as understanding the dynamics of factory pottery production.

The initial defining of Tennessee potteries has employed a process with a long history of use and development. The basic concept centers on establishing an archaeological "site." For historic-period sites this usually starts with collected archival information suggesting where a particular activity may have occurred, then moves to a field inspection of the area and a systematic recording of what is there now. The recording process generally includes defining the location on modern topographic maps, photographing and perhaps sketching relevant visible remains, making a surface collection of artifacts from the site, filling out a site record form, and finally submitting the information for assignment of an archaeological site number (the Tennessee Division of Archaeology also uses "Accession Numbers" for identifying artifact collections). In some cases there are no longer any visible remains of a former pottery yet there is archival information, such as a detailed historic map, that permits defining an exact location. In most such cases a site number was assigned to that location.

Site number assignment follows a system used throughout the United States, beginning with a prefix that indicates the state (40 for Tennessee). This is followed by a two-letter abbreviation for the county and a number that simply reflects the order of assignment of site numbers in that county (for example the number 40AN218, the first site discussed in Part Two, simply means this was the 218th archaeological site recorded in Anderson County). While using these numbers in this report may seem cumbersome, it is done with reason. Site names are subject to change as more information is collected, and in some cases there is no clear name that can be applied; site numbers remain as permanent identifiers. As the sites discussed in this report are presented by regions, most references to site numbers will be preceded by abbreviations for Tennessee's three grand divisions, from east, to middle, to west – ET, MT, and WT. In some cases there is direct information for the current or former existence of a pottery site, but an exact location could not be determined. These probable sites are accounted for by use of the term "Unrecorded," usually followed by some name identifier.

SUMMARY DISCUSSION OF POTTERY MAKING TECHNOLOGY

There is now enough readily available published information regarding the technology of traditional pottery making, including pottery production in the South, that only a summary is needed here. Though focused on stoneware, one of the best general guides to traditional pottery making is by Greer (1981). There are also important discussions in publications for states adjacent to Tennessee, including Virginia (Comstock 1994), North Carolina (Bivins 1972; Zug 1986; Carnes-McNaughton 1997), South Carolina (Steen 1994; Baldwin 1993); Georgia (Burrison 1983 and 2010); and Alabama (Brackner 2006). In the 1970s the authors made tape recorded interviews of six individuals who had participated in the traditional Middle Tennessee stoneware industry before it ended in the 1930s [cited in the Bibliography as Cooper (1978), Dunn (1977), L. Hedgecough (1977), O. Hedgecough (1977), C. Lafever (1978), and R. Lafever (1978)]. Some of their comments are used to add information specific to pottery making in Tennessee.

The production of pottery requires many essentials, beginning with trained makers. Most of the information relating to pottery makers is reserved for later. The immediate focus is on the materials and techniques employed. These vary greatly depending on the nature of the operation, but the broad categories are raw materials, kilns and associated structures, shaping the clay, decorating and glazing, loading and firing the kiln, and distributing the wares. Some of the terms receiving only minimal explanation here can be found with more complete definitions in the Glossary.

Raw Materials

Clay

For obvious reasons, the most important raw material for pottery making is clay. All clays have varying amounts of silicon dioxide, aluminum oxide, and water, as well as other minerals and impurities. The lowest (softest and generally earliest) forms of pottery were coarse earthenwares, which can be made from clays with relatively low amounts of silica. Earthenware clays can be fired (hardened into pottery) at around 1800 degrees Fahrenheit (982 degrees Celsius). Clays suitable for making stoneware contain more silica and will mature (become vitrified) at around 2200 to 2400 degrees F (1204 to 1315 degrees C). Refined earthenwares (general term whitewares) also require relatively high firing temperatures and like porcelain require clays, such as kaolin, that are light in color and relatively free of impurities. Porcelain is fired at a high temperature, becomes vitrified, and usually has a body that is translucent. The two broad categories of clay are “residual” (also called primary or sedentary), which formed in place, and “secondary“ (or

sedimentary), which have been moved by natural actions such as streams or glaciers (Greer 1981:15; Comstock 1994:22; Carnes-McNaughton 1997:69-72).

During the late nineteenth and early twentieth centuries Tennessee clay was an important commercial product, especially the ball clays and their associated wad and sagger clays found in West Tennessee (Floyd 1965:31). This commercial value made Tennessee clays of interest to geologists, including George Whitlatch (see Bibliography). His clay distribution map (Figure 1-1) remains an important guide for understanding Tennessee's clay resources and how they relate to traditional pottery making sites. Other important studies of Tennessee clays include those by Eckel (1903), Ries (1903 and 1908), Nelson (1911), and Hollenbeck and Tyrrell (1969).

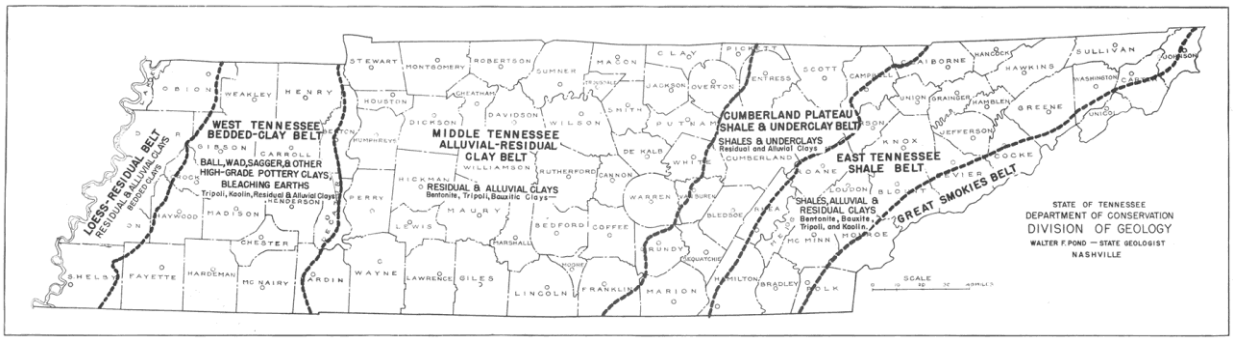


Figure 1-1. Tennessee clay belts and ceramic resources found in each (principal resources are in large type; minor resources in smaller type). Map is from Whitlatch (1940: Plate 1).

During early eras it was important for pottery production sites to be located in the vicinity of suitable clay resources. Traditional potters often prospected for buried clay deposits using a specially designed auger (see MT, Putnam County site 40PM49). Clay was dug out using picks and shovels and hauled to the pottery on wagons. Middle Tennessee stoneware potters had a terminology for various kinds of clay, with local "white" and "red" clays being preferred. These were used in a mixture of three to one or four to one parts white to red. The clays were prepared by grinding on a circular track, using a horse or mule-drawn upright revolving stone, then sifting the "dust" through fine wire mesh. This dry clay was mixed to a moist consistency in a below-ground pug mill powered by the same horse or mule. Slip clays were sometimes mined locally, and these were prepared by soaking and then straining the clay. Later it became more convenient to order Albany slip clay [from Albany, New York] by mail (L. Hedgecough 1977; O. Hedgecough 1977; and see images with MT, Putnam County site 40PM49). Over time, as factory potteries developed, the methods for preparing clay became increasingly mechanized. Descriptions of some of the kinds of equipment used in these later settings are included with discussions of the relevant sites.

As noted above, West Tennessee clay mining was becoming commercially viable by the late 1800s, but the methods of extraction remained relatively primitive into the early 1900s. Figure 1-2 shows a deep West Tennessee clay pit being mined

Figure 1-2. Photograph showing "typical method of mining clay, and loading in dump carts" (from Nelson 1911, Plate 14, B).

by hand labor with hauling by mule and wagon (dump cart). By the 1930s a variety of machines, including motorized shovels, drag lines, bulldozers, and dump trucks, were in use to assist with clay extraction (depictions in Whitlatch 1940:84 and Plates 2-6). The biggest change in the use of clay came with railroads, which permitted transporting this raw material from considerable distances to potteries. This especially affected the development of urban factory potteries. A widespread network for transporting this kind of freight as opposed to passengers was not in place until the 1880s (Johnson 1998:771).

Fuel

Another major raw material consideration was fuel. Early kilns were fired with wood, and consumption figures are known for some of the operations discussed in Part Two. These are potteries for which special census of manufacturing data was collected, beginning with the 1820 reports. Information for a few early earthenware potteries indicates an annual consumption of from 20 to 36 cords of wood. Figures for wood-fired stoneware potteries vary, depending on the size of the operation, and range from 36 to 75 cords per year. For traditional potters, wood cutting was usually a winter time activity. Besides wood for the normal firing, Middle Tennessee stoneware potters also needed hardwood rails for use during what was called the "blasting" stage, which produced the high temperature needed for salt glazing. A typical firing used about 600 of these blasting poles (Dunn 1977; R. Lafever 1978). Potters in most areas eventually turned to other fuels, especially coal, then later gas and electricity. In most pottery making areas firing with coal was dependant on the availability of railroads for hauling in this raw material. Using coal as a pottery fuel seems to have started earliest in West Tennessee, with supplies coming by rail from Kentucky (e.g., WT sites 40CL21, 40HM12, 40HY59, 40MD55, and 40MD149).

Other Raw Materials

The most important mineral material used by early earthenware potters was lead for glazing. Little is known about the preparation of lead glazes in Tennessee, but it is assumed this state's potters followed methods similar to those in Virginia, focusing on the use of red lead (lead oxide). Lead was prepared in solution with some amount of clay, and the lead acted as a flux, causing the silica in the clay to melt at a relatively low temperature, forming the glaze. Unless other minerals were added, this clear glaze acted to intensify the underlying earthenware body colors, typically shades of red or brown (Comstock 1994:52-53).

Amounts of lead use by a few Tennessee earthenware potteries are documented by 1820 and later census of manufacturing schedules, and these show a consumption range that varied from 40 to 320 pounds of lead per year per pottery (but an average of 183 pounds). Cost figures given with four of these operations suggest nineteenth-century lead cost about 16 cents per pound. There is almost no information suggesting where this lead was obtained, however, the mining of lead in parts of East Tennessee dates from the late 1700s (Killebrew 1874:266-267; Rodgers 1948:25-26). An unusual potter family story tells of collecting Civil War battlefield bullets for use in glaze preparation (see ET, Carter County site 40CR9). There is mention of three lead ovens (for calcining lead) and two glazing mills (for grinding lead) in connection with two East Tennessee potteries (Greene County sties 40GN30 and 40GN227). A glaze mill formerly used by earthenware potters working at Old Salem in North Carolina is shown in Figure 1-3, along with two of the top or runner stones used at two Tennessee sites.

Other minerals used in connection with pottery making primarily relate to glazing and decorating and will be discussed below. They should perhaps be mentioned as raw materials and include iron, manganese, copper, salt, and cobalt. During the first half of the twentieth century a wide variety of chemical glazes came into use, and some information relevant to this is included in the discussion of sites dating to that era.

Kilns and Associated Structures

Early kiln construction in Tennessee is shrouded in mystery. There are only vague suggestions regarding the form of the earliest earthenware kilns. In two instances what were apparently traditional forms, located in upper East Tennessee, are described as shaped like an Eskimo's "hut" or Eskimo's "snow house" with a hole in the top (see ET, Greene County sites 40GN25 and 40GN26). Circular updraft kilns have a long history of use, beginning at an early date in Europe (Rhodes 1968:41), with known examples from seventeenth and eighteenth-century Virginia (Kelso and Chappell 1974; Chappell et al. 1975) and North Carolina (Outlaw 1975; Cares-McNaughton 1997:110-135). The excavated remains of an early

Figure 1-3. Glaze mill and glaze mill stones. Top, a 1978 photograph of the stone glaze mill in the potters shop at Old Salem (used by permission of Old Salem Museum & Gardens in Winston-Salem, North Carolina). Bottom, glaze mill runner stones from Tennessee sites (left and center, top and side views of stone from Coble pottery, MT, Hickman County site 40HI3; right, bottom view of stone from Harmon pottery, ET, Greene County site 40GN27).

nineteenth-century circular updraft kiln in Rockbridge County, Virginia (Russ 1999:208-209) is probably a kind of model for some of the earthenware kilns constructed in Tennessee.

A circular updraft form was also used by stoneware potters and seems to have been widespread in Tennessee. The smaller and earlier of two kilns represented by remains on the Weaver stoneware pottery site (ET, Knox County site 40KN63) appeared to be a circular updraft form with four fireboxes (Faulkner 1981:19-27). Another style best known from Middle Tennessee informant information was previously referred to by the authors as a "semi-subterranean circular updraft" kiln. The bases of these kilns were set into holes dug about 5 feet below ground surface, so that just the tops or crowns were above ground. There were also two below ground firing holes with opposing fire eyes (Smith and Rogers 1979:22 and see Part Two photographs with MT, Putnam County site 40PM49). Though previously regarded as perhaps specific to Middle Tennessee, a similar example is now known for East Tennessee (see ET, Jefferson County site 40JE32). There is also an excavated example from Frankfort, Kentucky. This was a small (ca. 11 ft. diameter) kiln, used to produce both earthenware and stoneware, probably during the first half of the nineteenth century (Genheimer 1988:57-80). The remaining lower portions of this kiln (Figure 1-4) show it had two opposing fire boxes

with a flue system under the firing floor, similar to what is known for the Tennessee examples.

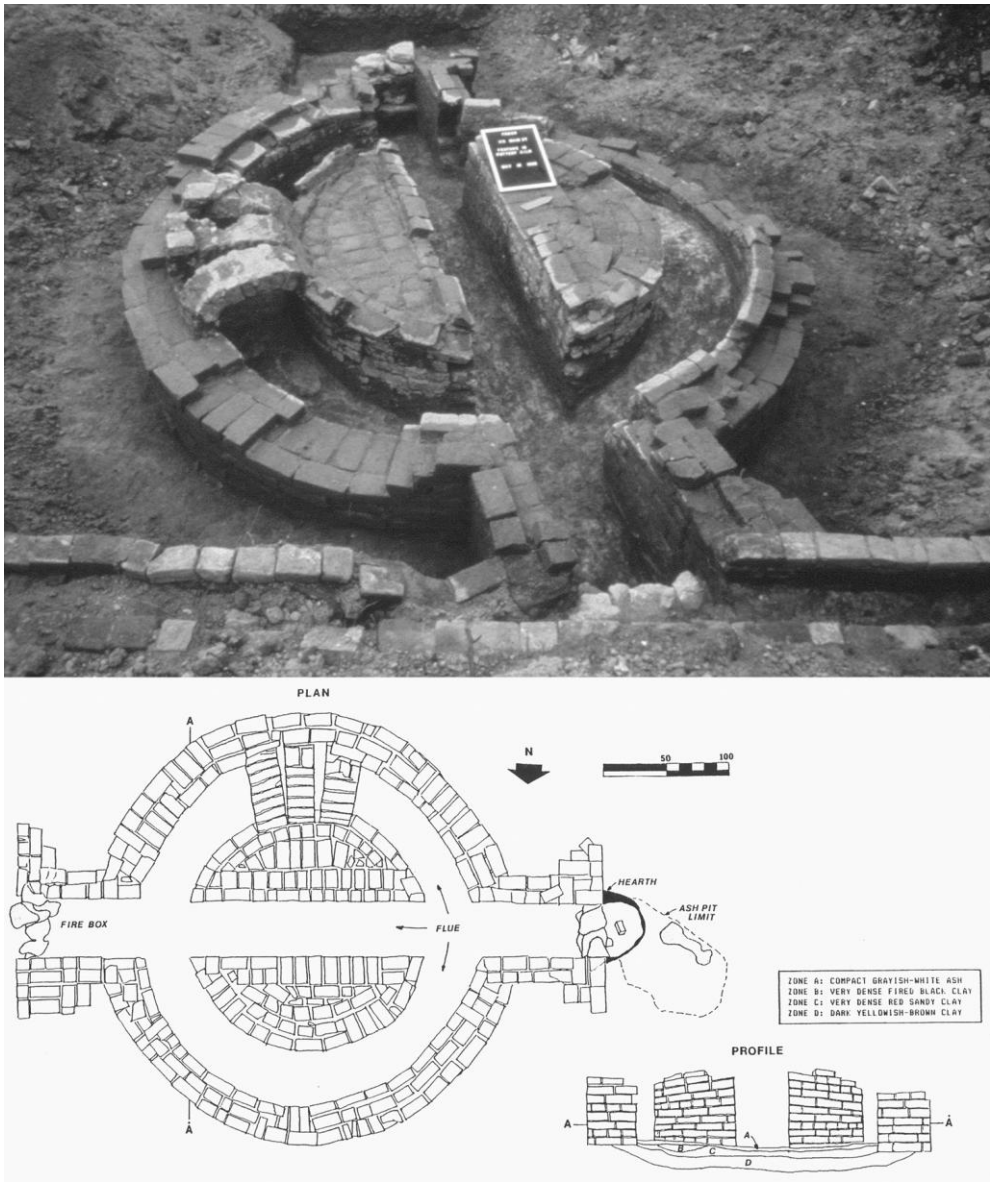


Figure 1-4. Photograph of the excavated base of the Frankfort, Kentucky pottery kiln with a drawn plan and profile (courtesy of Robert A. Genheimer).

All the interviewed individuals formerly involved with the traditional stoneware pottery industry in eastern Middle Tennessee (see citations at the beginning of this section on “Pottery Making Technology”) provided details regarding kiln construction. Their comments are collectively summarized here.

An open shed was first built over the work area because the kiln was made with unfired bricks molded on site, and these needed to be kept dry until

> fired in place. A stake with attached string was used to inscribe a circle on the ground about 12 to 14 feet in diameter. This provided the outline for a round hole that was dug to construct the lower portions of the kiln. Estimates for the depth of this hole varied but it seems to have been at least 5 feet. At the bottom of the hole the "arches" [a central flue with sidewall flues (in a pattern similar those shown in Figure 1-4)] were made. These were covered by a mud floor that had a series of openings spaced around the periphery that allowed the fire to pass through the firing chamber. The kiln's vertical brick walls were built up to ground level, leaving an arched loading door on one side. A domed "crown" was next constructed. This was done with the aid of a center pole and "arch boards." In the informants' local area there was a single set of these arch boards, owned by one family, but used by anyone wanting to build a kiln. A series of holes was left in the crown to control the heat flow and as ports for salt glazing (one informant described these as 5 holes around the top, 7 around the midsection, and 9 around the base). After construction was complete, the crown supports were removed, and the kiln was slow fired to season it. This was sometimes done with a load of bricks inside. After this initial firing the kiln could be used to fire stoneware pottery.

Another form used by traditional potters is called a groundhog kiln [first described in detail by Greer (1977)]. These low rectangular structures, with a firebox in front and a chimney at back, were widespread across the South and continued to be used in Georgia and North Carolina into the twentieth century (Burrison 1983:91-97; Zug 1986:199-234). A Georgia example is shown in Figure 1-5. There are probably the remains of a number of these kilns in Tennessee, but only one example has been archaeologically excavated (see ET, Johnson County site 40JN189).

A somewhat advanced form of circular updraft kiln is called a bottle kiln (Rhodes 1968:42-43; Greer 1979:141). These had a long history of use in Europe, and were being constructed by some of the larger United States potteries by the mid-1800s. A series of overview photographs of East Liverpool, Ohio (on a photographic poster sold by the East Liverpool Historical Society) shows there were a large number of these kilns in this pottery making center by the 1870s. A preserved example that now belongs to the Ohio Historical Society's East Liverpool Museum of Ceramics is shown in Figure 1-6. Bottle kilns were relatively rare in Tennessee, but examples are known from photographs of the M. P. Harmon pottery in Greene County (see ET, site 40GN28) and two Russell family potteries in Henry County (WT sties 40HY61 and 40HY174).

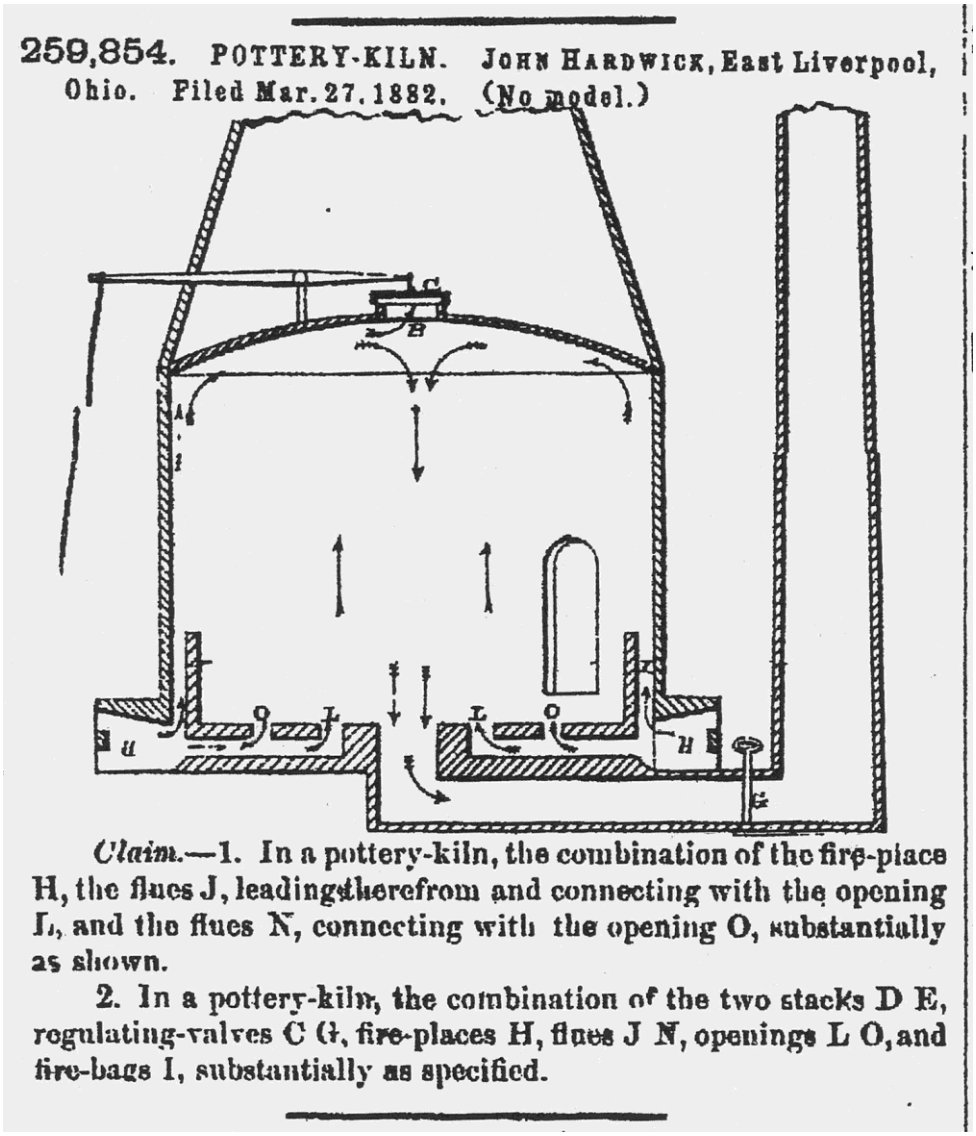
During the second half of the nineteenth century there were many innovations in kiln design, some of which influenced the construction of potteries in Tennessee. None seems to have been more important than the downdraft kiln principal (Rhodes 1968:49), which can be traced through a series of United States patents beginning in

KILN AT A SMALL COUNTRY POTTERY, CRAWFORD COUNTY, GEORGIA.

Figure 1-5. A late nineteenth-century groundhog kiln in Crawford County, Georgia. From Ladd (1898, Plate 9), used by permission of the Georgia Geologic Survey, Environmental Protection Division, Georgia Department of Natural Resources (see also Burrison 1983:92).

Figure 1-6. A surviving bottle kiln at East Liverpool, Ohio, now owned by the Museum of Ceramics, Ohio Historical Society (photograph taken in 1999).

the 1870s (see discussion with MT, DeKalb County site 40DK10). The 1882 cross sectional view in Figure 1-7 shows some modifications to a basic downdraft kiln. In this kind of kiln the heat from four or more fireboxes rises up the inner walls to the crown, then down through a central vent and flues, and finally out through an external smokestack. By the late nineteenth century downdraft kilns were in widespread use for firing brick and tile as well as pottery. An example of a large downdraft brick kiln is shown in Figure 1-8. Figure 1-9 shows two views of an abandoned downdraft kiln once used to fire wares at the Waco Pottery in the east central Kentucky town of Waco.



259,854. POTTERY-KILN. JOHN HARDWICK, East Liverpool, Ohio. Filed Mar. 27, 1882. (No model.)

Claim.—1. In a pottery-kiln, the combination of the fire-place H, the flues J, leading therefrom and connecting with the opening L, and the flues N, connecting with the opening O, substantially as shown.

2. In a pottery-kiln, the combination of the two stacks D E, regulating-valves C G, fire-places H, flues J N, openings L O, and fire-bags I, substantially as specified.

Figure 1-7. An 1882 diagram accompanying a patent for modifications to a downdraft kiln (Official Gazette of the United States Patent Office, 1882, Vol. 21, p. 1923).

Figure 1-8. A downdraft “beehive” brick kiln preserved in a Fairfax County, Virginia park (photograph courtesy of Kevin White, The Historical Marker Database <HMdb.org>).

Figure 1-9. General view and close-up of the loading door of a downdraft kiln once used by the Waco Pottery in Waco, Kentucky (from slides taken in 1981).

A variant of the downdraft kiln with external smokestack is called a “hollow outerwall chimney downdraft” or more commonly a “crown downdraft” kiln (Greer 1979:140-141 and 1981:216). In this type the external smokestack was replaced by a series of chimneys built into the walls of the kiln. Figure 1-10 is an image of one of these kilns from an advertisement circular for the Eudaly Kiln, the plans for which were sold by W. A. Eudaly of Cincinnati, Ohio. The circular is undated, but it was among the possession once belonging to the potter Henry F. Wiest (see individual entry in Part Three). It is unclear if many of these kilns were built in Tennessee, but at least one example is known from early twentieth-century photographs of a pottery at Mohawk in Greene County (see ET site 40GN23).

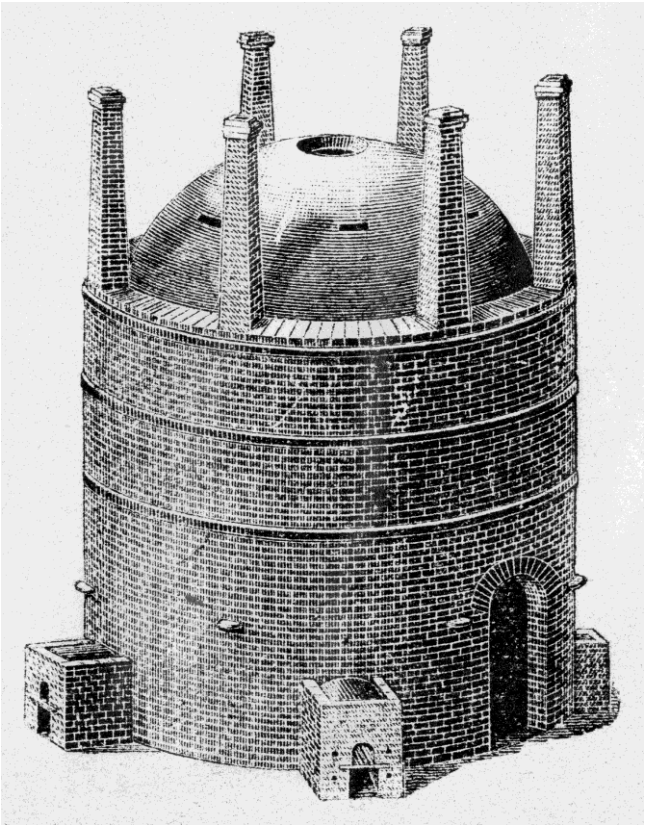


Figure 1-10. Drawing of a crown downdraft kiln advertised by W. A. Eudaly of Cincinnati, Ohio (from a copy of a circular once belonging to Henry Wiest, courtesy of Sybil K. Thornton).

Downdraft kilns remained in use for firing pottery and other ceramic products through the first half of the twentieth century, but factory operations also adopted other forms, such as continuous and tunnel kilns (Rhodes 1968:52-55). These kinds of innovations, where they are associated with later Tennessee potteries, will be discussed in those site contexts.

Besides a kiln, almost any kind of pottery needed other structures and buildings. Even with the smallest operations there was usually some kind of shop and possibly sheds to cover the kiln, clay mill, and other work areas. In addition to brick for the kiln, traditional Middle Tennessee potters also made brick to sell, and this required a separate work area and usually a separate pug mill for brick clay (see MT sites DeKalb County 40DK10 and Putnam County 40PM49). Some

photographic examples of buildings and structures associated with smaller potteries appear in Part Two (see especially the Eli Lafever pottery, MT, Putnam County site 40PM49). With larger operations the buildings tended to increase in number and degree of specialization. Descriptions are best left to the discussions of individual sites, and there are photographic and other images documenting a variety of kinds of potteries in Part Two.

Shaping the Clay

The broad time frame of this study means there was an almost infinite number of devices and especially personal items used for shaping clay into finished wares (some of the many possibilities are shown in Hough 1899: Plates 8–17). Only some of the more important of these will be discussed here. Because Euro-American potters descended from European traditions of pottery making nothing is more basic to the way pottery was made in this country than the potter's wheel. While the correct modern term for forming things on the wheel is "throwing," the word "turning" was often used for this action, with the word "turner" sometimes applied to the maker. The simplest kind of potter's wheel has a heavy counterweight at its base, connected by a shaft to a small flat wheel or head block, with this turning mechanism set into a supporting frame. This kind of "kick wheel" is turned and the rate of spinning controlled by the potter's feet. An example of one of these wheels is shown in the background of the image of a glaze mill (Figure 1-3) [this same wheel is described and depicted in Bivins (1972:89-90)].

An early European form of potter's wheel required an assistant, often a child, to turn a large wooden wheel that connected by rope to the potter's wheel shaft. This shaft usually had a cone-shaped portion with varying diameter sections used to help change the speed of the revolving head. The example shown (Figure 1-11) is on display at the Gladstone Pottery Museum in Longton, Stoke-on-Trent, England. However, there is a very similar example at the East Liverpool Pottery Museum in Ohio. It is believed to have been used by the Salt and Mear pottery company, which operated in East Liverpool from about 1842 to 1865 (Gates and Ormerod 1982:341; William P. Gates, Jr., 1999, personal communication). Whether this kind of potter's wheel was ever used in Tennessee is unknown, but there is limited documentation for Tennessee children working in nineteenth-century potteries, suggesting their availability for such assistance.

The kind of potter's wheel for which there is ample Tennessee documentation is a treadle wheel. The origin of these seems unclear, but they are said to date no earlier than the nineteenth century in Virginia (Comstock 1994:28). Whereas potters normally used a kick wheel in a seated position, a treadle wheel required the operator to stand, using one foot to pump a treadle arm that connected by a pivot to a wheel shaft with a square or U-shaped bend in it. A heavy flywheel either above or below the treadle arm provided the momentum to keep the wheel head turning at

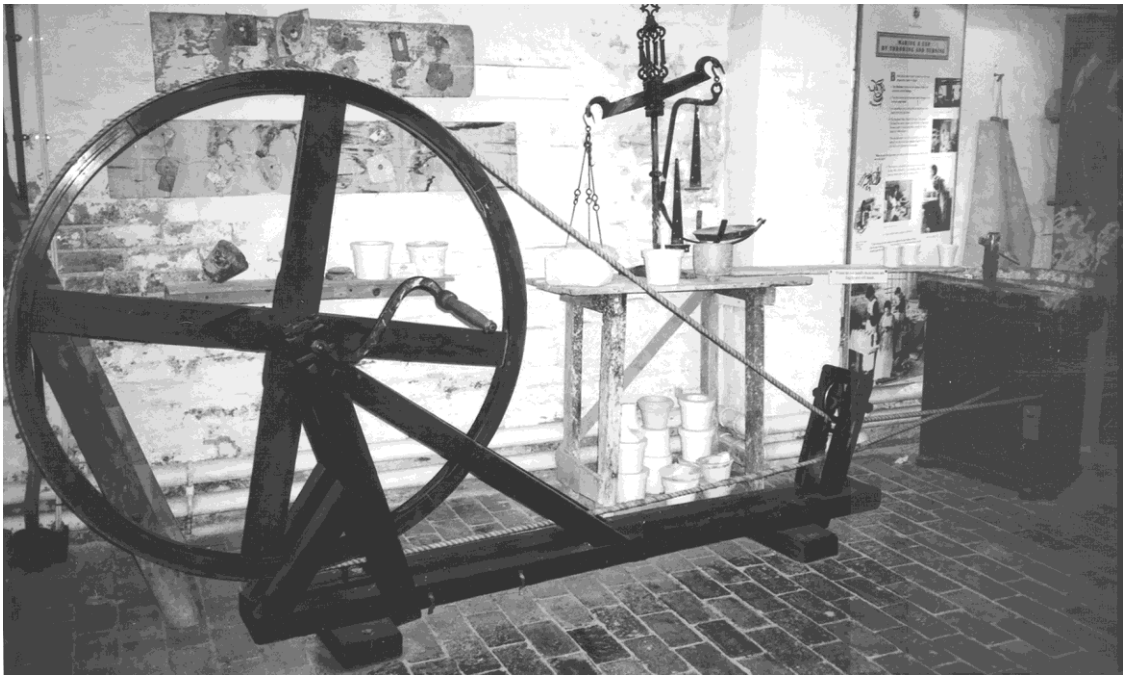


Figure 1-11. A hand-powered potter's wheel consisting of a large wheel connected to the vertical shaft of the throwing wheel. Exhibited at the Gladstone Pottery Museum, Longton, Stoke-on-Trent, England (photograph taken in 2004).

a smooth rate. Some traditional Middle Tennessee potteries still operating into the early 1900s used heavy iron flywheels made from recycled mowing machine wheels, and in at least one case a wheel shaft made from a recycled Model T Ford crank shaft (Dunn 1977; R. Lafever 1978). A treadle wheel's moving parts were enclosed in a frame that also had a semi-enclosed work surface at the top for the potter's tools and a water bucket. The example shown in Figure 1-12 is a treadle wheel that was made for use at the Alpine Pottery in Overton County (MT site 40OV137).

For vessels with strap handles, these were traditionally made by hand-pulling a wedge-shaped piece of clay into the desired form or by using an extruder. The latter is a device consisting of a wooden cylindrical or elongated box-like housing with a plunger used to force clay through a template. Templates were often made from pieces of wood in sets that could be changed to make handles with different cross sections (Bivins 1972:95; Comstock 1994:35). The two extruders shown (Figure 1-13) have rectangular wooden templates with three different openings in each. In this case sliding a template from side to side changed the cross-sectional profiles of the handle sections produced.

Handles were applied to vessel walls while both were still relatively moist. Heavy vessels such as churns often have lug handles, attached in a horizontal position to facilitate lifting. These were formed by hand pulling or by cutting sections from a wheel-thrown bottomless cylinder or ring. A variety of common handle variations are illustrated and discussed by Greer (1981:72-75). One of Middle

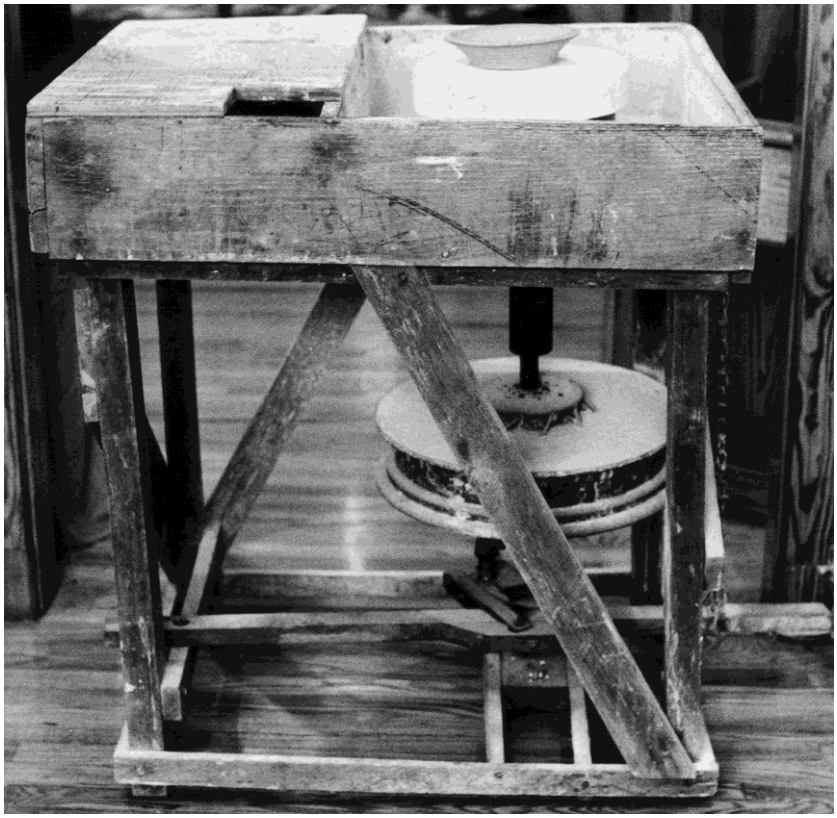


Figure 1-12. A potter's treadle wheel formerly used at the Alpine Pottery (MT, Overton County site 40OV137) now housed at the Overton County Heritage Museum, Livingston, Tennessee (photograph taken in 2004).

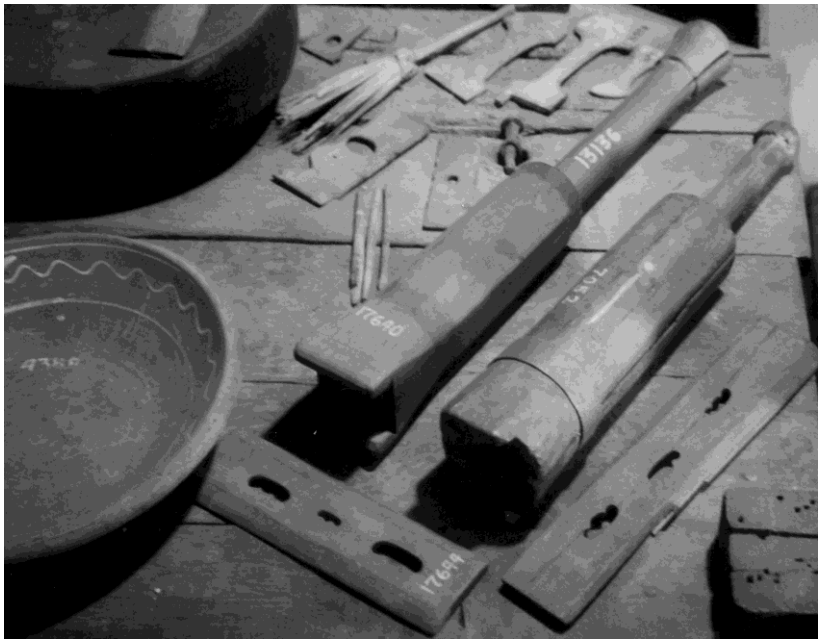


Figure 1-13. A pair of wooden extruders with templates for producing pottery handles. From the collections of the Mercer Museum of the Bucks County Historical Society, Doylestown, Pennsylvania (photograph taken in 2006).

Tennessee's locally famous pottery "turners" was known to use Sunday afternoons, after church, as a time to "dress" (trim the rough edges off the bottoms of leather hard vessels) his ware and apply handles. This seemed less than actual "work" and an acceptable Sunday activity (Dunn 1977; L. Hedgecough 1977). In large late-period pottery operations the making of handles became, like so many things, a slip casting or mechanical pressing process.

A method of forming vessels used by some nineteenth-century potters was molding, usually with plaster of Paris molds (Comstock 1994:28-29). This seems to have been rare in Tennessee until late, when it blends with slip casting (see discussion with ET, Anderson County site 40AN218). Related to molding vessels was the ubiquitous use of tobacco pipe molds. There is evidence most traditional pottery operations produced at least some pipes [Smith and Rogers (1979:138-141) and additional information presented with the sites discussed in Part Two]. While pipe molds (Figure 1-14) were used by potters or by people working with potters, they were also used by men and women who worked as independent makers [Smith 1986; Murphy 2009; Trout and Myers 2010:124 and 201 (and see Part Two introductory discussion for Hancock County)]. Stoneware pipes required firing in a kiln, but earthenware pipes could be fired in several ways that did not require a kiln. Over the years the writers have collected data concerning a number of individuals listed on Tennessee census reports as "pipe makers" without any apparent connection to pottery making. There is probably enough available information to warrant a separate study of tobacco pipe making as an independent craft activity.

Figure 1-14. Tobacco pipe mold with bowl and stem reamers and a wooden support block with accompanying wooden wedge. Once used by an independent woman pipe maker in East Tennessee's Hancock County (see discussion in Smith and Rogers 1979:140).

By the mid nineteenth-century two devices were producing significant changes in how pottery was made on the wheel. These are commonly referred to as

jigger and jolly machines or wheels. With the first the inside of a vessel is formed over a raised plaster mold, while the outside is formed as the clay turns past a rigid profile attached to an arm that can be pivoted up and down. This works best for forms such as plates and shallow bowls. The jolly device has a recessed mold that forms the outside of the vessel, while the inside is formed with the operator's fingers and another kind of rigid profile attached to a pivoting arm. This works best for creating deep vessels, such as wide-mouth crocks and bowls (Greer 1981:51). Bowls made with these devices usually have rather square rims, and jugs, which have to be made in two pieces, usually have square shoulders. These are commonly referred to as "stacker" bowls and jugs. The impact of this technology was late to arrive in Tennessee and difficult to assess. An example is the M. P. Harmon Pottery in Greene County (ET site 40GN28). By 1900 the few individuals still working there were called "crock molders." Even though there was apparently still a limited production of standard wheel thrown wares, it appears jolly-formed crocks had become a main product. This seems reflected in a number of surviving crocks known to have been made at this pottery, all exhibiting a striking similarity of form (see examples shown in Part Three with entries for C. E. Everhart, J. B. Harmon, M. E. Haun, G. W. McFarland, and D. E. Mayner).

As initially suggested, traditional and later potters used a wide range of hand tools in their work. Some of these will be mentioned in connection with the individual sites, and some relate primarily to decoration and are mentioned next. Small, flat hand-held pieces of wood or metal called "ribs" were used by most potters to help shape the walls and rims of vessels (Hough 1899: Plate 8; Bivins 1972:92-94). Some of these are shown on the wall behind the hand-powered potter's wheel in Figure 1-11 above (see also photographs with MT, Putnam County site 40PM49 and ET, Washington County site 40WG51). An example of a kind of homemade potter's tool used by traditional potters is shown in Figure 1-15. This hinged "pot lifter" was used by the Lafever family at MT, Putnam County site 40PM49 to help pick up and remove vessels from the wheel head. This was done once the vessel had been cut from the wheel using a taut wire or string.

After a vessel was formed on the wheel it was placed in a secure location to dry. Vessels were commonly set on boards to facilitate moving them around until they reached the proper stage of dryness for adding handles or for coating them with slip. The boards might be placed on an outdoor scaffold, but there had to be a place to move them for shelter in the event of rain (Cooper 1978; Dunn 1977; R. Lafever (1978). At least one of the traditional Middle Tennessee potteries added a brick enclosed room to the shop so that some work could continue during the winter months without the moist vessels freezing on cold nights (R. Lafever 1978). Early earthenware potteries often used an initial bisque firing that made the vessels just hard enough (pottery as opposed to clay) to be handled and glazed with less fear of damage. Larger potteries often had special drying rooms for their "green" ware. Especially for winter use, these might be designed to be heated with excess heat from the kiln or with separate heating devices.

Figure 1-15. Hinged "pot lifter" forged from iron and formerly used at MT, Putnam County site 40PM49 (photograph taken in 2005 and used by permission of John Rice Irwin and the Museum of Appalachia, Norris, Tennessee).

Decorating and Glazing

Decorating

The simplest means for decorating a pottery vessel was by pressing something into the still moist clay. This was also done for functional reasons like adding a maker's mark or a gallon capacity number. A common marking device was a coggle wheel. These were typically made with a wooden handle holding a revolving disk carved with names or decorative designs. The carved side of the disc was rolled against the vessel surface, often while the vessel was still on the wheel, imparting the design. There were also potter's stamps with carved numbers or designs on one or both ends of a cylindrical or square-sided piece of wood (Comstock 1994:35). Similar stamping devices were also made of fired clay (see MT, White County site 40WH84; WT, Madison County site 40MD55; and Part Three entry for Scott E. Andrews). During one trip to upper East Tennessee the writers were shown an old leather worker's bench covered with stamped designs, some nearly identical to decorations seen on regional pottery vessels, suggesting potters may have sometimes used these kind of metal tools for decorating their wares.

A widespread "decorative" technique involved holding a pointed object against the wall of a slowly turning vessel, after it was thrown but before it was

removed from the wheel, incising one or more lines around the circumference of the outer wall. Sometimes this was done simply to provide a guide for even handle placement, but where there are multiple parallel lines this seems more decorative than functional (Greer 1981:49). A common form of decoration seen on Tennessee vessels is a "sine wave" line, a horizontal curving line often applied between two or more wheel-incised parallel straight lines (see Part Two photograph with MT, White County site 40WH75). Other forms of decoration using techniques such as appliqué or sprigging are sometimes seen on Tennessee vessels, but these are relatively rare and mostly limited to occasional presentation pieces.

Earthenware pottery was sometimes decorated with underglaze slips or stains, using minerals that would impart contrasting colors. Copper, manganese, and iron were commonly used for slips and glaze tints. When added in small amounts, copper oxide produced shades of green, manganese dioxide produced shades of brown, and iron oxide produced shades of reddish-brown. However, varying percentages of these same minerals yielded other colors, with heavy concentrations of manganese and iron yielding shades of dark brown to black (Bivins 1972:80-83; Comstock 1994:50-60). As shown in following sections, much of the decorated earthenware known to have been produced in Tennessee is from the state's northeast corner, especially Greene and Sullivan counties. Deposits of manganese were especially prevalent in that part of the state (King et al. 1944). The only major occurrence of copper in Tennessee is in the "Copper Basin" in the state's southeast corner, however, minor deposits are scattered across several counties in upper East Tennessee (Floyd 1965:48-49). Suitable iron could be obtained in almost any area due to the widespread occurrence of blacksmith shops, where iron oxide was a byproduct of forging on an anvil (Bivins 1972:82).

Decoration on traditional Tennessee salt-glazed stoneware was generally limited to incising, occasional sprigging, and less commonly by applying a contrasting band or some other design with clay slip. Blue cobalt slip was sometimes used to apply names and decorative elements, but its use in Tennessee was nothing like its ubiquitous presence on northern stoneware vessels (e.g., Stradling and Stradling 1977; Schaltenbrand 2002; Kille 2005). Cobalt is only found in a few small deposits in Tennessee and in mineral combinations difficult to separate (Floyd 1965:47). Probably all of the cobalt used by early Tennessee potters had to be shipped in from other states.

Traditional Middle Tennessee stoneware potters often used a technique that seems at least partially decorative. This consisted of dipping just the upper portion of churns and similar vessels in a vat of slip, which left a dark brown upper zone that contrasts with the otherwise overall gray salt-glazed body. Where there is a heavy salt glaze over this "ferruginous" slip, the area may appear greenish-yellow. This is an effect sometimes called "frogskin glaze" (Greer 1981:266).

Glazes

There are basically only five glazes that were commonly used by Tennessee potters into the early 1900s. These are lead glaze, salt glaze, alkaline glaze, slip glaze, and Bristol glaze. Some late nineteenth to first half of the twentieth-century potteries did use a wider assortment of glazes, but these are relatively minor in terms of the overall numbers of operations. Information concerning these less common glazes will be discussed in the appropriate Part Two site contexts.

Lead Glaze

As noted above lead glazes were used on the earliest forms of coarse earthenware pottery. Earthenware being porous requires a glaze to make it hold liquids, and lead glazes were relatively cheap and easy to apply. Particles of lead mixed with water and clay or fine sand were ground in a glaze mill (see Figure 1-3 above) until the mixture was a creamy consistency.

> The liquid coating was then applied to the surface of the vessel by dipping the object in the liquid or pouring the glaze into the vessel, swirling it around and pouring off the excess. The pottery objects were then fired …. This resulted in a very fine layer of melted glass, which is basically colorless … on the surface of the object …. Potters could achieve a wide range of color with lead glazes depending on a variety of factors. Impurities in the coating, purposeful additives, differing kiln temperatures and the duration of burning the ware are but some of the conditions affecting the finished product (Cullity 1991:5).

While a considerable amount has been published regarding the preparation and application of lead glazes (e.g., Bivins 1972:78-85; Bivins and Welshimer 1981: 36; Comstock 1994:52-64) there seems to be relatively little information regarding firing them. Some sources imply most earthenware potters applied their glaze to greenware vessels and used only a single firing (Zug 1986:165). An exception was the Moravian potters of North Carolina, who used a bisque firing preceding a glaze firing (Bivins 1972:19). As shown in the discussion of sites in Part Two, it appears a majority of Tennessee earthenware potters used this kind of two-stage firing. Collections of waster sherds from most of the earthenware sites recorded show a rather even distribution between discarded bisque-fired and glazed examples.

The disadvantage of lead-glazed earthenware was the potentially poisonous nature of the glaze. This was a common problem when a vessel was used to hold foods or liquids that were acidic, often resulting in a leaching out of the lead. The problem was recognized by the early 1700s and documented in American newspaper accounts as early as 1785 (Zug 1986:23-24; Comstock 1994:54-55). In Tennessee an article entitled “On Pottery” appearing in the August 26, 1817 issue of The Nashville Clarion and Tennessee Gazette strongly warned about the dangers of lead poisoning associated with these wares. In spite of this knowledge, lead glazed

earthenware continued to be made in a few rural sections of Tennessee until the end of the nineteenth century.

Salt Glaze

Salt glazing was used by almost all early Tennessee stoneware potters. The techniques employed and the effects resulting from glazing with salt (sodium chloride) are described in detail by Greer (1981:180-193) and need only brief mention here. Some essential points are:

> Salt glazes are produced by the vapor method. Common salt is introduced into the hot kiln, where it immediately vaporizes. Historically, in North America it was either dropped into the kiln through holes with movable covers, "saltports," in the vault of the kiln or thrown with a shovel into the fireboxes. Salt vaporizes at the relatively low temperature of 800 degrees C [1472 F], but the exterior surface of the clay body must be in a state of surface melt, approaching the maturation or vitrification point, for the reaction producing the glaze to take place. There must also be sufficient silica free in this melted surface to combine with the sodium of the salt to produce sodium silicate, the chemical name of the salt glaze (Greer 1981:180-181).

A mature salt glaze has an overall shiny appearance with a texture sometimes compared to "orange peel." Partly because salt firing resulted in dangerous emissions of chlorine gas or hydrochloric acid vapor, its use began to fade in the late 1800s and was essentially eliminated from urban settings by the early twentieth century. In Middle Tennessee a few traditional potters continued its use through the first quarter of the twentieth century (see Part Two discussions of sites in Putnam and White counties).

Alkaline Glaze

Alkaline glaze was common in the South, especially in the states of North Carolina, South Carolina, Georgia, Alabama, and as far west as Texas. During the 1970s survey work, only one Tennessee site (WT, Hardeman County site 40HM16) was found where this was the only kind of glaze used, in this case a light green, lime based variety. Several years later a site was discovered in upper East Tennessee (Johnson County site 40JN189) where there had been a total use of a dark runny alkaline glaze and a strong connection between the potter and the Catawba Valley region of North Carolina. A review of all Tennessee Division of Archaeology pottery site collections shows these are still the only recorded sites where this was the primary glaze used. The collections from three other West Tennessee sites (Hardeman County site 40HM17, McNairy County site 40MY77, and Madison County site 40MD54) exhibit what might be a very minor use of this glaze, but in all three cases the mixed use of salt and slip glazes and possibly the firing conditions may have resulted in a few sherds that falsely appear to be alkaline glazed [see

Greer (1981:210) for a discussion of these kind of glaze distinction problems]. Why there was so little use of alkaline glaze in Tennessee compared to adjoining states to the east and south is an interesting question, but the answer seems be that the direction of greatest influence on early Tennessee pottery production was from areas to the north, especially Pennsylvania and Virginia.

The appeal of alkaline glaze was that its various formulas are based on the use of wood ash (or lime), sand (or some other silica source such as glass or furnace slag), and clay. These were all materials locally available even at times when salt or imported slip clays were difficult to obtain. This kind of glaze was prepared in liquid form, and greenware vessels were glazed (coated) by dipping them into vats containing the solution. Specific formulas varied from region to region, and are discussed in detail in some of the sources already mentioned (Greer 1981:201-210; Burrison 1983:58-62; Zug 1986:70-104; Baldwin 1993:16-24). A long running debate has centered on the exact circumstances surrounding the appearance of this glaze, sometime in the early 1800s in the Edgefield District of South Carolina. A relatively recent cogent summary of this is provided by Carnes-McNaughton (1997:75-78).

Slip Glaze

A variety of clays can be made into slips that will melt to form a glaze at the temperatures reached in firing stoneware. Brown glazes of this sort were being used by northern stoneware potters by the 1820s. About this same time a special kind of clay found at Albany, New York became recognized as the best available for making a dark brown slip glaze. However, similar clays were soon found elsewhere, and local clays available to some potters can be hard to distinguish from true Albany slip. For this reason the term “Albany-type” slip glaze is usually the safest to use for most brown slip glazes. By the mid 1800s Albany-type slips were widely used on the interior of salt glazed vessels. This helped to insure the container would hold liquids even if the vessel walls were not thoroughly vitrified. Late in the nineteenth century it became common to use an overall Albany-type slip on stoneware vessels. Where exposed areas of brown slip come in contact with salt vapors, either intentionally or as a result of firing in a salt glaze kiln, a pitted greenish glaze effect, sometimes called “frogskin,” may result (Greer 1981:194-201). It was mentioned above that Middle Tennessee stoneware potters sometimes applied slip to the upper portions of their vessels to provided contrasting glaze colors, and where a heavy salt glaze settled on these areas this kind of greenish glaze effect was often produced.

Those familiar with how stoneware was once made in Middle Tennessee talked about using local “blue clay” that was good for slip. This was commonly found in “slip banks” that occurred under slate bluffs along the river. The slip clay was dissolved in water in a half barrel then strained through cloth. They called this “Hill Slip” as opposed to Albany slip, which was sometimes ordered by mail. Vessels were dipped into a vat of slip before they became too dry (at the leather hard stage).

If someone wanted a piece with a good overall slip glaze, it would be “smother fired” (placed under an overturned larger piece so the fumes from salt firing would not reach it). This usually produced a “slick” (shinny) dark brown to black glaze (Cooper 1978; Dunn 1977; L. Hedgecough 1977; C. Lafever 1978).

Bristol Glaze

Bristol glaze or perhaps more correctly “Bristol-type” glaze is the term for a variety of chemically formulated white stoneware glazes, supposedly first developed by potters in Bristol, England. Common ingredients used in these glazes include feldspar, china clay, and zinc oxide. Bristol-type glazes were popular in America by the late 1880s, and until about 1920 they were often used in combination with Albany slip. A common form of this was a square-shouldered jug with a brown slip-glazed upper portion and a Bristol-glazed bottom portion. After about 1920, commercial stoneware potteries tended to produce all white vessels. As there were many formulas for Bristol-type glazes, actual glaze colors show a range of tones that vary from the ideal opaque white. Shades of cream or light tan are relatively common (Greer 1981:210-213). As shown in Part Two, Tennessee’s largest commercial stoneware potteries all ceased to operate before 1920, mostly as a result of prohibition (e.g., MT, Davidson County site 40DV138 and WT, Shelby County site 40SY360). Because of this, relatively few all white Bristol glazed vessels were made in Tennessee.

Loading and Firing the Kiln

Loading

When earthenware pottery is bisque fired before glaze firing, it is a relatively minor concern how wares are loaded into the kiln. It is only important they not be placed so as to cause too much stress on the pieces. With glaze firing care must be taken to assure the glazed portions of vessels do not make contact with other vessels. Clay “pugging” coils were used by some earthenware potters to help level and separate the vessels, and other earthenware firing devices included saggers, trivets (also called stilts), and setting tiles (Bivins 1972:101-105). As there has been no archaeological excavation of the remains of a Tennessee earthenware pottery kiln, there is much that remains unclear about the methods used in firing this kind of ware [the one earthenware pottery site excavation (see ET, Greene County site 40GN227) did not produce any direct kiln information]. As mentioned above, surface collections made at Tennessee earthenware pottery sites suggest most did bisque fire before a final glaze firing. These same sites have yielded little in the way of what is commonly called kiln “furniture.” Flat square-sided pieces of fired clay were found at some of them, and most of these items seem to be partial setting tiles or pieces from kiln shelves.

The kinds of furniture used in loading a stoneware kiln relate to the type of kiln used. In a low tunnel-shaped groundhog kiln, vessels were placed on a sand floor, with little stacking of items. With the remains of one of these, furniture items may be limited to pads of sandy clay used to level the vessels in relation to the floor (see Appendix C discussion of ET site 40JN189). Updraft kilns were relatively tall and were usually loaded with stacks of vessels. Similar size vessels were often fired mouth to mouth, but there was great need for a variety of supports and props mostly formed from clay mixed with or coated with sand. Most of these were discarded after one firing, making them ubiquitous on stoneware pottery sites. Other more permanent firing devices included shelving and round wheel-thrown saggers, the latter often used to enclose slip-glazed wares. Saggers were little used by traditional stoneware potters, but became common in factory potteries. A kind of sagger better called a "jug stacker" was much used in all kinds of potteries where jugs were made. This device was designed to set on the upper shoulder of one jug, with a cut-out for the jug's handle and a flat upper surface that provided a secure resting place for the bottom of another jug stacked on top. A range of these and other kiln furniture items are shown and discussed by Greer (1981:217-223) and Schoen and Bleed (1993:70-78, Figure 13, and Plate 7).

As kiln furniture items make up an important part of the site collections discussed in Part Two, examples are shown in the following figures. In Figure 1-16 there are flattened coils, small rectangular slabs, and "biscuits," all made from sandy clay. These items were used under the bottoms of vessels to level the firing stacks. Figure 1-17 includes examples of hand squeezed, sometimes dumbbell-shaped, pieces of wadding used as spacers between stacks. Figure 1-18 shows several flat tile-like pieces of fired clay, some with cut away sections. The one at the bottom right retains part of the fused lip of a vessel, suggesting it was placed in the kiln to separate two vessels during firing. The larger piece at the upper right seems to be part of a kiln shelf.

Four of the items in Figure 1-19 are commonly called draw tiles (Greer 1981:219 and 224). These were cut from unfired vessel walls, adding a hole at one end. As the kiln was loaded, some were placed where they could be reached through spy holes. During firing an iron rod with a hook at one end was used to remove them (Burrison 2010:53). After removal an examination was made, perhaps dropping them in water and breaking them apart, to help judge firing progress and the maturity of glazes. The two three-pointed star-shaped items in this same figure are stilts (or trivets), used to hold vessels off the kiln floor or the surface of kiln shelves. A vessel rested on just the three points of one of these, preventing glaze from sticking to some underlying surface. These examples came from a site where both earthenware and stoneware were made (ET, Roane County site 40RE172), but they probably relate to firing the former. Plaster molds for making stilts were used by the Moravian potters in North Carolina (illustrated in Bivins 1972:105).

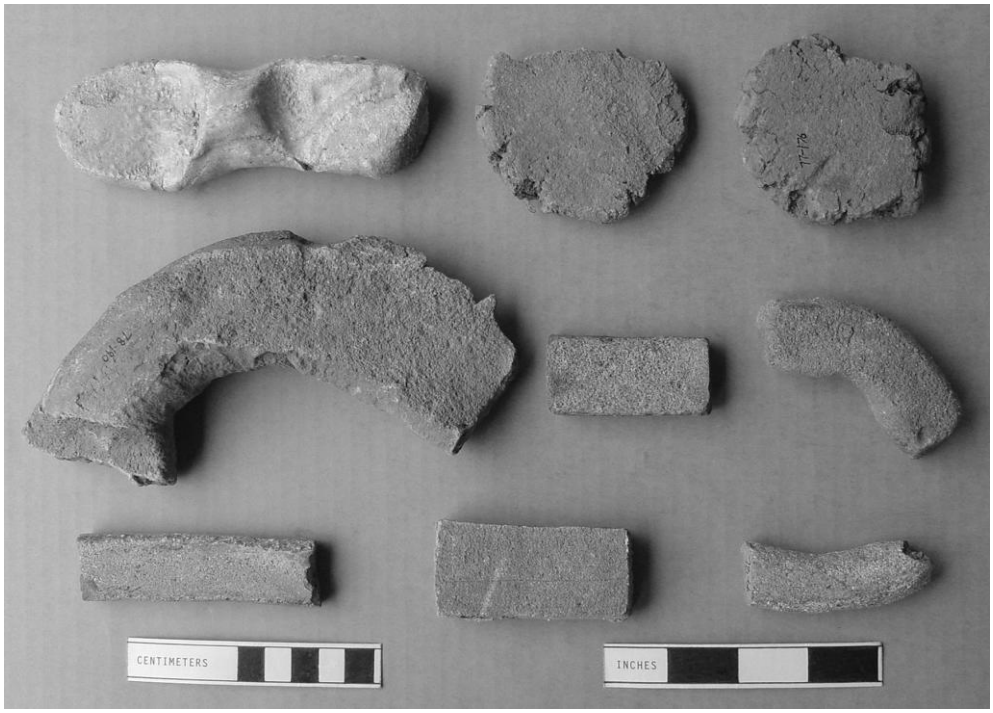


Figure 1-16. Kiln furniture items, A (flattened coils, rectangular setting tiles, and biscuits).

Figure 1-17. Kiln furniture items, B (hand squeezed wadding, used as supports between vessels or stacks of vessels).

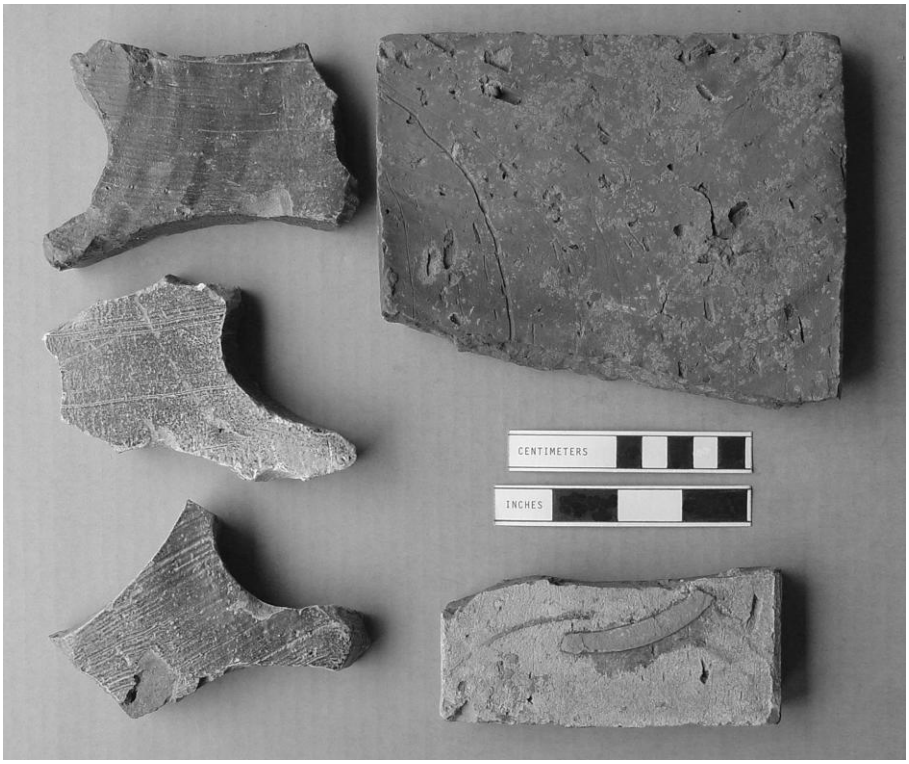


Figure 1-18. Kiln furniture items, C (sections of fired clay from setting tiles or shelves).

Figure 1-19. Kiln furniture items, D (three-pointed stilts and draw tiles).

Figure 1-20 shows a whole and several partial jug stackers. As long as they remained undamaged, these could be used multiple times, and Tennessee examples often have what appear to be fingernail-indented "tally" or "capacity" marks on an exterior side wall (Figure 1-21). These marks might relate to the gallon size of the jugs on which the stacker was designed to be used. Jugs fired in this manner often show an unglazed partial ring around their upper shoulders where the devise rested during firing (Smith and Rogers 1979:145).

Among traditional stoneware producers in Middle Tennessee there was a general rule that the person who made the ware (the "turner") was also responsible for the safe loading of pieces into the kiln. Afterwards the turner might go on to some other pottery to make ware, leaving the kiln firing to others. Some of the informants did remember that when they were children they helped make the biscuit-shaped pieces of clay coated in sand used to level the stacks of ware (these were locally called "dumps"). Other people besides the turner would pass the greenware to him by carefully sliding it down a plank from ground level to the small loading door in one side of the kiln. Though there was no mention of saggers, tobacco pipes and Albany-type glazed items were sometimes placed under an overturned churn or large jar to prevent contact with the salt fumes (Dunn 1977; O. Hedgecough 1977; Cooper 1978).

Firing

Kiln firing varied depending on the type of kiln. There seems to be little information regarding the firing of earthenware kilns, but as they did not need to reach the higher temperature required for stoneware, firing was faster. In all kiln firings the process must begin slowly so as to drive off any water left from incomplete drying as well as water chemically bound with the clay. This occurs at about 1112 degrees F (600 degrees C), after which the firing can progress at a somewhat faster rate. With earthenware as well as higher fired wares there was always a danger the kiln could become too hot for the wares enclosed, resulting in warping, glaze deformation, or other defects. A small wood-fired groundhog stoneware kiln could usually be fired in 18 hours or less, but larger kilns required extra firing time. With most stoneware firings there was a final high heat stage, usually called the "blast off" or "blasting" period. For salt-glazed stoneware this was when that mineral was added. Two or three episodes of blasting and salting might be carried out in order to achieve a good glaze (Bivins 1972:63; Greer 1981:224).

Those familiar with firing the traditional Middle Tennessee stoneware kilns had many comments regarding this activity, which was often made into an exciting community event (Twilla 1982). The following is based on all of the six taped interviews of Middle Tennessee informants cited at the beginning of this section on "Pottery Making Technology."

Figure 1-20. Kiln furniture items, E (one whole and five partial jug stackers).

Figure 1-21. Jug stacker with four finger-indented "tally" marks (from a Middle Tennessee stoneware pottery site).

The initial slow firing was usually started before daylight and might take all day. Estimates of overall firing time were somewhat varied, but there was general agreement on two to three days. The best estimate seems to be one day and one night of relatively slow firing, building up the heat during the following day, then by midnight of the second day it would usually be time to start the blasting. Apparently the kiln's central flue was used for the initial firing, with the side "arches" used during the blasting, which was carried out using 8-foot hardwood rails called "blasting poles." Draw trials, used in the manner described above, provided a guide for when the ware was sufficiently mature to start the blasting. Locally these were called "toten pieces" or "testers." When the heat was judged sufficient, salt glazing was done by removing loose bricks covering the middle and lower holes in the kiln's crown and repeatedly dropping handfuls of salt into the ware chamber. Because of the high heat, the salt would instantly vaporize and coat the wares. After the first salting the kiln was allowed to cool a little, then heat was built up again and a second salting was conducted. Blasting and salting were usually repeated a third time. After the final blasting, open holes were sealed, and the kiln was allowed to cool.

After about two days of cooling, the loading door, which had been sealed with mud and bricks, was broken open to speed up the cooling. It still required another day or two before the hot ware was cool enough to handle. In the interim, local women sometimes use the hot kiln as a place to dry apples. These local kilns held an estimated 1,000 to 1,200 gallons of ware, and with an average firing about 200 to 300 gallons might fail to make it through the firing intact. As previously noted, the Middle Tennessee potters sometimes used their kilns to fire brick, and it was common to simultaneously burn limestone rocks in the firing tunnels to make enough lime for mortar to go with the bricks.

Though many of the basics remained the same, advances in kiln design resulted in some important changes in how pottery was fired. Some of these are discussed in Part Two in relation to particular operations. A member of the Lacy family (see Part Three entry for Raymond C. Lacy), owners of the Cookeville Pottery (MT, Putnam County site 40PM69), wrote an interesting description of firing the large downdraft kiln used by them around 1940 (R. Lacy 1995).

Glazed wares, many of them in saggers, and some unglazed wares were placed in the kiln in stacks 4 to 7 feet high. These sat on a slotted brick floor, under which there was a pit connected to a tunnel that led to a 30-foot tall brick smokestack. After loading was complete, the 2-foot by 5-foot loading door was sealed, leaving two peepholes at different heights, closed with removable bricks. Two sets of three firing cones were placed so as to be visible through these spy holes. Wood was used to start the fire in six fire boxes, initially at a very slow rate. A baffle wall inside the fire holes helped direct the heat up towards the crown before

it was pulled down through the floor. Only wood was used for the first 20 to 24 hours, then coal was gradually added to raise the temperature higher.

> The tempo gradually builds up--the firing and coal shoveling becomes more continuous. You become aware of a great inferno building up. Remember this is a 60-hour non-stop firing to reach 2100 degrees [as indicated by the firing cones].

Firing complete, the cooling process was allowed to take place.

> After 2 ½ to 3 days the access door is busted out. The escape of heat is over-powering. Only the bravest will go in at this point--thick gloves and breath held. To breathe is to scar your lungs with 175 degree heat. Anxiety is high, because it is vital the firing was properly done to ensure the quality of the pottery and glazes … When it was a bad firing, and too many broken and rejected pieces resulted, it was a sad day for everyone. On the good firings, you could bring out ceramics of rare and beautiful finishes, unbelievable colors and glaze. Then everyone involved was proud and excited, because they were part of an artistic accomplishment, an extremely complex manufacturing process, and had contributed to the company's success!

Distributing the Wares

Little is known regarding how Tennessee's earliest potters distributed their wares, but it is assumed later known methods were of long standing duration. Wares were always for sale at the pottery, and unbroken but defective pieces were usually available at a reduced price. In rural areas it did not take long for the local market to become saturated. From that point on, most pottery was sold by trading expeditions carried out with a wagon and team of mules. These were sometimes conducted by the potters or their family members, sometimes by drummers or ware haulers who purchased pieces at the pottery, then resold them on the road. In researching historic-period potters the writers have found a few Middle Tennessee residents listed on census reports as "ware peddlers," usually with no obvious family connection or other ties to the making of pottery. Traditional pottery was usually priced by the gallon, with a retail price of 5 to 10 cents per gallon being fairly standard during much of the nineteenth to early twentieth centuries. An average wagon load of pottery was about 300 gallons. The market for pottery included individual families and stores that bought it for resale. In both cases it was almost as common for sellers to accept farm produce or commercial items as cash (Greer 1981:251).

Commenting on this barter system, a member of the Middle Tennessee Hedgecough family noted that just after he married in the 1920s he went on a peddling trip with a load of ware, which he traded for a cook stove, a table, a wash kettle, and other items he and his wife needed to start their new household. It

appears the eastern Middle Tennessee potteries that operated from the early 1800s to the 1930s supplied stoneware to customers within a radius of about 80 miles. This included occasional trips to Nashville and not infrequently up into the neighboring state of Kentucky. Trade was enhanced and broadened a little after trucks became available in the early 1900s (Dunn 1977; O. Hedgecough 1977; C. Lafever 1978).

The first major change in Tennessee's transportation system came with steamboats. These were operating on the Mississippi River by 1811 but not with any regularity on other Tennessee rivers until the 1820s (Corlew 1989:199-200). It is difficult to assess what impact this mode of transport had on the state's pottery industry in general, but it certainly played a role in urban areas like Nashville. An early 1870s photograph of the Nashville wharf on the Cumberland River shows a line of steamboats, either loading or unloading, with piles of churns and jugs among the products on the landing (Figure 1-22).

Figure 1-22. View of the Nashville wharf on Front Street (now First Avenue), ca. 1872, showing steamboats and their cargo, including pottery churns and jugs (courtesy of the Tennessee State Library and Archives, Library collection, Drawer 19, Folder 84, Image 3777).

The next major change in transportation had a dramatic effect on Tennessee pottery production. While there was a railway system in place in Tennessee by the time of the Civil War, as noted above, a widespread network for transporting freight was not in place until the 1880s (Johnson 1998:771). Thereafter it became feasible to move the raw materials of pottery production to urban areas where there was plentiful, cheap labor, while using this same railway system to distribute the finished products. In a very real sense the development of the railroads resulted in an evolution in pottery production from small traditional operations to a factory based industry. The importance of rail transport will be apparent from the discussions of a number of operations in Part Two.

By the time automobile and truck transport became widespread in Tennessee, pottery making in general had largely disappeared. Only a few twentieth-century operations falling within the 1950 end date for this study were affected by this transportation change. This will also be discussed in the context of some of the categories presented in Part Two.

SPECIAL NOTES CONCERNING TENNESSEE POTTERY MAKERS

Tennessee pottery makers are discussed in relation to their sites in Part Two and as individuals in Part Three. It seems desirable to provide these special notes preceding those discussions.

In the United States, pottery making, at least in its more traditional forms, was a male oriented craft. Various students of Southern pottery have discussed the major tenants. Early potter skills were generally passed from father to son or trainees came to the craft by marriage into potter families. Either way the potter profession descended through what have been termed "family dynasties" by a process of "dynastic regeneration." As traditional pottery making was often seasonal in nature, with potters also depending on farming for their livelihood, there was little use of the apprentice systems that characterized training for many other skilled and semi-skilled occupations (Burrison 1983:43-52; Zug 1986:237-261). With all of the research that has been conducted on Tennessee potters, no clear example of an apprentice agreement relating to this profession has ever been found. Pottery making did require a level of skill that only some could master, and these master potters, sometimes called "turners," experienced a certain "fluidity" of movement from shop to shop (Espenshade 2004). This led to the concept and very real existence of itinerant potters. Later factory potteries continued to depend of potters who still tended to move from place to place and were still predominantly male.

Always in the background, with contributions usually difficult to define, were other family members who assisted with the pottery production. Most illusive is the exact role played by women. For the early years there are only a few women who can be identified with some direct connection to pottery making, including two associated with what were termed art potteries. Though there are hints that family-operated potteries depended on the labor of women along with that of the men, there is rarely any evidence for a woman having direct involvement with the actual making of pottery. The twentieth century did bring some changes in roles, and by the time of the 1950 end date of this study, there were a few women "potters" who are clearly definable as such. However, because their numbers were always limited, it seems appropriate to provide at this point a list of the names of Tennessee women known to have participated in this state's pottery industry. All are discussed or at least mentioned in Part Two and Part Three. Their names are:

> Jean Baker, Pauline Cash, Bonnie Clouse, Mary Rachel Cooper, Nancy Craven, Pat Eakin, Susie Fonda, Andrea Galloway, Martha T. Haltom, Marian G. Heard, Bessie Hedgecough, Imogene Human, Frances Lacy, Nell Lacy, Rachel Lafever, Barbara McDonald, Elizabeth Malsi, Olga Muench, Bettie Myatt, Coleen Norris, Shirley Olmstead, Alice J. Rice, Mary G. Scheier, Elizabeth J. Scovel, Betty Jo Smelcer, Nellie R. Stephen, Emily Warren, and Lena Watts.

In a similar manner it has been extremely difficult to determine the names of African-Americans who may have worked as potters or pottery assistants. Though not many Tennessee potters are known to have owned slaves, it is seldom clear for those who did whether or not the slaves played any role in operating the pottery. There are only six instances where such a determination is reasonably certain or seems likely.

The clearest example is Isaac Coble (see individual entry in Part Three), who assisted his owner Adam Coble in running a pre-Civil War Hickman County earthenware pottery (MT site 40HI3). It is likely, though less certain, that Archibald Collier (see individual entry) helped his owner Henry Collier operate a stoneware pottery in White County (MT site 40WH76) from about 1848 until emancipation. Two slaves known only by their first names, Robert and Adam, may have helped their owner Phillip Anthony in running his Davidson County earthenware pottery in the 1830s (see MT site 40DV607).

In East Tennessee, the stoneware potter Samuel Smith, Jr. advertised in the 1820s that he wished to "Hire a Negro Man, of about 16 years of age, for which good wages will be given." By 1830 Smith owned one adult male slave, name unknown (see ET, Unrecorded Knox County Potteries, Samuel Smith, Jr.). Also for East Tennessee, it is likely a slave named Abraham assisted his owner Silas Vestal in operating an 1830s earthenware pottery (see ET, Greene County site 40GN30).

While African-Americans filled important roles assisting with operations at a number of post-Civil War factory stoneware potteries, they are rarely identified as potters. In urban areas they are often difficult to even identify by name as they may appear on census reports among numerous "laborers" shown in the same general area. In such situations it can be assumed some of these workers were employed at a nearby pottery, but a specific association is rarely ever certain. Post-Civil War African-American pottery workers who have been identified and are listed in subsequent sections include:

> Wesley Ballard, "King" Cole, Lee Crisp, Harrison Glover, Fleming Higgins, Alfred Ivory, Jim Jackson, Samuel Johnson, Squire Johnson, Othar "Dooley" McLemore, Henry Petty, Richard Rogers, and Robert Ross.

One difficulty for understanding Tennessee potters relates to a number of individuals listed on the 1850 census reports for several East Tennessee counties as potters, but who do not appear to have been at the time potters in the usual sense. In all of these cases the contemporary association seems to be their employment at a nearby iron furnace. There is ample documentation concerning a special class of "potters" who worked for furnace operations, creating low-fired ceramic molds, used in casting iron hollowware vessels sometimes called "potterware." A visual representation of a workman making an earthenware mold on a special kind of horizontal potter's wheel appears in the mid-eighteenth-century Diderot

encyclopedia (Diderot 1993:Plate 93). What is strange about the Tennessee situation is that this method of casting hollowware vessels using the furnace's sand casting floor is assumed to have gone out of use by the late 1700s, replaced by the much more efficient method of wooden "sand-flask" casting (Tunis 1965:151-152; Ducoff-Barone 1983:28-30; Frank Hebblethwaite, 2006, personal communication). It is unclear if use of the furnace "potter" term in mid-nineteenth-century Tennessee reflects a form of technological time lag or simply the linguistic persistence of a term no longer technically correct. These are questions that cannot be addressed with the information currently available. Complicating the matter is information that some of these same iron furnace "potters" did at times also work as potters in the traditional sense.

Individuals in this special potter class, for whom discussions will be found in Parts Two and Three, are:

> John L. Ball, Thomas Dean, John Frazier, Daniel Hardbarger, Samuel Hardbarger, Thomas D. Harden, Hiram Heller, Adam Kirkland, George Kirkland, David O'Danields, William Ralston, Samuel H. Saul, and James Small.

PART TWO – TENNESSEE POTTERY SITES

INTRODUCTION

This discussion of Tennessee potteries, focusing on the sites where they operated, is divided into three major regional groupings – East, Middle, and West Tennessee. This is more than a matter of convenience. As will become apparent, pottery making, especially in its early forms, was very different in these three grand divisions. Among other things, these differences relate to varying initial regional settlement patterns and to the distribution of Tennessee's clay resources. As noted in Part One (Survey Methods Employed), Tennessee settlement began in the 1770s in what is now upper East Tennessee and over the next 50+ years flowed from east to west. Regional variations in Tennessee's available clay resources were also illustrated in Part One (Figure 1-1).

This Part Two discussion concerns 199 potteries that fall into two major categories. First are sites that were actually found and recorded with assigned archaeological site numbers (as described in Part One, Survey Methods Employed). Second are sites assumed to have once existed but their locations remain unrecorded. The statewide total for recorded sites is 152; the total for unrecorded sites is 47. The distribution of all sites (recorded and unrecorded) by county is shown in Figure 2-1. The distribution of these sites by region is also presented in Table 1.

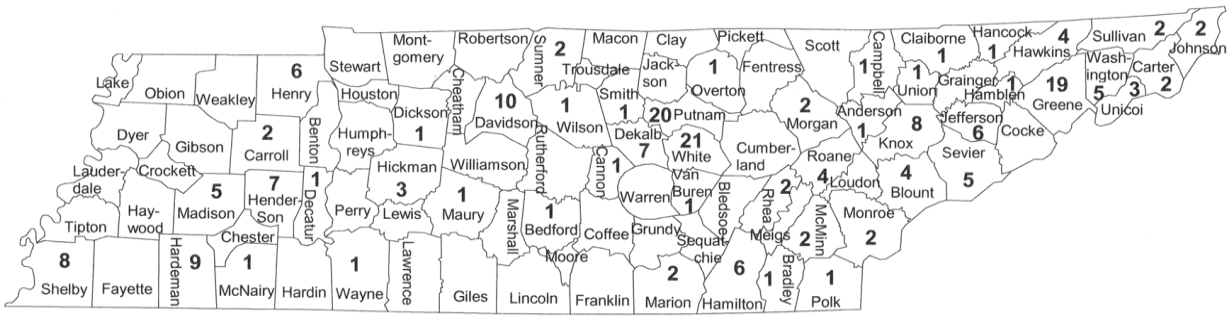


Figure 2-1. Statewide distribution of 199 Tennessee pottery sites by county (number of recorded sites = 152; unrecorded sites = 47).

For each of the sites in Table 1 there is some kind of name identifier. Some of these are actual company names, but a majority simply relate to the person or persons who owned or worked at that particular pottery. For each site the exact or estimated dates of operation are provided. There is also a final column showing

TABLE 1

STATEWIDE DISTRIBUTION OF REORDED AND UNRECORDED POTTERIES

EAST TENNESSEE

COUNTY	SITE	PRINCIPAL NAME	DATES	CATEGORY	KILN TYPE
Anderson	40AN218	TVA Ceramics Lab	1935-ca. 1940	Other Factory Ware / Late Art-Early Studio	electric
Blount	40BT16	D. Smith	ca. 1880-1890s	Traditional Stoneware	groundhog (?)
Blount	40BT17	Grindstaff et al.	ca. 1870s-1898	Traditional Stoneware Transitional Stoneware (?)	?
Blount	40BT18	Grindstaff / Glass	ca. 1857-1860s	Traditional Stoneware (?)	?
Blount	Unrecorded	Ragan	1850	Traditional Stoneware (?)	?
Bradley	Unrecorded	Hays	1850	Traditional Stoneware (?)	?
Campbell	40CP142	Mountain-Craft Pottery	ca. 1934-1936	Late Art-Early Studio	round (updraft ?)
Carter	40CR9	Mottern / Hart	ca. 1820-1880s	Traditional Earthenware	“1 furnace”
Carter	Unrecorded	Frazier / O’Danields	1850	Traditional Earthenware (?)	?
Claiborne	Unrecorded	Heller	1850	Traditional Earthenware (?)	?
Greene	40GN21	Shaffer	ca. 1808-1841	Traditional Earthenware	?
Greene	40GN22	Hinshaw	ca. 1868-1885	Traditional Earthenware	?
Greene	40GN23	Haun / Lotspeich / Weaver / Mohawk	ca. 1885-1905	Traditional Stoneware / Transitional Stoneware	? crown downdraft
Greene	40GN24	Grim(m)	ca. 1860-1890	Traditional Earthenware / Traditional Stoneware	?
Greene	40GN25	Click	ca. 1820-1890s	Traditional Earthenware	round updraft
Greene	40GN26	Click	ca. 1877-1898	Traditional Earthenware	?
Greene	40GN27	P. Harmon	ca. 1830s-1880s	Traditional Earthenware	round updraft
Greene	40GN28	M. P. Harmon	ca. 1877-1906	Transitional Stoneware	1 bottle kiln / 1 round updraft
Greene	40GN29	Ripley	1820	Traditional Earthenware	?
Greene	40GN30	Stanley / Reynolds / Vestal / Russell	ca. 1820s-1850s	Traditional Earthenware	?
Greene	40GN227	Kinser / Haun / Lowe / Hinshaw, et al.	ca. 1820-1861	Traditional Earthenware	?
Greene	40GN256	Campbell	ca. 1842-1855	Traditional Earthenware	?

Greene	Unrecorded	Carter / Hendry / Stanley	1850	Traditional Earthenware (?)	?
Greene	Unrecorded	Gordon / Hardbarger	ca. 1830s	Traditional Earthenware (?)	?
Greene	Unrecorded	Haun / Morgan	ca. 1870s	Traditional Stoneware (?)	?
Greene	Unrecorded	Haun / Snow	ca. 1840s-1890	Traditional Earthenware (?) and Stoneware (?)	?
Greene	Unrecorded	Nelson	1850	Traditional Earthenware (?)	?
Greene	Unrecorded	Reynolds	ca. 1847-1850	Traditional Earthenware (?)	?
Greene	Unrecorded	Sauls	1850	Traditional Earthenware (?)	?
Hamblen	Unrecorded	Binsfield	ca. 1880-1895	Traditional Stoneware (?)	?
Hamilton	40HA96	Reevely	ca. 1841-1869	Traditional Earthenware	?
Hamilton	40HA97	Montague & Co.	ca. 1875-1907	Factory Stoneware	round downdraft (?)
Hamilton	40HA98	Chattanooga Pottery Co. / Krager	1891-ca. 1902	Factory Stoneware	round downdraft (?)
Hamilton	40HA514	Tennessee Pottery Co.	1897-1901	Factory Stoneware	2 round downdraft
Hamilton	40HA515	Novelty Pottery	1900-1907	Traditional Stoneware	1 round (updraft ?)
Hamilton	40HA516	Royal Hickman	1945-1951	Other Factory Ware	rectangular (elec. or gas ?)
Hancock	Unrecorded	Ketron	1850	Traditional Earthenware (?)	?
Hawkins	40HW55	Anderson	ca. 1876-1890	Transitional Stoneware	square updraft (?)
Hawkins	40HW263	Kizer	1808	Traditional Earthenware	?
Hawkins	Unrecorded	Noonkesser	1830-1840	Traditional Stoneware (?)	?
Hawkins	Unrecorded	Hodge	ca.1845-1849	Traditional Earthenware (?)	?
Jefferson	40JE31	Noonkesser / Potts	1850s-1860s	Traditional Stoneware	rectangular (?)
Jefferson	40JE32	Noonkesser / Potts	1850s-1860s	Traditional Stoneware	round updraft
Jefferson	40JE184	Mort / Mills	ca. 1840-1880s	Traditional Earthenware	?
Jefferson	Unrecorded	Mills	ca. 1850-1860s	Traditional Earthenware (?)	?
Jefferson	Unrecorded	Sehorn	ca. 1820-1830s	Traditional Earthenware (?)	?
Jefferson	Unrecorded	Stansbury	1850	Traditional Stoneware (?)	?
Johnson	40JN189	Campbell	ca. 1870-1885	Traditional Stoneware	groundhog
Johnson	40JN190	Bradley	ca 1870s-1890s	Traditional Stoneware (?)	?

Knox	40KN61	Floyd/Graves	1830s-1860s	Traditional Stoneware	?
Knox	40KN62	Grindstaff / Lawson / Zachary	1889-ca. 1897	Transitional Stoneware	rectangular (?)
Knox	40KN63	Duncan and Ellis / Weaver, etc.	1860s-1888	Traditional Stoneware / Transitional Stoneware	1 round updraft / 1crown downdraft (?)
Knox	40KN66	Knoxville Pottery Co.	1904-1907	Transitional Stoneware	(?)
Knox	40KN69	Lonas	ca. 1820s-1840s	Traditional Stoneware	groundhog (?)
Knox	40KN286	Bowlus, Miner, & French	ca. 1865-1867	Traditional Stoneware	?
Knox	Unrecorded	Knoxville Stoneware, Sewer Pipe, and Tile Company	1890-1894	Factory Stoneware	?
Knox	Unrecorded	Samuel Smith, Jr.	1820-1832	Traditional Stoneware	?
McMinn	40MN21	T. B. Love	ca. 1830-1873	Traditional Stoneware	?
McMinn	40MN22	J. M. Love	ca. 1870-1882	Traditional Stoneware	?
Marion	40MI98	Tennessee Art Pottery / Boggs	1937-ca. 1940	Late Art-Early Studio	round updraft
Marion	Unrecorded	Unknown name	1840	Traditional Earthenware (?)	?
Monroe	40MR98	Pearson / Black / Evans	1840-1860	Traditional Stoneware	?
Monroe	40MR99	Love	1870s-1880s	Traditional Stoneware	round updraft (?)
Morgan	40M0159	Sunbright Pottery	1946-ca. 1948	Other Factory Ware	gas tunnel kilns (?)
Morgan	40MO160	Brys	ca. 1947-1960	Late Art-Early Studio	gas kiln
Polk	40PK259	Pearson	ca. 1846-1859	Traditional Stoneware	?
Rhea	Unrecorded	Reevely	ca. 1820s-1860s	Traditional Stoneware (?)	?
Rhea	Unrecorded	Mathis	1850	Traditional Stoneware (?)	?
Roane	40RE149	Hardbarger	ca. 1840s-1850s	Traditional Stoneware	round updraft (?)
Roane	40RE150	Hardbarger / Gordon	ca. 1823-1828	Traditional Earthenware (?)	?
Roane	40RE172	Hays	ca. 1826-1840s	Traditional Earthenware / Traditional Stoneware	?
Roane	40RE573	Littleton	ca. 1877-1884	Traditional Stoneware	?
Sevier	40SV163	McDonald / Markus	1946-1956	Late Art-Early Studio	electric
Sevier	40SV167	Stansbury	1830s-1840s	Traditional Stoneware	groundhog (?)
Sevier	40SV181	Pi Beta Phi Settlement School	1940s	Late Art-Early Studio	electric
Sevier	40SV182	Pigeon Forge Pottery	1946-1957	Late Art-Early Studio	electric
Sevier	Unrecorded	Sevierville Pottery	ca. 1840s-1870s	Traditional Stoneware	?

Sullivan	40SL31	Cain / Wolford	ca. 1815-1900	Traditional Earthenware	?
Sullivan	40SL388	Mottern	ca. 1882s-1900	Traditional Earthenware	round updraft
Unicoi	40UC1	Southern Potteries	1917-1957	Other Factory Ware	coal / gas / electric
Unicoi	Unrecorded	Clinchfield Artware	1945-1987	Late Art-Early Studio	electric
Unicoi	Unrecorded	Unaka Pottery	ca. 1946-1956	Late Art-Early Studio	electric (?)
Union	Unrecorded	Dean / Hardin / Ralston	1850	Traditional Earthenware (?)	?
Washington	40WG51	Decker	ca. 1873-1910	Transitional Stoneware	round updraft
Washington	40WG52	Decker	ca. 1871-1873	Traditional Stoneware	round updraft (?)
Washington	40WG53	Cherokee China	ca. 1944-1957	Late Art-Early Studio	electric
Washington	40WG132	Yeager	ca. 1870s-1880s	Traditional Earthenware Traditional Stoneware	?
Washington	Unrecorded	Mann / McPherson	ca. 1843-1850	Traditional Stoneware	?

Recorded Sites = 60
Unrecorded Sites = 28

ET Total = 88

Components:
Traditional Earthenware = 33
Traditional Stoneware = 37
Transitional Stoneware = 8
Factory Stoneware = 4
Art Pottery = 0
Other Factory Ware = 4
Late Art-Early Studio = 10

MIDDLE TENNESSEE

COUNTY	SITE	PRINCIPAL NAME	DATES	CATEGORY	KILN TYPE
Bedford	Unrecorded	Anthony	ca. 1830s	Traditional Earthenware (?)	?
Cannon	40CN80	Jones / Nash	ca. 1855-1865	Traditional Stoneware	?
Davidson	40DV138	Harley Pottery Co. / Nashville Pottery Co.	1905-1918	Factory Stoneware	4 (?) round downdraft (?)
Davidson	40DV139	Sparks. / Nashville Pottery Co.	1923-1953	Other Factory Ware	2 round downdraft
Davidson	40DV140	Nashville Pottery Co. / Nashville Pottery & Pipe Works	1888-1900	Factory Stoneware	2 bottle kilns / 1 round updraft
Davidson	40DV141	Coeffe / Nashville Pottery	1886-1887	Art	?
Davidson	40DV142	Nashville Art Pottery / Scovel	1884-1889	Art	?
Davidson	40DV603	Magnolia / Harley Pottery	1903-1905	Transitional Stoneware	round downdraft (?)

Davidson	40DV606	Rodenhouser Bros. / Nashville Pottery	1868-1880	Traditional Earthenware	“2 furnaces”
Davidson	40DV607	Phillip Anthony	1815-1859	Traditional Earthenware	?
Davidson	Unrecorded	Elku, Winzeler, & Wilbet	1870-ca. 1873	Traditional Earthenware (?)	?
Davidson	Unrecorded	Schauss & Null	1799-ca. 1803	Traditional Earthenware (?)	?
DeKalb	40DK10	Nollner / Dunn / Colvert	ca. 1879-1916	Transitional Stoneware	round downdraft
DeKalb	40DK11	Dunn (?)	ca. early 1870s	Traditional Stoneware	round updraft (?)
DeKalb	Unrecorded	James Davis	1830s-1840s	Traditional Stoneware (?)	?
DeKalb	Unrecorded	Elrod / Dunn	1840s-1850s	Traditional Stoneware (?)	?
DeKalb	Unrecorded	Thomas Leek	ca. 1830s-1840	Traditional Stoneware (?)	?
DeKalb	Unrecorded	John Lafever	1840-1850s	Traditional Stoneware (?)	?
DeKalb	Unrecorded	Lafever Family	1830s-1870s	Traditional Stoneware (?)	?
Dickson	40DS85	Ruskin / I. Broome	1897-1899	Art	?
Hickman	40HI3	Coble	1820s-ca. 1890	Traditional Earthenware	?
Hickman	40HI120	Coble/Chessor	ca. 1870s	Traditional Earthenware	?
Hickman	Unrecorded	Chessor	ca. 1880s	Traditional Earthenware (?)	?
Maury	40MU541	Vestal	1859-1880s	Traditional Earthenware	?
Overton	40OV137	Alpine Pottery	ca. 1947-1952	Late Art-Early Studio	?
Putnam	40PM49	Gambrell / Lafever / Eli Lafever Pottery	1860s-ca. 1939	Traditional Stoneware	2 round updraft
Putnam	40PM50	Dunn / Lafever / Hedgecough	1890s-late 1930s	Traditional Stoneware	1 round updraft / round updraft (?)
Putnam	40PM52	W. C. Hedgecough	ca. 1877-1900	Traditional Stoneware	round updraft (?)
Putnam	40PM53	Hedgecough / Cole	ca. 1880s-1890s	Traditional Stoneware	round updraft (?)
Putnam	40PM54	Hedgecough	ca. 1880s-1890s	Traditional Stoneware	round updraft (?)
Putnam	40PM55	Stanley	ca. 1900-1920s	Traditional Stoneware	round updraft (?)
Putnam	40PM56	Roberts / Crawley / Mitchell	ca. 1840s-1870	Traditional Stoneware	round updraft (?)
Putnam	40PM57	Dunn / Elrod / Lafever / Martin	ca. 1850s-1880s	Traditional Stoneware	round updraft (?)
Putnam	40PM58	Massa / Lafever / Gambrell	ca. 1850s-1900	Traditional Stoneware	round updraft (?)
Putnam	40PM59	Lafever / Vickers	1920s-late 1930s	Traditional Stoneware	round updraft (?)
Putnam	40PM60	Asher Lafever	ca. 1893-1929	Traditional Stoneware	round updraft (?)
Putnam	40PM62	Roberts	1871-ca. 1904	Traditional Stoneware	?

Putnam	40PM63	Mitchell	ca. 1860-1890s	Traditional Stoneware	round updraft (?)
Putnam	40PM64	Massa	ca. 1870-1890s	Traditional Stoneware	round updraft (?)
Putnam	40PM66	Jacob Barr	ca. 1870s-1907	Traditional Stoneware	round updraft (?)
Putnam	40PM67	Deweese / Elrod	ca. 1880s-early 1890s	Traditional Stoneware	round updraft (?)
Putnam	40PM68	M. Lafever / J. Dunn	ca. 1910-1920	Traditional Stoneware	?
Putnam	40PM69	Cookeville Pottery / Lacy	1936-1961	Transitional Stoneware	round downdraft
Putnam	40PM92	Campbell / Lollar	ca. 1820s-1860s	Traditional Stoneware	round updraft (?)
Putnam	40PM111	Crawley et al. (?)	ca. 1840s-1850s	Traditional Stoneware	round updraft
Smith	40SM144	Hughes	ca. 1830s-1840s	Traditional Stoneware	?
Sumner	40SU31	Martin Sullins	1840s-early 1850s	Traditional Earthenware	?
Sumner	Unrecorded	Mabry and Steele	1850	Traditional Stoneware (?)	?
Van Buren	Unrecorded	Peter Dunn	1850	Traditional Stoneware (?)	?
Wayne	Unrecorded	Unknown name	1840	Traditional Earthenware (?)	?
White	40WH75	Lafever	ca. 1820s-1870s	Traditional Stoneware	?
White	40WH76	Collier / Fraley / et al.	ca. 1847-1880s	Traditional Stoneware	?
White	40WH77	Cole	ca. 1880s-1890s	Traditional Stoneware	?
White	40WH78	Bussell	ca. 1887-1916	Traditional Stoneware	round updraft (?)
White	40WH81	Elrod	ca. 1840s-1920	Traditional Stoneware	round updraft (?)
White	40WH82	Montgomery	ca. 1860s (?)	Traditional Stoneware (?)	?
White	40WH83	Hedgecough	ca. 1850-1877	Traditional Stoneware	round updraft (?)
White	40WH84	Spears	ca. 1850s-1902	Traditional Stoneware	round updraft (?)
White	40WH85	Hitchcock	ca. 1848-1908	Traditional Stoneware	?
White	40WH86	Hitchcock	ca. 1890-1912	Traditional Stoneware	?
White	40WH87	Goodwin Bros. / Myers (Miers) and Cast (Cass) / Dryer	ca. 1890-1905	Traditional Stoneware	?
White	40WH88	Dryer	ca. 1893-1905	Traditional Stoneware	?
White	40WH89	(multiple names)	ca. 1830s-early 1900s	Traditional Stoneware	?
White	40WH90	(see site 40WH89)	ca. 1830s-early 1900s	Traditional Stoneware	?
White	40WH91	(see site 40WH89)	ca. 1830s-early 1900s	Traditional Stoneware	?

White	40WH92	(see site 40WH89)	ca. 1830s-early 1900s	Traditional Stoneware	?
White	40WH93	(see site 40WH89)	ca. 1830s-early 1900s	Traditional Stoneware	?
White	40WH94	(see site 40WH89)	ca. 1830s-early 1900s	Traditional Stoneware	?
White	40WH95	(see site 40WH89)	ca. 1830s-early 1900s	Traditional Stoneware	?
White	40WH111	(see site 40WH89)	ca. 1830s-early 1900s	Traditional Stoneware	?
White	40WH144	Cole	ca. 1850s-1880s	Traditional Stoneware	?
Wilson	40WI5	Statesville Pottery	1830s	Traditional Earthenware	?

			Components:	
			Traditional Earthenware	= 12
Recorded Sites	= 60		Traditional Stoneware	= 50
Unrecorded Sites	= 12		Transitional Stoneware	= 3
			Factory Stoneware	= 2
MT Total	= 72		Art Pottery	= 3
			Other Factory Ware	= 1
			Late Art-Early Studio	= 1

WEST TENNESSEE

COUNTY	SITE	PRINCIPAL NAME	DATES	CATEGORY	KILN TYPE
Carroll	40CL21	Moore & Wilbur / Connor / Sparks	ca. 1885-1923	Traditional Stoneware	round downdraft
Carroll	Unrecorded	Phillips	ca. 1830s-1880s	Traditional Stoneware (?)	?
Decatur	Unrecorded	Hammer	ca. 1830s-early 1850s	Traditional Stoneware (?)	?
Hardeman	40HM12	Keller / Connor	ca. 1889-1919	Traditional Stoneware	round downdraft
Hardeman	40HM13	Tone Pottery / Connor	1921-1940	Traditional Stoneware / Late Art-Early Studio	round downdraft
Hardeman	40HM14	Price / Huddleston	ca. 1860s-1870s	Traditional Stoneware	?
Hardeman	40HM15	Price / Huddleston	ca. 1860s-1870s	Traditional Stoneware	?
Hardeman	40HM16	Ussery	1830s-ca. 1872	Traditional Stoneware	?
Hardeman	40HM17	Ussery / Johnson / Howard / Moss	ca. 1871-1881	Traditional Stoneware	?
Hardeman	40HM18	Smyth	ca. 1881-1890s	Traditional Stoneware	round updraft (?)
Hardeman	40HM19	Grand Junction Pottery / Follis et al.	ca. 1900-1920	Transitional Stoneware	round downdraft
Hardeman	40HM144	Bird	ca. 1838-1843	Traditional Stoneware	round updraft

Henderson	40HE35	Craven	ca. 1830-1860s	Traditional Stoneware	?
Henderson	40HE36	Craven	ca. 1850-1880s	Traditional Stoneware	groundhog (?)
Henderson	40HE37	Craven	ca. 1850s-1860s	Traditional Stoneware	?
Henderson	40HE39	Mooney	ca. 1830s-1880	Traditional Stoneware	?
Henderson	40HE40	Mooney	ca. 1830s-1880	Traditional Stoneware	?
Henderson	Unrecorded	Garner	1850	Traditional Stoneware	?
Henderson	Unrecorded	Lexington Pottery Works	ca. 1860s-1870s	Traditional Stoneware	?
Henry	40HY59	Currier / Weaver	ca. 1887-1909	Transitional Stoneware	round downdraft / Howard
Henry	40HY60	Currier / Weaver	ca. 1887-1909	Transitional Stoneware	round downdraft / Howard
Henry	40HY61	Russell Pottery Co. / Russell Potteries Co., Inc.	1925-1950	Transitional Stoneware / Late Art-Early Studio	2 round updraft
Henry	40HY62	Gallion and Carter	ca. 1884-1894	Traditional Stoneware	?
Henry	40HY174	Paris Pottery Co. / Russell	1946-1974	Traditional Stoneware	round updraft
Henry	Unrecorded	Jackson / Campbell	ca. 1820s-1860s	Traditional Stoneware	?
McNairy	40MY77	Culberson	ca. 1870-1898	Traditional Stoneware	groundhog (?)
Madison	40MD51	Davis	ca.1870s-1890s	Traditional Stoneware	round updraft (?)
Madison	40MD53	Monroe	late 1880s-1890s	Traditional Stoneware	round updraft (?)
Madison	40MD54	Reevely	1840s-1870s	Traditional Stoneware	?
Madison	40MD55	Pinson Pottery	ca. 1881-1915	Factory Stoneware	crown downdraft / round downdraft
Madison	40MD194	Haltom & Taylor / Jackson Pottery Company	1896-ca. 1902	Transitional Stoneware	round downdraft
Shelby	40SY355	Nonconnah	ca. 1903-1912	Art	small square / round updraft (?)
Shelby	40SY356	Malsi & Schwab / Jansen	ca. 1858-1860	Traditional Stoneware	?
Shelby	40SY357	Bluff City Terra Cotta Works / James Steel	1872-1884	Transitional Stoneware	?
Shelby	40SY358	Erb / Yeager / Walsh	1871-1889	Traditional Stoneware	?
Shelby	40SY359	Yeager	1876-1878	Traditional Stoneware	?
Shelby	40SY360	Memphis Pottery Co. / Memphis Stoneware Co.	1900-1910	Factory Stoneware	4 round downdraft (?)
Shelby	Unrecorded	Malsi / Tighe	ca. 1866-1878	Traditional Stoneware	?
Shelby	Unrecorded	Tennessee Terra Cotta Works and Pottery	1855	Other Factory Ware	?

			Components:	
			Traditional Earthenware	= 0
Recorded Sites	= 32		Traditional Stoneware	= 29
Unrecorded Sites	= 7		Transitional Stoneware	= 6
			Factory Stoneware	= 2
WT Total	= 39		Art Pottery	= 1
			Other Factory Ware	= 1
			Late Art-Early Studio	= 2

Statewide Totals

			Components:	
			Traditional Earthenware	= 45
Recorded Sites	= 152		Traditional Stoneware	= 116
Unrecorded Sites	= 47		Transitional Stoneware	= 17
			Factory Stoneware	= 8
SiteTotal	= 199		Art Pottery	= 4
			Other Factory Ware	= 6
			Late Art-Early Studio	= 13

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what is known concerning the kind of kiln or kilns used by that pottery. The column headed “Category(s)” is of considerable importance for understanding the overall nature of this work. These are also referred to as “components,” and some sites were recorded with more than one component. While there are 199 sites, there are a total of 209 components.

These component terms are the expression of a typology (mentioned in Part One, Introduction) developed during the many years of research on the Tennessee pottery making theme. There are seven categories that make up this typology, and a description of each of these components follows.

COMPONENTS

As discussed in Part One (Introduction), the two part classification used in the 1970s, with Tennessee potteries divided into “family” and “industrial” categories, proved unsatisfactory once the full range of Tennessee operations was better understood. After the 1930s there was no surviving “folk” pottery tradition in Tennessee, and this has made it easier to focus on the variety of pottery making that occurred during the defined historic period (1790s to 1950). This broad view is an advantage for trying to understand the wide range of information of potential archaeological interest. By the 1990s, the writers were convinced it would require several more than the two previous categories to account for the different kinds of pottery operations that existed in this state up to 1950. An understanding of these led to development of the seven part typology of potteries presented below.

Traditional Earthenware Pottery

Operations falling under the Traditional Earthenware Pottery category, as well as the next (Traditional Stoneware), are essentially the same as what other writers have called folk potteries.

> … folk behavior of any kind results from informal, face-to-face learning of group-shared knowledge. Folk potters, then, are those who’ve learned their designs and handcrafting skill from other traditional potters and are thus human links in a chain of handed-on tradition …. As with all traditional arts, folk pottery is learned by observation and practice in a family or apprenticeship setting (Burrison 2010:2).

Traditional potteries may also be viewed as “cottage industries.” This concept is explained in detail in a study of North Carolina earthenware and stoneware potteries, where it is noted in part that:

> … cottage industries are distinguished primarily by the mode of distribution, relying predominately on face to face encounters between the producer and the consumer within local market contexts. In a more generalized definition, cottage industry can simply refer to any form of part-time home production for market exchange … cottage industries can be further defined as points along a continuum leading from purely subsistence level economy to increasingly complex forms of economic differentiation where markets and moneys play a predominate role … In cash-poor rural economies, cottage industries … are typically associated with self-supporting agriculturalists (such as the farmer-potter model, where both occupations are derived directly from the earth) (Carnes-McNaughton 1997:59-60).

The major differences between earthenware and stoneware potteries relate to the technologies employed. As noted in earlier discussions, traditional earthenware, often called redware, was made with a lead-based glaze on a relatively low-fired non-vitrified clay body. Discussions of traditional earthenware technology can be found in a number of works, including Bivins (1972), Bivins and Welshimer (1981:35-50), Cullity (1991), Comstock (1994:21-80), and Straube (1996). An excellent discussion of "redware" vessel forms is presented by Gibble (2005). Tennessee information about the production of glazed earthenware is limited, but some of the more valuable comments are found in several 1820 census of manufacturing establishments reports (see ET, Carter County site 40CR9 and Greene County sites 40GN21, 40GN25, 40GN29, and 40GN227). A unique example of the use of earthenware pottery data in the interpretation of rural domestic archaeological sites is a study focused on a farmstead site in Knox County, Tennessee (Groover 1994 and 1998).

Mention should also be made of an earthenware theme that has received considerable attention. This began with Roderick Moore's pioneering examination of earthenware pottery made in Northeast Tennessee and Southwest Virginia. The vessels he illustrated were attributed to potteries along "the Great Road," which at an early date ran from Philadelphia down to south Virginia and on into Kentucky. Its Tennessee portion was limited to a small section in north Sullivan County along the state's north boundary (Moore 1983). In spite of some cautionary statements concerning how much was actually known about some of the vessels depicted by Moore (Cullity 1991:66), others have adopted this "Great Road" concept, recently calling it a pottery "style" (White 2006). As it had become obvious not all of the Tennessee vessels in question related to just the Sullivan County area, the "Great Road" itself was modified by showing it with a side branch leading down to Knoxville (White 2006:3, Fig. 1). The writers feel this to be an over simplification of what occurred in upper East Tennessee. Road systems are not static, and neither was regional pottery production. As we hope will be obvious from the following discussions, the epicenter of earthenware pottery production in Northeast Tennessee was Greene County, and the processes at work there were complex and related to many factors. In the following site discussions, an attempt has been made to give a thorough presentation of the data relating to each, so that readers may judge for themselves what was important to that operation.

The 45 earthenware pottery components listed on Table 1 are shown by county in Figure 2-2. A majority of these components are for sites in Upper East Tennessee (N=29, 64.4 %). The others are in Middle Tennessee, with none recorded in West Tennessee (where sustained Euro-American settlement did not begin until the 1820s). A time line chart (Figure 2-3) is provided as a visual indication of the temporal spans of these components. While the earliest known earthenware potteries were in Hawkins County in 1808 (ET site 40HW263) and in Davidson County by 1799 (MT, Davidson County Unrecorded Potteries, Schauss & Null), there is evidence suggesting potters were operating in Tennessee before

either of those dates. This comes by way of archaeological work on the site of Fort Blount in Middle Tennessee.

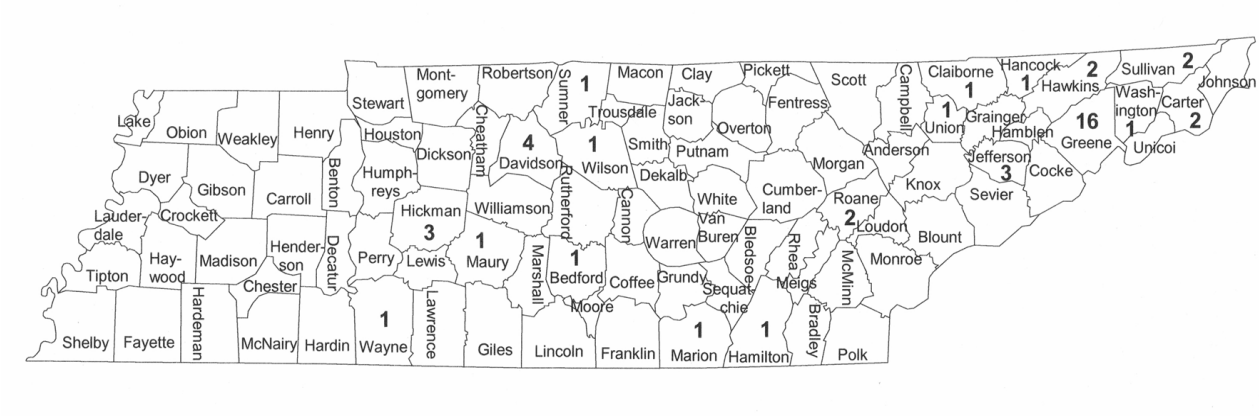
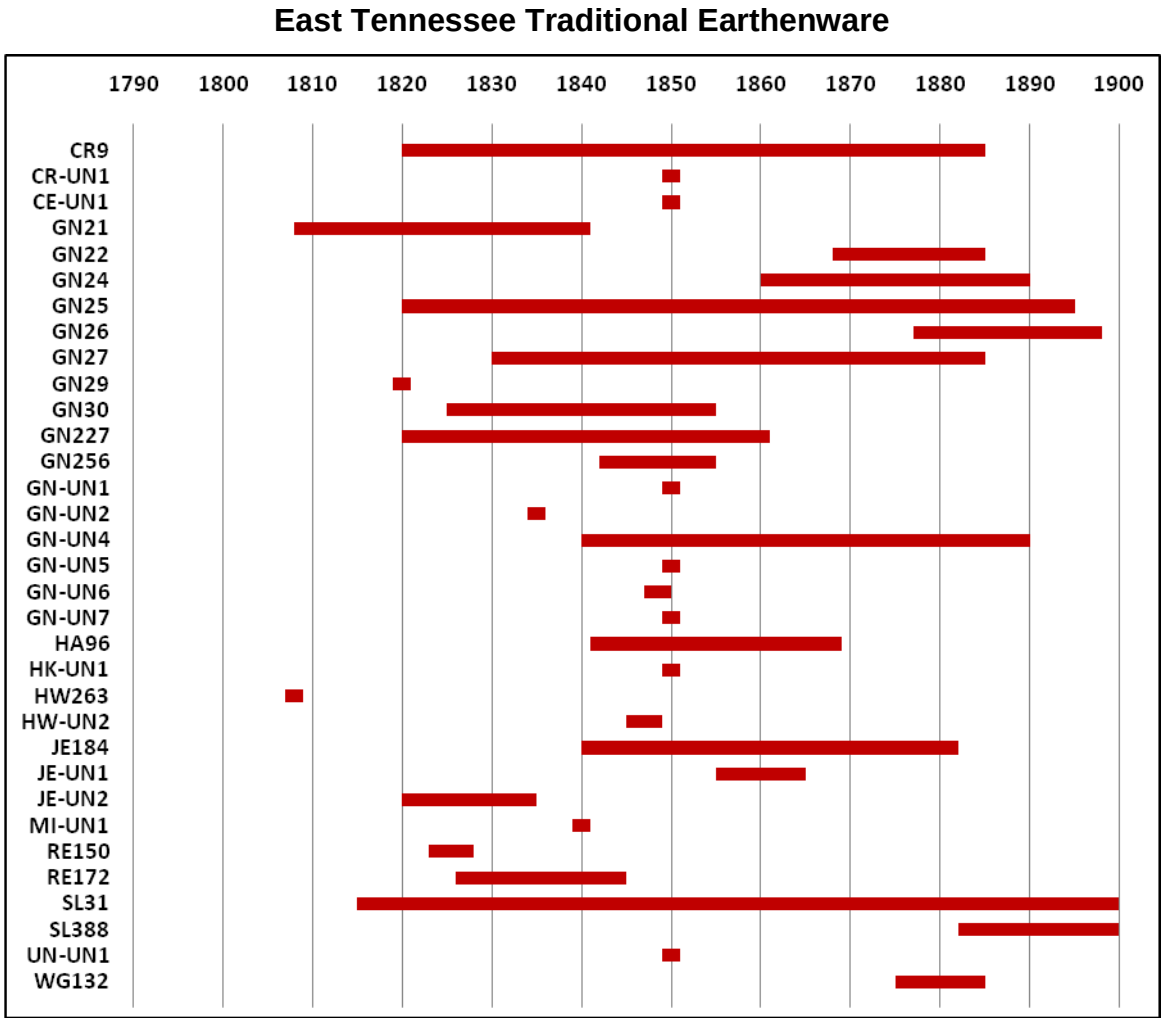


Figure 2-2 Traditional Earthenware Pottery components by county.

This small military post was operated by territorial and early state militia soldiers from 1794 to mid-1797 and then briefly by a detachment of federal soldiers until early 1798. During this era Fort Blount was on the eastern edge of the Middle Tennessee settlement zone, and its provisions were supplied from the Nashville area. A detailed archaeological excavation of the Fort Blount site revealed the highest percentage of earthenware sherds known for any excavated historic site in Middle Tennessee, and vessel reconstructions show a majority of these sherds came from wide-mouth storage jars or crocks, some of them obvious kiln seconds with warped or misshapen forms (Smith and Nance 2000:153-161). This collection seems to prove one or more local earthenware potteries were in existence by the early to mid-1790s, and it seems safe to assume potters were among those artisans who quickly followed the establishment of Middle Tennessee settlements during the 1780s. By extension, it also seems safe to assume potters would have quickly followed established Anglo-American settlements in Upper East Tennessee, which were in place by the middle to late 1770s.

Traditional Stoneware Pottery

As for the Traditional Earthenware component discussed above, it is assumed the term “folk” pottery could apply to most if not all of the operations listed with a Traditional Stoneware component (Table 1). Potteries associated with this component are also assumed to have operated as “cottage industries” (see above). Traditional Stoneware potteries outnumber all other kinds of pre-1950s Tennessee potteries, and the statewide distribution of 116 components is presented in Figure 2-4. A visual time line for these components is shown in Figures 2-5, 2-6, and 2-7. Stoneware production began in each of Tennessee’s grand divisions during the 1820s, but the earliest documentation is for an East Tennessee pottery that was making stoneware in 1820 (ET, Unrecorded Knox County Potteries, Samuel Smith, Jr.). Traditional Stoneware operations ceased to exist by the 1930s, even earlier in East Tennessee.



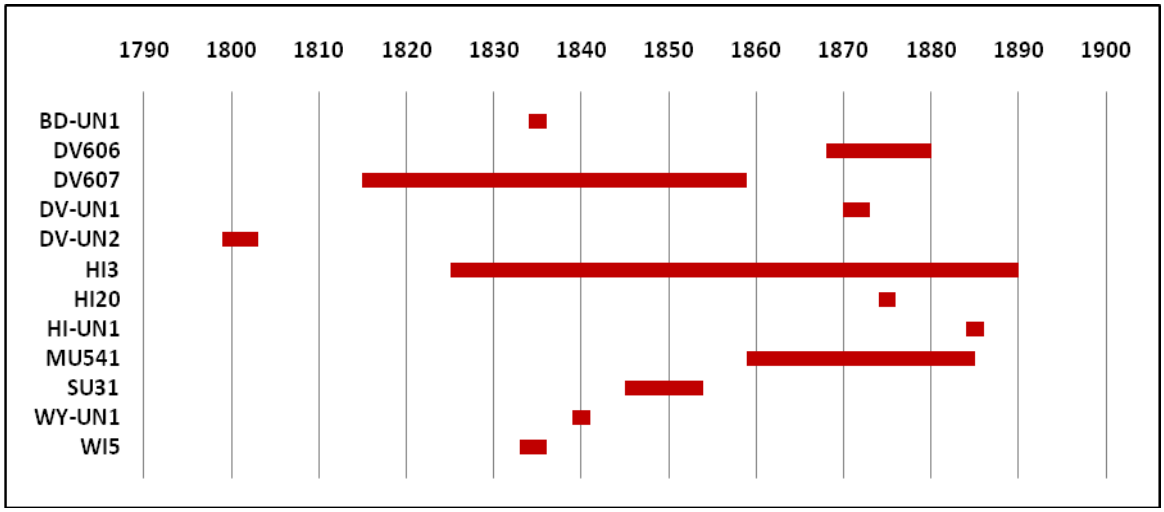


Figure 2-3. A time line for Traditional Earthenware Pottery components.

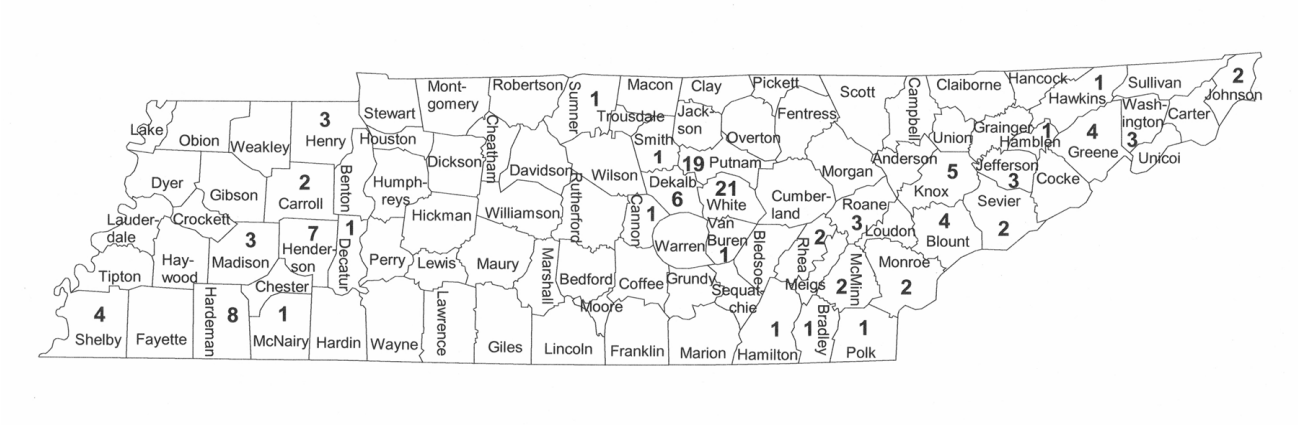


Figure 2-4. Traditional Stoneware Pottery components by county.

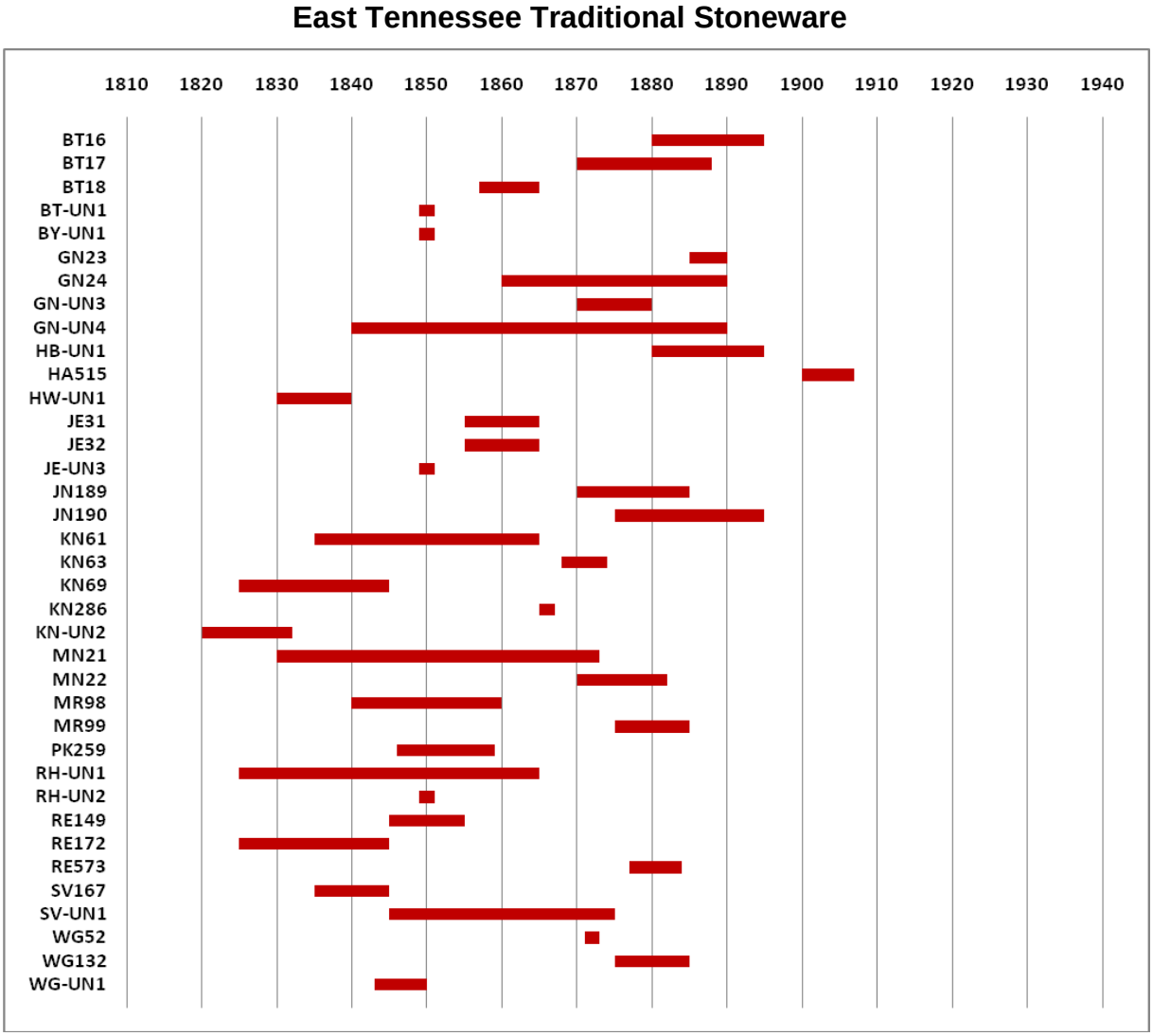


Figure 2-5. A time line for Traditional Stoneware Pottery components in East Tennessee.

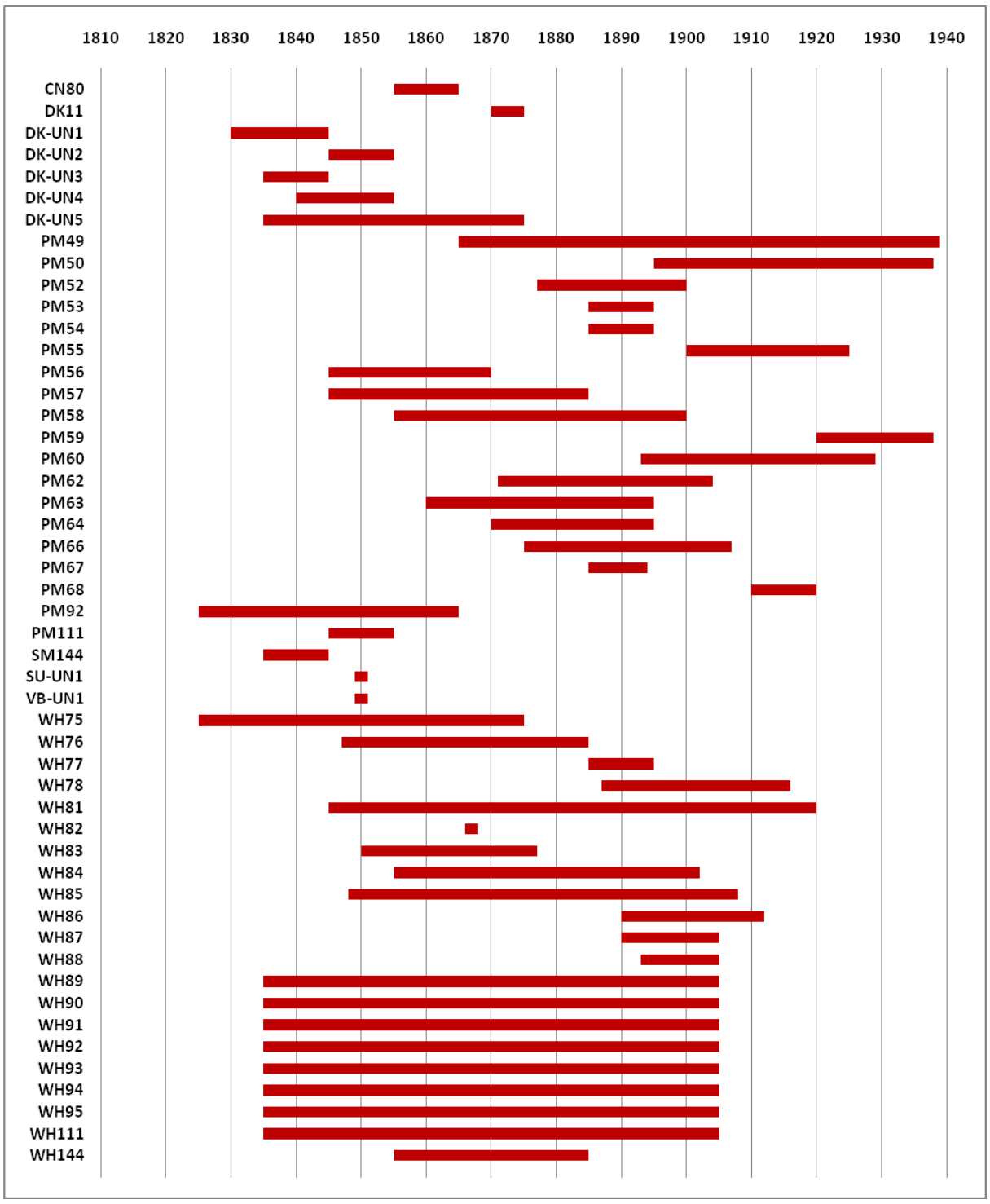


Figure 2-6. A time line for Traditional Stoneware Pottery components in Middle Tennessee.

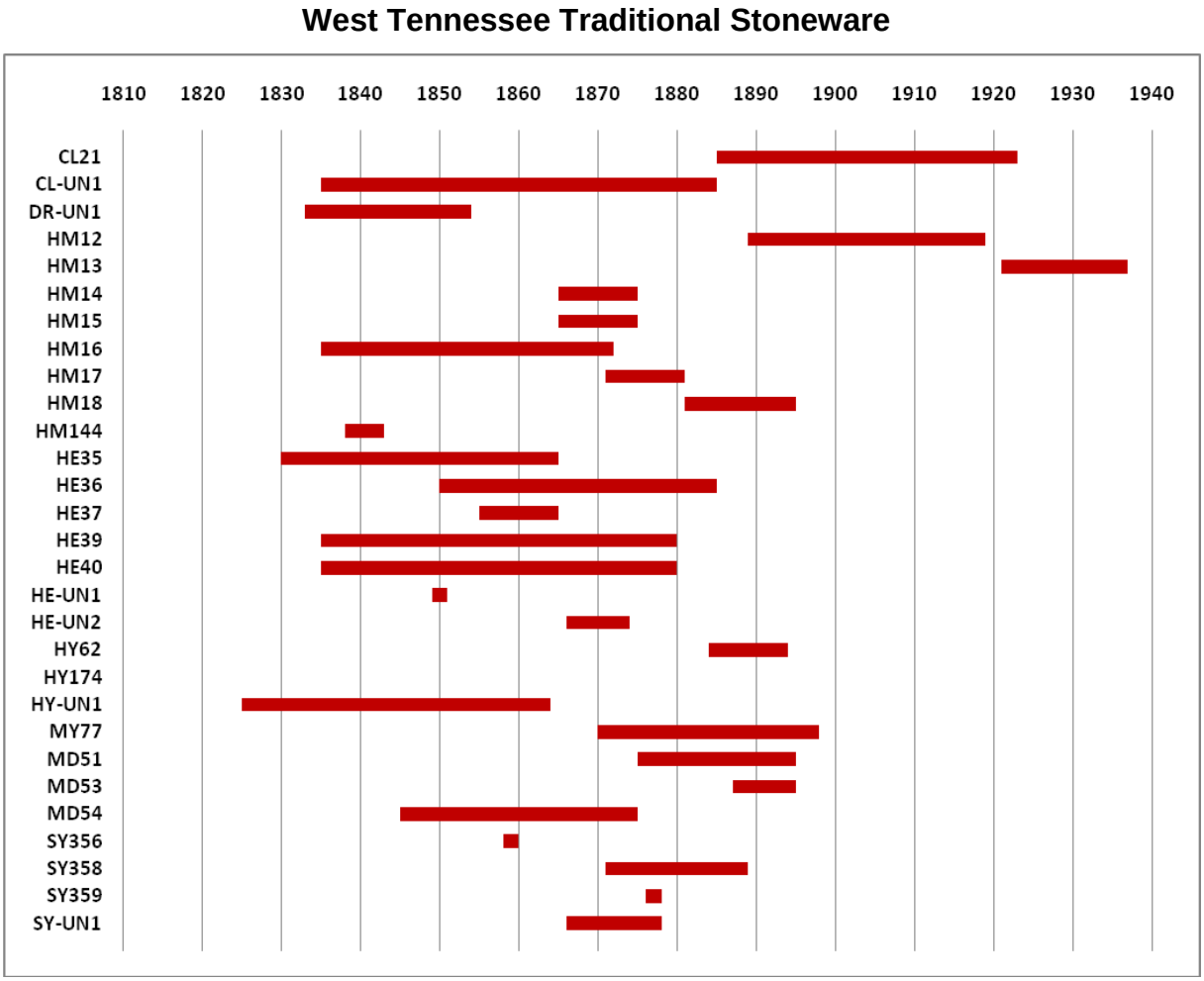


Figure 2-7. A time line for Traditional Stoneware Pottery components in West Tennessee.

More than earthenware potteries, Traditional Stoneware potteries supplied Tennessean's basic need for common wares during a long span and over a wide geographical area. In large part these were the wares of everyday use "made to hold syrup, whiskey, milk, vinegar, water, meat and all types of foodstuffs and to churn milk into butter for families living in small communities" (Cormany 1999:15). The demise of these operations, caused by changes in technology and by external influences that affected the value placed on traditional pottery, are well documented (e.g., Greer 1981:259-260; Zug 1986:387-393; Binnicker 1999:207-208; Mack 2006:82-85).

Transitional Stoneware Pottery

The component term Transitional Stoneware, though somewhat subjective, was adopted to distinguish operations that were neither traditional nor operated on the scale of a true factory pottery. The need for such a term first became apparent to the writers during a 1983 archaeological investigation of the site of the John

Washington Dunn pottery in DeKalb County (MT site 40DK10 and see Part One, Introduction). Though the Dunn pottery had a number of traditional aspects, these were offset by it being owned by a series of local business men and by the discovery of the remains of a kiln that for the time and region was both modern and non-traditional. A similar kind of dilemma was also apparent from archaeological investigations of the Weaver site in Knoxville (ET, Knox County site 40KN63). This urban stoneware pottery did not fit well in either the family or industrial pottery categories in use at the time (Faulkner 1982:230-231).

The statewide distribution of 17 Transitional Stoneware components is shown in Figure 2-8. While the Dunn pottery just mentioned probably ranks at the lower end of this group in terms of degree of drift away from what was traditional, operations such as the Decker pottery in East Tennessee (Washington County site 40WG51) and the Jackson pottery in West Tennessee (Madison County site 40MD194) are at the upper end, approaching but not quite reaching the next level (Factory Stoneware Pottery). Transitional Stoneware operations began in the 1870s, and most ended during the early 1900s. Two exceptions were the Cookeville Pottery (MT, Putnam County site 40PM69), which lasted until 1961, and the Russell Pottery (WT, Henry County site 40HY61), which continued to make functional stoneware into the 1940s.

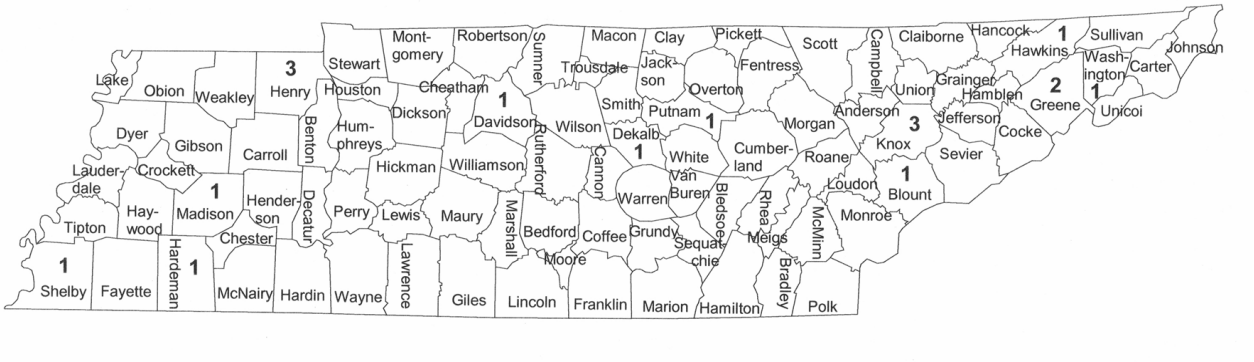


Figure 2-8. Transitional Stoneware Pottery components.

As a general rule, potteries assigned this component term are ones where the operating context was still relatively small but where there was a mix of traditional and more modern methods of doing things. In these potteries it was common to find journeyman potters hired to supplement the labor of family owners. There was also often a drift away from standard traditional wares in favor of some unusual items. In addition, it appears these operations were more inclined than was traditional to promote their "brand" of pottery by adding maker's names. As a side note, due to the existence of these marks, Transitional Pottery wares seem to play a prominent role in today's market for antique pottery.

Because the formative years for these potteries were the 1880s and 1890s, the absence of an 1890 census makes it difficult to clearly define many of them.

This is the case for an operation such as the M. P. Harmon pottery in Greene County (ET site 40GN28), where it seems 1890 was about the center point of its period of greatest production. An understanding of Transitional Pottery operations is also sometimes complicated by a post-1900 drift away from functional stoneware in favor of the production of brick and tile. An example of this is the Mohawk pottery, also in Greene County (ET site 40GN23), were by 1906 stoneware production seems to have completely ended in favor of brick and tile.

Factory Stoneware Pottery

The Factory Stoneware Pottery component is used only eight times with Tennessee pottery sites (Table 1 and Figure 2-9). These operations were large, had a non-family based work force, and relied heavily on mechanical means of production. There was generally a separate management structure, with a company that was named and incorporated. Factories were located in urban areas or at least near major rail lines. Railways were the true "life lines" of these potteries, bringing raw materials to a plentiful, cheap supply of laborers and sending the finished wares to markets far and wide.

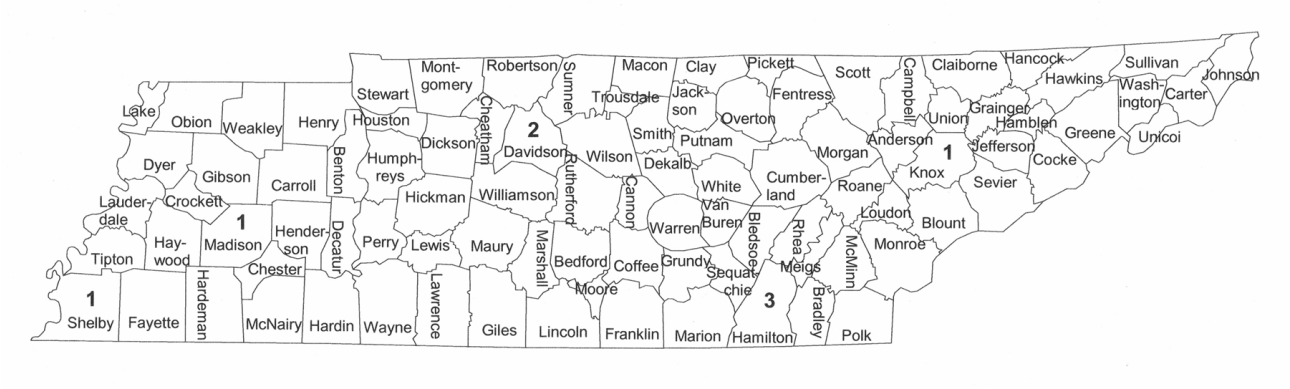


Figure 2-9. Factory Stoneware Pottery components.

An indication of how factory potteries differed from traditional ones can be seen in the kinds of mechanical devices used. A 1902 report based on manufacturing data collected as part of the 1900 census lists the following "Machinery and Kilns" used in Tennessee potteries (obviously the larger ones operating at the time): disintegrators (blunger) – 5, slip pump – 11, lawns – 1, clay presses (iron) – 3, pug mills (regular) – 9, wad mills – 1, jiggers – 11, lathes – 11, all other machines – 11, updraft kilns – 12, downdraft kilns – 9 [Twelfth Census of the United States, Taken in the Year 1900 (1902, IX, p. 945)].

The processes leading to the creation of Factory Stoneware potteries began during the late 1880s. Tennessee's railroad system was by then well established and the plantation and other older agricultural systems were breaking down, with a mass movement of blacks and whites from farms into cities, providing the ready labor force (Lovett 2002). As methods of production were relatively cheap in these

factory operations, this had the side effect of making it difficult to impossible for traditional stoneware potteries to compete (Blakely 1990:75). Factory Stoneware potteries tended to focus on standard lines of ware, and nothing was more important than the production of whiskey jugs, often marked with product or distiller's names. In the end, this was a major reason for their demise. Most had ceased to operate by 1910, when Tennessee prohibition went into effect, and none lasted past national prohibition in 1920 (Neese 2002:60). Even the threat of prohibition was enough to end some southern potteries. As noted in a 1907 newspaper article concerning Georgia operations:

> Two Big Potteries Forced to Close Down Plants – Augusta, Ga., June 29. – As a result of the belief that the State Legislature, both branches of which are controlled by prohibitionists, will at the present session pass a prohibition measure, two of the largest potteries in the State, whose product was confined almost exclusively to jugs for the liquor trade, to-day closed down their establishments. Since the Legislature convened, orders for more than 35,000 jugs have been cancelled and a wood-working establishment having orders for bar fixtures worth $20,000, to-day received a telegram cancelling it (Charlotte Daily Observer, June 30, 1907, p. 16, Charlotte, North Carolina).

In Tennessee the last Factory Stoneware Pottery to operate was the Harley Pottery in Nashville. It initially survived Tennessee prohibition by marketing to surrounding states with later prohibition laws, but after 1917 this ceased to be a workable scheme. It closed in 1918 (see MT, Davidson County site 40DV138).

Art Pottery

Art Pottery is a term much used in modern discussions of antique pottery, and a variety of meanings have been assigned to it. Its use here requires only a basic definition derived from some of the standard works (e.g., Evans 1974:1-2; Donhauser 1978:11-45; Kovel and Kovel 1993; Leftwich 2006:202 and 189-190). These are potteries that date from about 1870 to about 1920 where one or only a few people created wares that were primarily decorative rather than functional. These establishments were influenced by the American Arts and Crafts movement, which based it tenets on the philosophies of William Morris and John Ruskin, who promoted the making of objects by hand as a reaction to the non-individualism of the industrial revolution.

Only four Tennessee potteries were assigned this component term (Figure 2-10). Women played a critical role in operating the two that best fit the Art Pottery definition. These were the Nashville Art Pottery in Davidson County (MT site 40DV142) and the Nonconnah Pottery in Shelby County (WT site 40SY355). The other two potteries, both in Middle Tennessee (40DS85 and 40DV141), were placed in this category as a best compromise. Neither is well understood in terms of the wares produced.

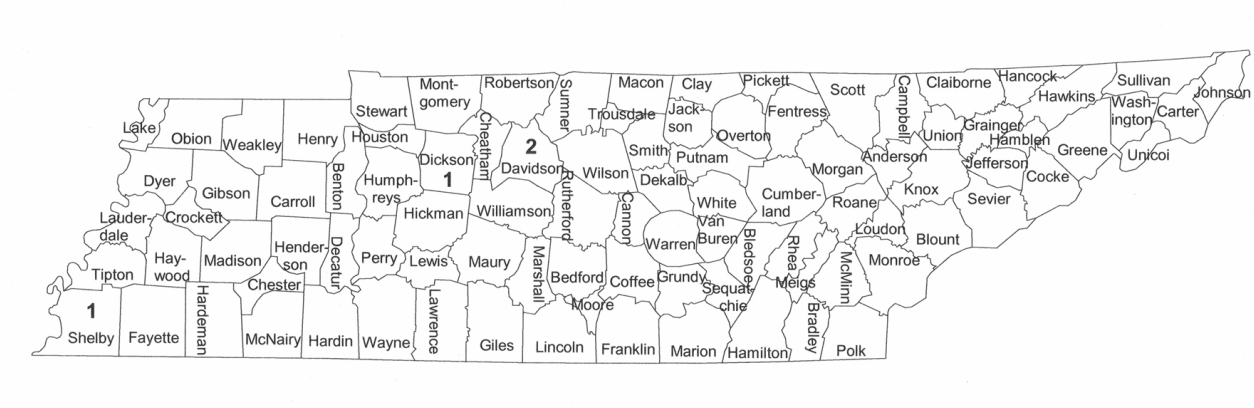


Figure 2-10. Art Pottery components.

Other Factory Ware Pottery

A principal reason for having this term is the former existence of Southern Potteries, a twentieth-century operation that produced immense numbers of whiteware table wares in Unicoi County (ET site 40UC1). No other Tennessee pottery ever approached their scale of production. The five other potteries assigned this component term (Figure 2-11) were scattered across the state during several eras, though all but one operated in the twentieth century. These were variable as to what they made, ranging from an emphasis on glazed refined-earthenware table and ornamental wares to an emphasis on unglazed architectural and floral wares.

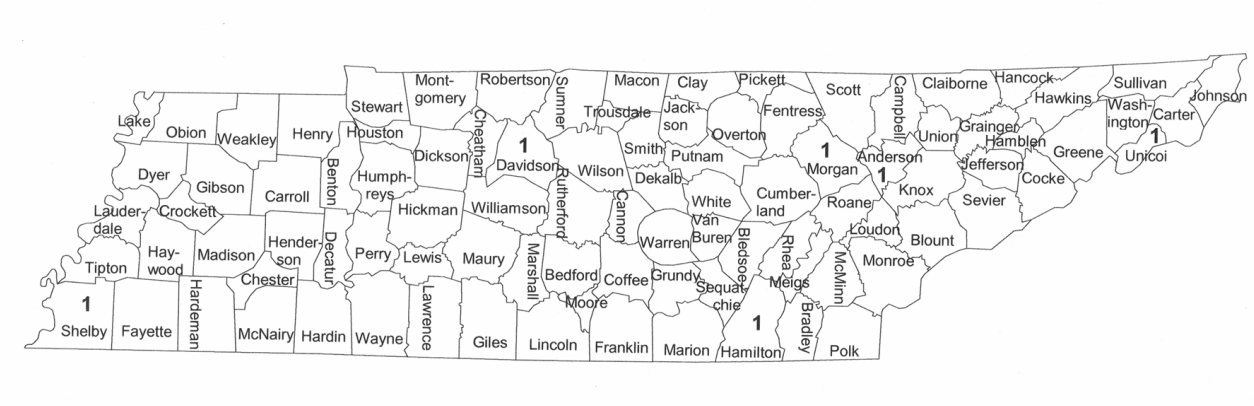


Figure 2-11. Other Factory Ware Pottery components.

The most unusual “pottery” assigned this component (as a matter of convenience) is the Tennessee Valley Authority’s Ceramics Research Laboratory (ET, Anderson County site 40AN218). It carries the special distinction of being a non-commercial experimental operation, whereas the others employed substantial numbers of people focused on the production of marketable wares. For the most part these were factory-like businesses with management structures and an

emphasis on the mechanical production of ceramic wares. One nineteenth-century pottery is tentatively assigned this component designation, but there is actually little information for clearly defining it (WT, Shelby County Unrecorded Potteries, Tennessee Terra Cotta Works).

Late Art-Early Studio Pottery

This is a hybrid term, adopted to distinguish 13 Tennessee potteries (Table 1 and Figure 2-12) that do not fit well elsewhere. Starting about 1920 the American Art Pottery movement was becoming a victim of its own popularity. Most art pottery was now produced in ceramic factories, contrary to the philosophical ideals that underlay its development (this relates to some of the Tennessee operations placed in the Other Factory Ware category). At the same time there was some continuation of the original Art Pottery idea in the form of small potteries still operated by one or only a few individuals. However, these are difficult to distinguish from the beginnings of what became the Studio Pottery movement (Evans 1974:5; Donhauser 1978:55). One of the best indications of the firm establishment of this latter movement was the inception of the publication known as Ceramics Monthly in 1953 (Butler 2003). As noted elsewhere, this point of transition into the modern Studio Pottery movement is one of the reasons the writers chose 1950 as an end date for research.

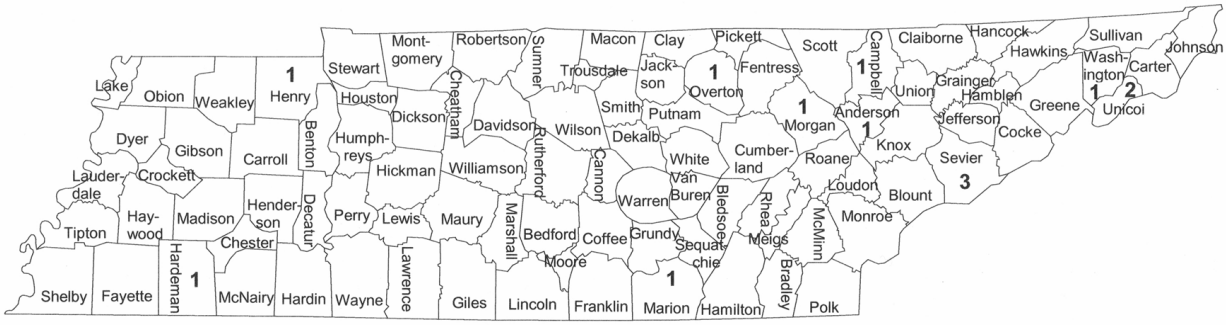


Figure 2-12. Late Art-Early Studio Pottery components.

The 13 potteries assigned this component term cover a period from the 1930s to 1950, with some continuing later than 1950. There seem to be three sub-categories within the group. First are five small East Tennessee operations that were "spin-offs" from Southern Potteries (Burnette 1999 and 2008) or some other "Other Factory Ware" operation (the two in Anderson and Morgan counties). The three potteries in Sevier County and the one in Overton County were expressions of the craft revival movement that began with the 1920s Penland School of Crafts and the Southern Mountain Handicraft Guild (Bullard 1976:1-6; Hall 2004). The four remaining potteries where this component was applied (with the possible exception of the poorly understood one in Campbell County) were operated by traditional

stoneware potters whose potteries had by this time drifted so far away from “Traditional Stoneware” as to no longer fit that category (some of the last Traditional Stoneware Potteries in Middle Tennessee had leanings in this direction but basically continued to remain true to what was traditional).

SPECIAL NOTES CONCERNING POTTERY SITE DESCRIPTIONS

The following three sections contain individual discussions of sites recorded in the East, Middle, and West Tennessee regions. As mentioned earlier (Notes Concerning the Text and Citations), these individual site descriptions have footnotes that directly cite primary source materials, as well as ones that use parenthetical author, date, and page notations (a list of the authors cited is contained in the Bibliography). The individual site descriptions are organized by county, and there is a brief introductory historical description for each county. These county notes are not directly referenced, but a primary source used is the Tennessee Encyclopedia of History and Culture, 1998 (available online at <http://tennesseeencyclopedia.net/>). Whenever a county name is mentioned in the site discussions without naming the state, it is to be understood it is a Tennessee county. In citing 1850 and later census listings a preference has been given for using district and household or family numbers where these work at least as well as page numbers for defining individual locations. These usually give a better indication than page numbers for where an individual was located in relation to other people shown on the census. For convenience the first of two numbers given is the one generally used. On most census reports this is the dwelling or house number.

For historic pottery studies that primarily rely on surviving whole vessels there is relatively little uncertainty regarding vessel forms (e.g., Burrison 1983; Zug 1986; Brackner 2006). This study relies heavily on waster sherd collections from individual sites, and sherds usually provide limited information for defining the overall form of the vessel represented. Rim sherds are generally more useful than body or base sherds, but small pieces of rims can also be difficult to clearly relate to overall form. The descriptions of collections that follow are made by reference to a set of rim form images with terms shown as Figures 2-13 to 2-15. This is similar to the way rim types are illustrated in Greer (1981:63-66), however, only those forms actually used in describing Tennessee site collections are shown here. A more detailed study of what was made at a particular site can usually be done with larger collections obtained by archaeological excavation, and an attempt is made to do this for three sites where such projects were conducted (see Appendices B, C, and D).

Vessel form terminology used in the following discussions is based on various sources, especially Greer (1981:55-136). Again, because of the difficulties of going from a sherd to a description of overall vessel form, the term “crock” is used as a kind of catch-all term for indicating a wide-mouth container suggested by a rim sherd. This implies the vessel had a mouth at least as large, or a little larger, than the body. Another common term used in these descriptions is jar. Jars are assumed to have mouths somewhat smaller than their bodies, and the modifying terms large- and small-mouth jar are sometimes used. Other vessel form terms are

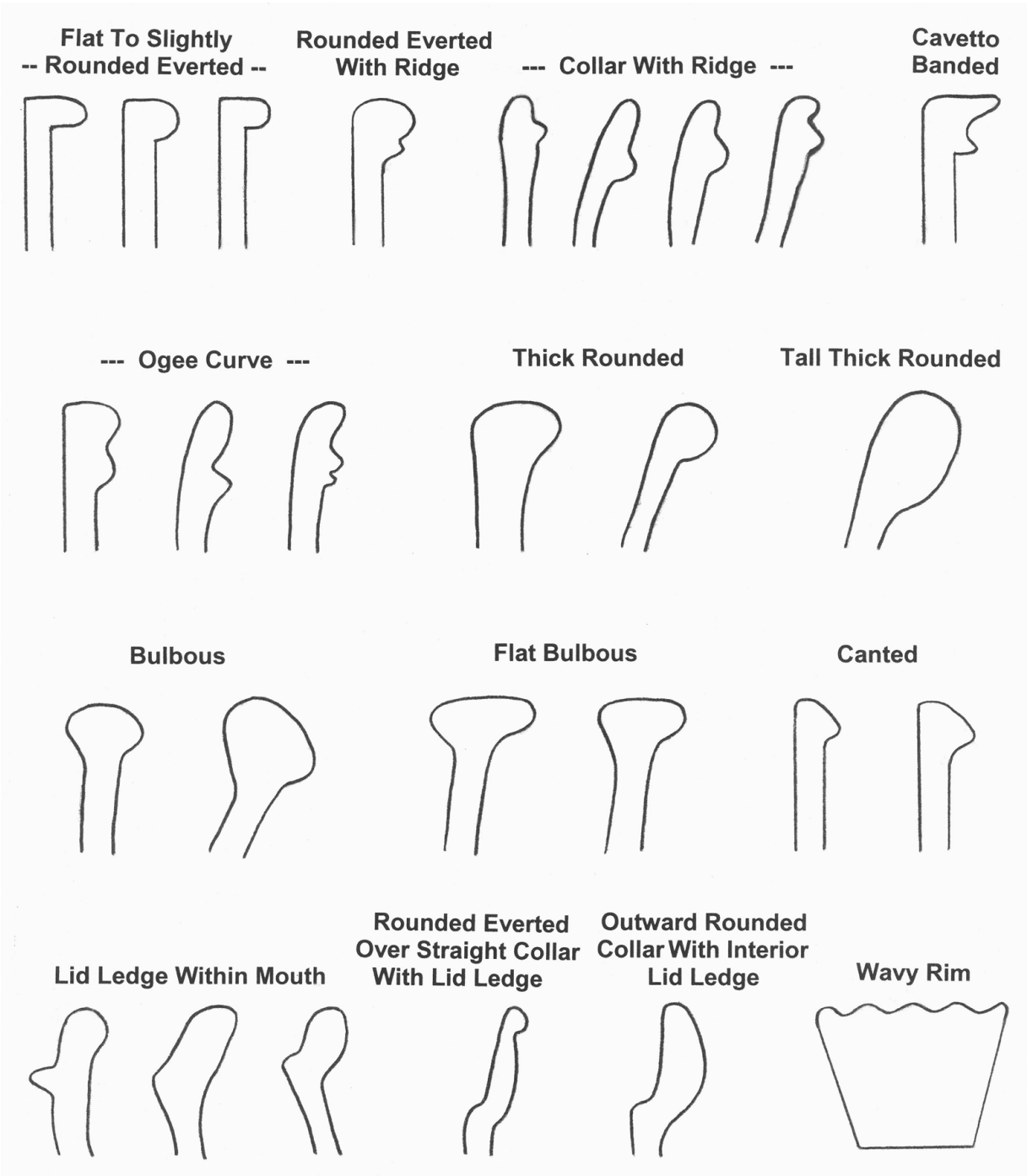


Figure 2-13. Rim forms and terms used with rim sherds from crocks, jars, and similar vessels.

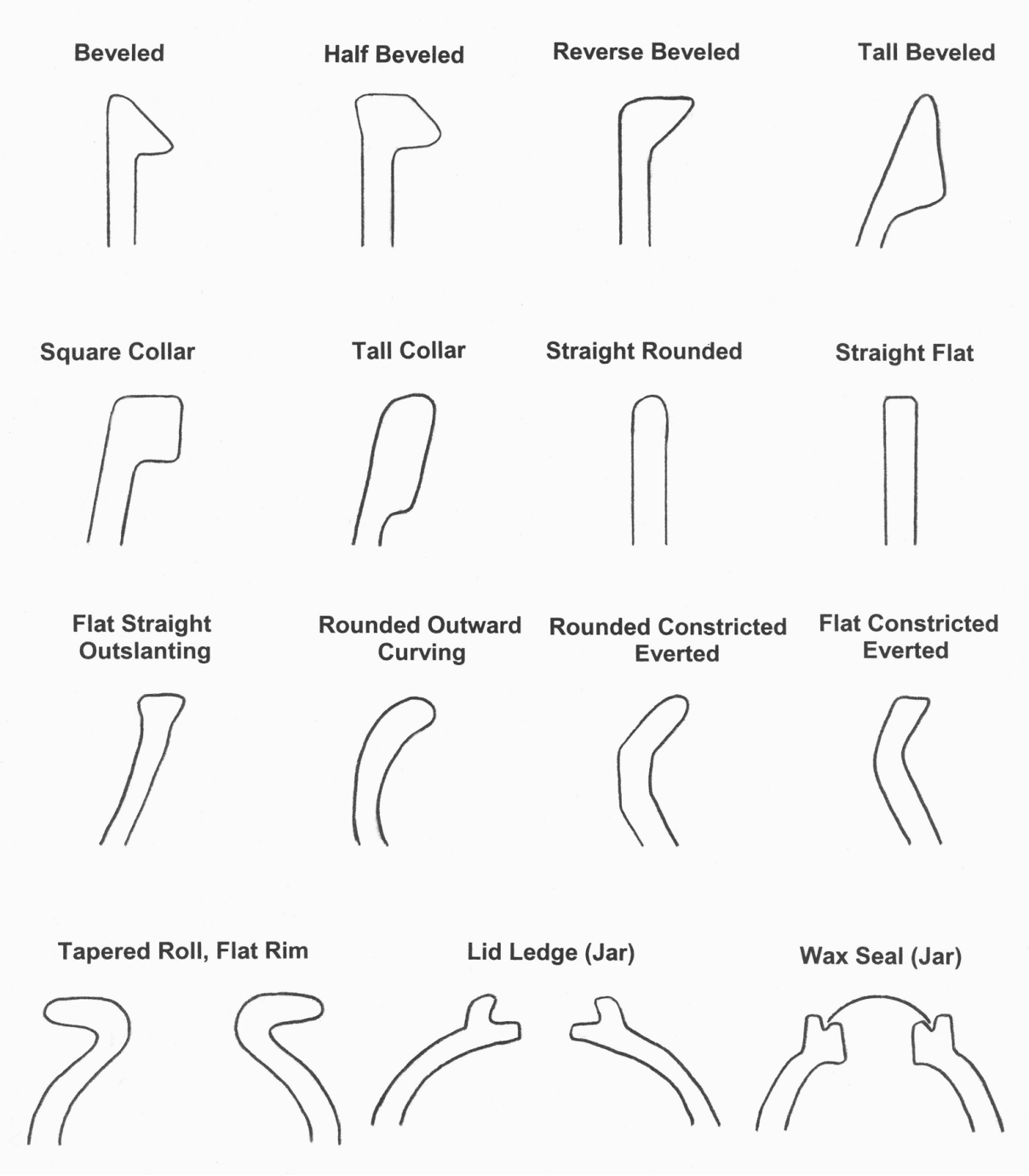


Figure 2-14. Additional rim forms and terms used with rim sherds from crocks, jars, and similar vessels.

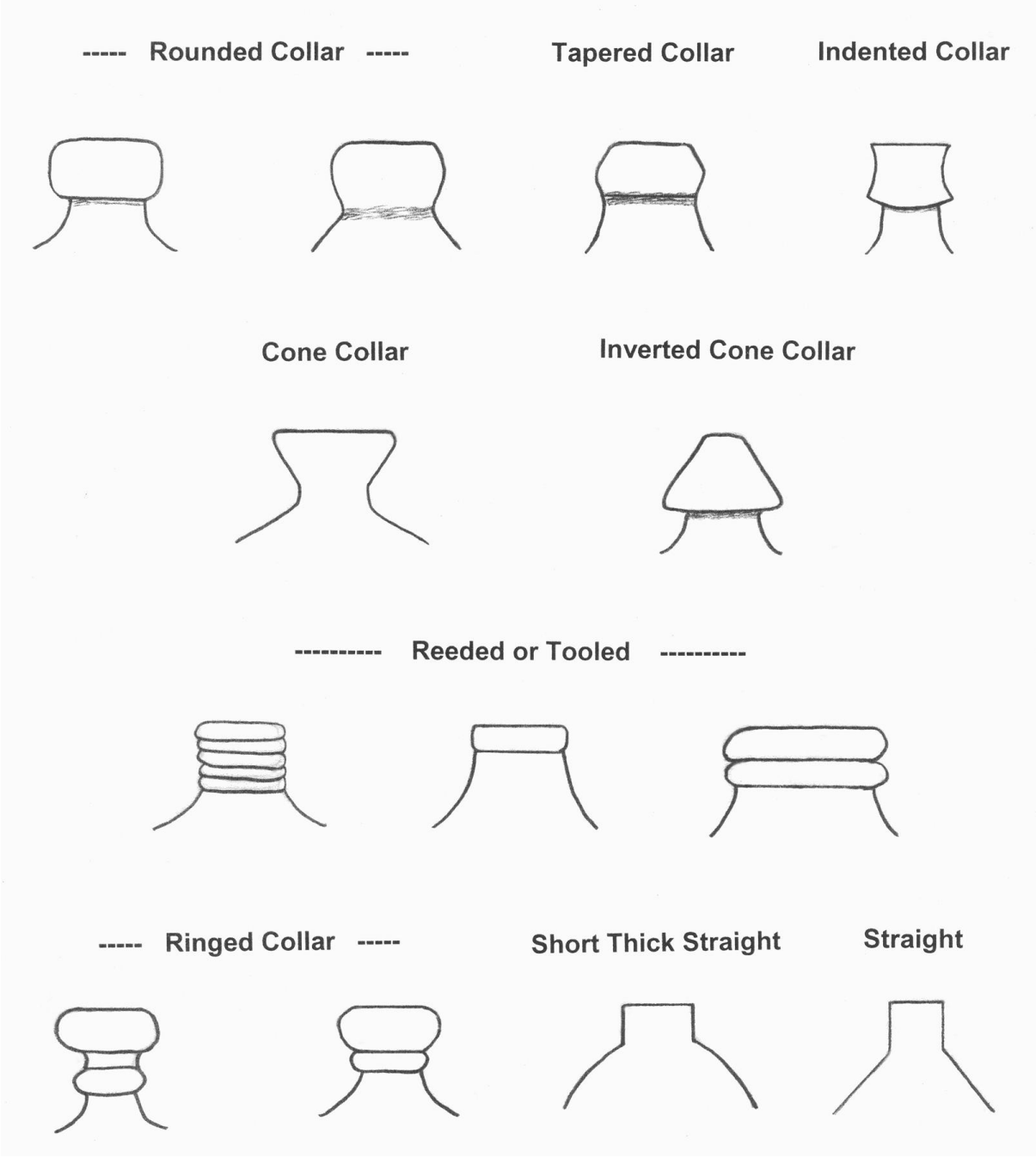


Figure 2-15. Rim forms and terms used with rim sherds from jugs.

jugs, churns [the sherds of which have an inner ledge for supporting a churn liner (a disk with a central hole for the dasher handle)], pitchers, bowls, preserve jars (with the kind of wax seal rim shown in Figure 2-14, bottom right), grease lamps, spittoons, and a small but varied number of other functional forms. The rim forms for jugs may also apply to pottery bottles, though these were rarely made in Tennessee.

Tobacco pipes were one of the most common non-vessel categories of production by traditional Tennessee potters, and examples are discussed as part of many of the site collections. All but a few of the collections discussed in the following sections were accessioned and are curated by the Tennessee Division of Archaeology. The abbreviation “TDOA” is used in referring to them.

EAST TENNESSEE SITES

As suggested in previous sections, pottery making in East Tennessee likely began soon after Euro-American settlement was well established. Such settlement began around 1770 in what is now northeast Tennessee, which at the time was part of western North Carolina. During the Southwest Territory era, 1790-1796, the Washington District contained only four counties, Washington, Sullivan, Greene, and Hawkins, but by the time Tennessee became a state in 1796 there were ten counties in the region. The Cherokee retained control of a continuously shrinking portion of southeast Tennessee until final removal during the 1838-1839 "Trail of Tears." Former Cherokee lands quickly became new counties, and today there are 33 counties in East Tennessee.

Due to its greater degree of early settlement, East Tennessee has an almost even division of Traditional Earthenware and Traditional Stoneware components (Table 1). In general earthenware production began earlier and continued later in upper East Tennessee, while after the 1820s stoneware production was widespread but focused more in counties to the south. Except for an absence of early art potteries, sites with other components are scattered across the eastern counties with no major sub-regional concentrations, only slightly greater numbers in Knox (Knoxville) and Hamilton (Chattanooga) counties.

Anderson County

Anderson County was created in 1801. Clinton has always served as its county seat, but its most famous city is Oak Ridge, established as a federal atomic energy research center during World War II. No early potteries are known for Anderson County. One individual, William Ralston, is listed as a potter on the 1850 census, but it appears he was in an area that soon became part of Union County (see Union County).

Anderson County did have a very unusual early twentieth-century "pottery" that is not easy to classify. This was developed as a Federal experiment, and rather than being called a pottery it was known as the Tennessee Valley Authority Ceramics Research Laboratory. For a brief time there was a satellite operation associated with the Ceramics Laboratory that could be considered a separate pottery, however, because of the apparently close association between the two they are discussed together.

Site Number	Relevant Name(s)	Dates	Category(s)
40AN218	TVA Ceramics Research Laboratory	1935-ca. 1940 (research laboratory until 1965)	Other Factory Ware / Late Art-Early Studio

A 1934 study by the Tennessee Valley Authority's Industry Division concluded it would be a desirable economic improvement goal to promote ceramic production in the South. Subsequently a newly hired Chief Ceramics Engineer, Robert E. Gould, was sent to Europe where he inspected eight different ceramic plants that used electric kilns.[1] Following Gould's return, experimental work was started in March of 1935 at Norris (in Anderson County). At the time TVA was building its first hydroelectric dam near Norris, which was an early experiment in government town planning, and one of the Norris buildings was modified to become the TVA Ceramics Research Laboratory. The work conducted at this facility was directed toward three goals: "development of raw materials, development of electric kilns, and development of processes for the production of a truly American vitreous dinnerware which would be competitive with foreign brands."[2]

The primary raw material adopted for use by the Ceramics Laboratory was kaolin, mined in western North Carolina. The use of this material in conjunction with electric firing soon yielded a product that resembled "fine china" but had the durability and strength of "hotel ware."[3] Publicity surrounding the project emphasized that TVA was "not going into the china plate business" but was attempting to develop production methods that could be used by American industries to put them on a more competitive footing in a market dominated by "cheap Oriental labor." One of the keys to competitive production was the use of molds that allowed the TVA workers to produce in five minutes vessels that normally required three quarters of an hour. Initially molds were borrowed from some of the leading China companies, including Homer Laughlin, Hall, Mayer, Knowles, and the firm Taylor, Smith, & Taylor.[4] A photograph in the TVA archives, apparently taken in 1936, shows ceramic casting being carried out in a workshop area of the Ceramics Laboratory (Figure 2-16). Other contemporary photographs shown flat wares being formed using a jigger wheel.

The first phase of operation of the Ceramics Laboratory lasted from 1935 until 1938, under the direction of Robert Gould. The principal potter at the beginning of this period was George W. Fichter. Some of the other named employees were: A. J. Hedquist, chemist; Max G. Toole, electrical engineer; D. A. Deaderick, mechanical engineer; Olga Muench (artist), and Laura Roberson, secretary.[5] Within a short time Ernest Wilson was also hired as a potter, and by 1936 his future son-in-law, Douglas Ferguson, was working as a general assistant.[6] By June of 1938 the original goals of the Ceramics Laboratory were thought to have been met, and negotiations were started to turn the operation over to the United States Bureau of Mines.[7] In late 1938 Robert Gould left to become general manager of the Buffalo Pottery in New York.[8]

Figure 2-16. Workman slip casting ware in the TVA Ceramics Laboratory, ca.1936 (Tennessee Valley Authority photograph, K-1326).

In April of 1938, a recently married couple destined to become two of America's best known studio potters, arrived in Norris to take charge of the Anderson County Federal Art Center, a project of the Federal Works Progress Administration. As explained in their 1993 biography, Edwin and Mary Scheier, who were experienced in various arts fields, converted an old Norris firehouse into a workshop where they taught courses in metal, wood, leather, drawing, and painting. They soon met Dr. Hewitt Wilson, who had been brought to Norris to replace Robert Gould as director of the Ceramics Laboratory. Wilson suggested the Scheiers add clay working to the other crafts they taught, and a deal was struck whereby the Scheiers tended the Ceramics Laboratory's kilns at night in exchange for free use of the facility. After a degree of instruction from Wilson and George Fichter and a considerable amount of self-training, the Scheiers began to use pottery as a teaching medium at the Federal Art Center. Here they constructed a potter's wheel from parts of an old Model T Ford, and some firing of pottery was done in a rather crude kiln made from an oil drum.[9]

While the Scheiers' Art Center activities could perhaps be considered to represent a separate "pottery," it seems more like a kind of extension of the Ceramics Laboratory. In either case it was short lived, because in the fall of 1938

the Scheiers left Norris for Virginia and were soon started in what would become their lifelong profession as full-time potters.[10]

By the end of 1938 the TVA Ceramics Laboratory had been turned over to the Bureau of Mines, with Dr. Hewitt Wilson in charge. Sometime previous to this transition Ernest Wilson had become the primary potter, and some of the other named employees included Irma Rhode (petrographer), Pat Eakin (artist), McDonald Nelson (engineer), and Douglas Ferguson (general assistant).[5] Experimenting with pottery continued for a while, but the research seems to have soon drifted into other areas of investigation including electrical resisters, sanitary wares, and basic clay and minerals research. The Laboratory remained under the Bureau of Mines until it closed in 1965.[11]

An outgrowth of the Ceramics Laboratory was a pottery started by Ernest Wilson and his son-in-law Douglas Ferguson in 1946.[12] Their Pigeon Forge Pottery is discussed under Sevier County (ET site 40SV182).

Though it has been modified for other purposes, the stone and timber TVA Ceramics Research Laboratory building still stands at Norris (Figure 2-17). An interesting surviving feature is a ceramic plaque, said to have been made by Ernest Wilson, mounted to the right of the old main entrance. This depicts three stylized figures working with clay and the date 1935 (Figure 2-18). The operations carried out in this building in the 1930s were complex for the time, but they are well documented in photographs and written materials curated at the Tennessee Valley Authority's Technical Library in Knoxville. The Ceramics Laboratory housed three electric kilns, including a large tunnel kiln, and a variety of pottery making devices such as a ball mill, a slip pump, a blunger, two shaking lawns, a filter press, a vacuum pug mill, a spreader, a jigger, and a separate shop for making molds.[13]

Relative to the ceramic wares associated with the Norris operations, it appears there were at least three phases of production. The first from 1935 to 1938 was the main period of operation of the Ceramics Research Laboratory as part of TVA. As explained by this agency's former librarian and historian, Jesse C. Mills:

> The lab turned out, in its experimentation, vases, tea sets, plates, saucers, book-ends, ashtrays, cups and sundry other pieces, all porcelain, many of which are presently owned by former TVA employees and by people who visited the lab. Since TVA was experimenting only, none of these pieces were ever sold.[14]

According to another TVA document an emphasis was placed on making high-grade refined ware or porcelain because "as it was the most difficult to make, success would mean that lower-grade ware could be made also." [11] A group of photographs

Figure 2-17. A 2004 photograph of the building that housed the TVA Ceramics Research Laboratory at Norris, Tennessee.

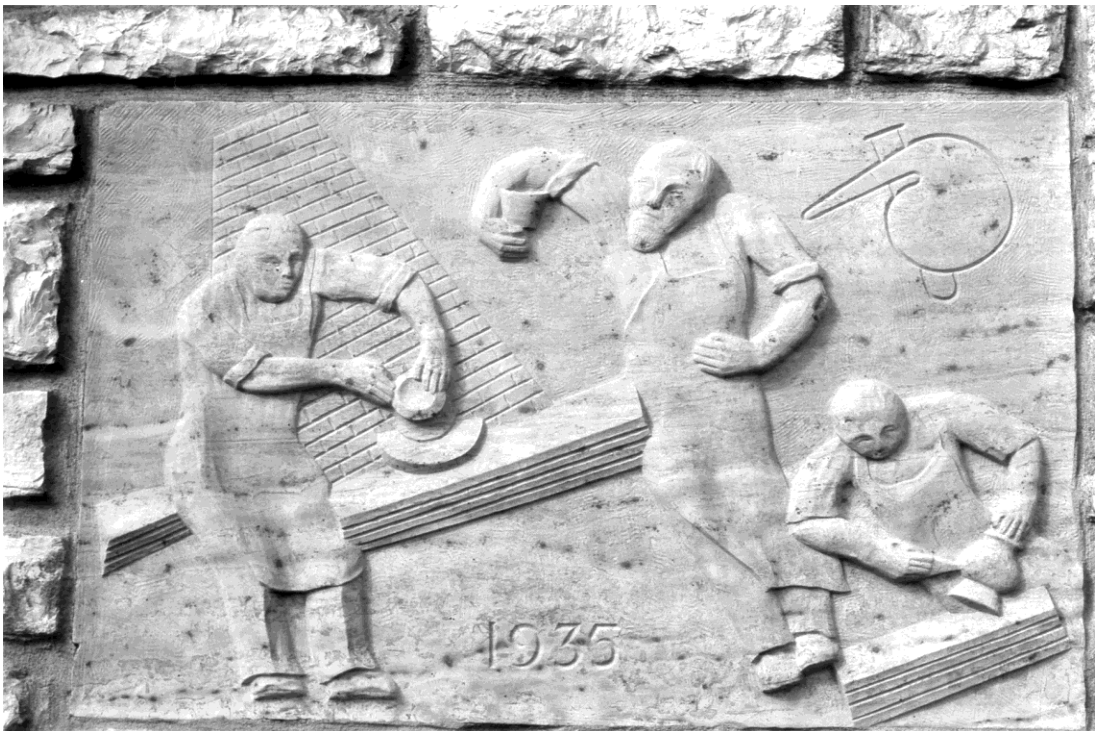


Figure 2-18. Ceramic plaque mounted beside the main entrance to the former TVA Ceramics Research Laboratory at Norris, Tennessee.

taken at the Ceramics Laboratory in 1937 includes one made to show the translucency of a porcelain plate (Figure 2-19). After 1938 the Bureau of Mines continued ceramic experiments for a while but produced "medium and low-grade chinaware."[11] Relatively little is known about the wares produced after 1938, and even less about the work of Edwin and Mary Scheier while they were at Norris in 1938. Presumably their pieces, some fired at the Ceramics Lab and some in their homemade kiln at the Arts Center, would be distinguishable from the Lab's molded or mechanically pressed wares, but no examples have been seen by the writers.

Figure 2-19. Photograph taken at the TVA Ceramics Laboratory in 1937 showing the translucency of a porcelain plate (Tennessee Valley Authority photograph, K-1355).

Wares produced during the 1935 to 1938 phase are relatively common (two representative teapots are shown in Figure 2-20). The Tennessee Valley Authority maintains a sizable collection of pieces at its offices in Knoxville. Some of the items were painted with scenes promoting the TVA dams (Figure 2-21) or the use of electricity (Figure 2-22). Many of these have stamped basal marks that read: "FIRED ELECTRICALLY by TVA." In recent years a few pieces of pottery made at the Ceramics Lab have been sold through the online auction site "eBay." This includes at least two small vases with porcelain bodies, a blue speckled glaze, and a black, stamped basal mark composed of a circle with "NORRIS DAM TENNESSEE" around the inner edge of the circle and "1938" in the center. An example of one of these vases is shown in Figure 2-23. Among the more unusual items produced during this phase were ceramic bookends. A pair in the TVA collection shows the figure of a bare-chested man leaning back into the structure of a dam, helping to hold back the

Figure 2-20. Representative teapots made at the TVA Ceramics Laboratory in 1937 (Tennessee Valley Authority photograph, K-1353).

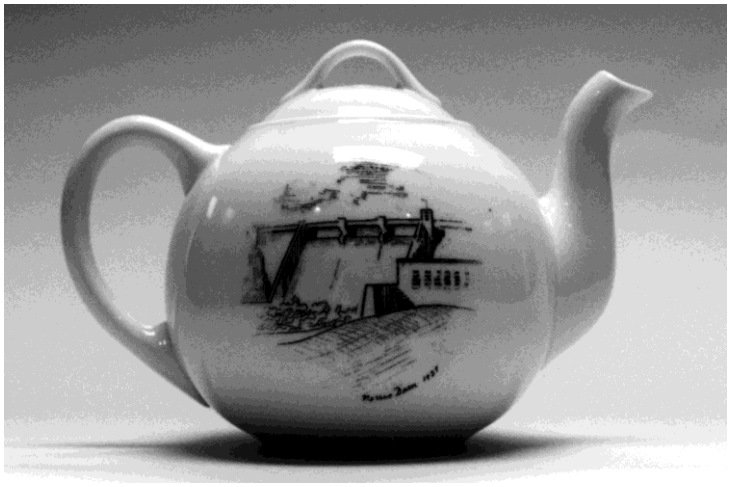


Figure 2-21. TVA Ceramics Laboratory teapot with image of dam and words “Norris Dam 1937” (Tennessee Valley Authority collection, Knoxville).

Figure 2-22. TVA Ceramics Laboratory teapot with image of electric power lines (Tennessee Valley Authority collection, Knoxville).

Figure 2-23. Porcelain vase (height 6 in.) with blue speckled glaze and basal mark "NORRIS DAM TENNESSEE 1938" (private collection).

water behind the dam and holding a generator in his left hand, an electric light bulb in his right. These derive from a proposal put forward by a 1930s sculptor who tried to convince TVA authorities to incorporate a similar, large human figure into the structure of Norris Dam. The idea, which never got beyond a proposed model stage, is documented in TVA histories.[15]

Currently the writers know of only one example of a vessel made after 1938 during the Bureau of Mines operation of the Ceramics Lab. This too was sold through "eBay" (in 2002). It is a pale yellow-glazed sugar or condiment bowl with two handles and a knob-top lid, 3 inches tall, with a dark, stamped basal mark. The mark is composed of a double circle with the image of a buffalo and a rising or setting sun in the center and the words "DEPARTMENT OF THE INTERIOR" between the inner and outer circle. Below the circle are the words: "Bureau of Mines Region VII Norris, Tennessee."

Perhaps the most significant thing about the Tennessee Valley Authority Ceramics Research Laboratory is that it achieved a historic first in the industrial production of ceramic wares. The combination of porcelain made from American clays fired in electric kilns had not been tried before and there was considerable skepticism at the time as to whether it could be done. While TVA's successful demonstration of workable techniques had few immediate regional applications, the influence on general American ceramic production trends was considerable.

Source(s): **1**. Gould (1935). **2**. Tennessee Valley Authority (1973:1). **3**. Tennessee Valley Authority (1973:1-2); Wing (1998). **4**. Tennessee Valley Authority 1937:80); Blakeslee (1938). **5**. Stephenson (1983). **6**. Ruth Ferguson, 2001, personal communication. **7**. Tennessee Valley Authority (1939). **8**. Ogden (1938). **9**. Komanecky (1993:40); Torbert (1938). **10**. Komanecky (1993:43). **11**. Tennessee Valley Authority (1973, Exhibit 2). **12**. Tennessee Valley Authority (2001). **13**. Tennessee Valley Authority (1937); Ogden (1938). **14**. Mills (1978). **15**. Lilienthal (1964).

Blount County

Blount County was created in 1795, the year before Tennessee became a state, and its first and only county seat is Maryville. This county had several nineteenth-century potteries, probably all devoted to the manufacture of stoneware. Over the years a considerable amount of time has been spent researching Blount County records and in the field looking for the remains of these potteries, but to date only three sites have been recorded, with one assumed pottery remaining unrecorded. The earliest clear information concerning pottery making in Blount County is for 1850 and 1859, but it is reasonable to believe some earlier operations may have existed. Unquestionably, the best known potter associated with Blount County was William Grindstaff. His modern fame results from the prolific nature of his work and the fact that so many vessels marked with variations of his name have survived.

Site Number	Relevant Name(s)	Dates	Category
40BT16	Happy Valley / Smith	ca. 1880-1890s	Traditional Stoneware

Histories of Blount County maintain that soon after the Civil War a group of settlers from Happy Valley in Carter County, Tennessee moved to the mountainous area of southern Blount County and established a community also called Happy Valley. This community included a pottery that William Grindstaff is said to have started.[1]

Nothing this certain has been gleaned from primary source records relating to the pottery at this location (site 40BT16). As discussed below (see Blount County site 40BT18), William Grindstaff was in Blount County, while still a child, before the Civil War, and the family appears to have initially settled in another part of the county. This is not proof that Grindstaff was never involved with the 40BT16 site. In fact a tall, cylindrical stoneware jar found near this site looks suspiciously like one of his pieces (Figure 2-24). The manner in which the date stamp was applied is similar to other Grindstaff examples (but see discussion of Blount County site 40BT17).

The most direct evidence concerning a potter associated with 40BT16 comes from a sherd found many years ago among other waster sherds on the site (privately owned but shown to the writers in 1978). This sherd retained most of the mark “D. L. SMITH,” with a backwards “S,” a mark that is visible in its complete form on two surviving stoneware jars. One of these is a poorly fired example that was included in the 1996-1997 exhibit of East Tennessee made pottery.[2] The other is shown in Figure 2-25. While such things are seldom ever completely certain, the marked sherd strongly implies David L. Smith worked at the 40BT16 site. Smith is listed as

Figure 2-24. Lightly salt-glazed, reddish-orange stoneware jar with lid (height 13 in. with lid), inner ledge for lid, insloping shoulder with throw lines, and impressed mark near the base “1872 1”(with backwards “2”); found near the 40BT16 site (private collection).

Figure 2-25. Stoneware jar with bilateral lug handles, weak interior lid ledge, and stamped on the shoulder “D L SMITH” with backwards “S” (height 12½ in). As shown in enlarged view of the stamp, there is a small impressed “2” below the “D.” Vessel is lightly salt-glazed, over a weak brown slip on its upper 1/3 (private collection).

a potter on the 1880 census for Blount County, and he is identified in a surviving series of Blount County tax records from the 1870s through 1901.[3] While there are some shifts in district numbers and boundaries around 1880 that are difficult to interpret, Smith was definitely living near, if not on, the 40BT16 location by 1884.[4] The suggestion is that he probably worked at the 40BT16 site from around 1880 until possibly as late as the 1890s.

The 40BT16 site provides some information about what was once there. Visible surface evidence suggests the remains of a rectangular kiln, about 12 by 22 feet, with one narrow end abutting the edge of a steep slope. This was probably a groundhog kiln, but archaeological excavation would be needed to be certain of this.

A Tennessee Division of Archaeology [TDOA] collection from this site consists of 73 stoneware sherds and 6 pieces of kiln debris or furniture. Rim sherds suggest the common vessel form was a wide-mouth crock with a flat or slightly rounded, everted rim. One sherd is from a straight walled vessel, and one is from a vessel with the rounded constricted everted rim form. All of the sherds have some degree of salt glazing, with some (1.2 %) showing use of a brown slip, mostly on an inner surface. The kiln debris consists of heavily glazed kiln brick fragments and one miscellaneous piece of fired, sandy clay.

Source(s): **1**. Burns (1974:247). **2**. Wahler (1997:11, No. 44). **3**. Federal Census, 1880, Blount County, District 8, No. 195; Blount County Tax Records, Districts 3 and 17, 1877-1901. **4**. Frazier (1984:163) and D. L. Smith entry in Part Three.

Site Number	Relevant Name(s)	Dates	Category
40BT17	Maryville Pottery, Grindstaff, et al.	ca. 1870s-1898	Traditional Stoneware / Transitional Stoneware (?)

This site was recorded in the late 1970s and has been revisited during periods when it was in optimal conditions for survey. It appears a large amount of pottery was produced here over a long period of time. The difficulty has been determining exactly when this occurred.

As noted below in the discussion of site 40BT18, it seems William Grindstaff left his father's land and a possible association with that site by 1870.[1] The census for that year puts him in the same district as the 40BT17 site, though it is not certain a pottery had already been started here. The Blount County tax records for the 1870s complicate the matter, for they show William Grindstaff appearing to move about among several districts.[2] According to the 1880 census, however, he was still in the 40BT17 district and was still listed as a potter (by then with a wife and two young daughters). In the same district B. A. Lawson is shown with the occupation "work in Pott Fakter" (presumably "works in pottery factory").[3] Research by Grindstaff descendants has established that B. A. Lawson was a brother to William Grindstaff's wife Kansas Lawson Grindstaff.[4]

Grindstaff and Lawson are further linked by the existence of a number of 1870s stoneware vessels that are stylistically similar and bear stamped names and dates. Two of these have "B. A. LAWSON 1872" marks, one is marked with Lawson's name and 1879, and there are several Grindstaff vessels with his name and dates ranging from 1871 to 1874.[5] It is not certain these were made at 40BT17, but it seems likely they were.

There is also the appearance that a member of the Sullivan County Cain family of potters may have worked with Grindstaff and Lawson for a year or two. Martin A. Cain appears on the Blount County tax records for one year, 1875 (in the 40BT17 district), and was postmaster for the office at "Huffstetlers Store" from January of 1874 until May of 1875.[6] "Huffstettler P. O." is the address given for Grindstaff in 1884. This comes from a newspaper advertisement headed "POTTERY" stating:

> William Grindstaff / Is Manufacturing all kinds of / CROCKERYWARE / At Murphy's mill, / Such as Crocks, Jars, Jugs, Flowerpots, and Tileing. / Orders solicited and filled promptly. Address Wm. Grindstaff, Huffstettler P. O. / Sept. 26, 1884.[7]

Though B. A. Lawson's name is not mentioned in the pottery ad, there is clear evidence for him working with Grindstaff at this location based on the 1884 Blount County tax roll. Though Grindstaff seems to have moved about some during the early 1880s, the tax record for this year shows him and Lawson owning separate two-acre tracts, with each of these tracts adjoining a one-acre tract jointly owned by both of them. Furthermore, all three of these tracts were adjacent to a school, and the 40BT17 site is next to the site of a nineteenth-century school. By 1885, Lawson ceased to be listed on the tax roll, though Grindstaff remained in the same district for several more years.[8]

Besides Grindstaff and Lawson, David L. Smith (see Part Three entry) was another Blount County potter who might have worked for a brief time at the 40BT17 site. As mentioned above in the discussion of site 40BT16, which is believed to associate to Smith, a "Grindstaff-like" vessel dated 1872 was found in the general vicinity of the kiln remains there. This could suggest Grindstaff worked at 40BT16 during some period, but it might actually only reflect some earlier association between Grindstaff and Smith.

There are at least five privately owned vessels almost certainly made at site 40BT17. All of these bear a stamped mark that reads "MARYVILLE POTTERY" (Figures 2-26 and 2-27). In the 1970s only two of these were known to the writers, and they seemed to suggest a separate, though unrecorded Blount County pottery.[9] In recent years a vessel has come to light that bears not only the Maryville Pottery

Figure 2-26. Tan salt-glazed stoneware churn (height ca. 15½ in.) with roulette impressed designs on rim and shoulder and impressed name "MARYVILLE POTTERY," applied upside down on shoulder (private collection).

Figure 2-27. Olive-gray salt-glazed stoneware jug (height 9½ in.) with stamped mark "MARYVILLE POTTERY" applied near the base (private collection).

stamp, but below it one of the variant William Grindstaff marks (Figure 2-28). Because of some distinctive sherds found at 40BT17 and the fact that the site is not very far from Maryville, the seat of Blount County, it seems reasonably certain that Maryville Pottery is a name once applied to the operation at this location. Many other extant vessels with Grindstaff marks were no doubt made at this site, but lacking certainty about their provenance, all other examples shown are in Part Three with the entry for William Grindstaff.

Figure 2-28. Reddish-brown salt-glazed stoneware churn (height 16½ in.) with impressed names on shoulder: "MARYVILLE POTTERY" over "W GRIN(?)TAFF 18" (upside down G) with "½ 5" below; two pulled strap handles (one missing) (private collection).

As noted above, William Grindstaff seems to have been at the 40BT17 location both before and after 1880, though during one period his name is not on the Blount County tax roll and according to an 1881 deed he was living in Kentucky. How long he remained there is uncertain, but by 1884 he was back on the Blount County tax roll with two acres and the acre he jointly owned with B. A. Lawson. He continued to be taxed on the two acres until 1889, which began an eight-year period during which these same (?) two acres seem to bounce back and forth between Grindstaff and J. D. Garner and finally William Rasor.[10]

A possible clue to what was happening during this period is provided in Burns history of Blount County. She states:

> About 1888, Dr. J. D. Garner set up a tile business with elaborate machinery … He imported two potters from Ohio, Gunion and Nooncesser, who operated the kilns. They did a larger business in tile than in crockery, shipping most of it. About 1896, William Rasor bought this pottery and continued operations until 1898.[11]

While it is not certain Garner's operation was at the 40BT17 site, no evidence for a separate location has been found. Any further understanding of what was happening at this time suffers from the absence of an 1890 census, but the business may have reached an operating scale that would warrant placing it in the "Transitional Stoneware" category. Little more has been learned concerning the Gunion mentioned as a potter, though his first name may have been James (see Part Three entry for Gunion). Daniel Noonkesser does appear on the Blount County tax records as a landless poll for one year (1889).[12] While it appears Grindstaff was in Blount County some of the time after 1889, his main interest after the early part of that year was a pottery he started with B. A. Lawson in Knox County. His work as a potter ended at that location (see ET, Knox County site 40KN62).

The TDOA maintains an artifact collection from the 40BT17 site consisting of 63 stoneware sherds and 17 pieces of kiln debris or furniture. These kiln furniture items include a large lump of fired clay encrusted with glaze, 2 miscellaneous pieces of fired clay, 4 pieces of kiln brick with a heavy slat glaze, and 10 pieces of flattened, fired sandy-clay coils. Several of the latter retain vessel rim or base impressions resulting from their use in stacking vessels in the kiln.

Almost all of the waster sherds show some degree of salt glaze, with half exhibiting use of a brown slip, mostly on an interior surface. These are divisible as rim (N=22), body (N=32), base (N=6), and partial lid (N=1) sherds. Rim forms are flat to slightly rounded everted (N=7), thick rounded (N=7), thick straight or rounded with an interior lid ledge (N=4), ogee curve (N=2), square collar (N=1), and tall collar (N=1). There are two sherds from thick stoneware drain tiles, perhaps dating to the Garner era. These seem to have been made using some kind of extrusion devise or machine. There are also two sherds with partial marks. One is a somewhat underfired, unglazed sherd with an impressed "1" over the last part of William Grindstaff's name ("….STAFF"). The other is from a salt-glazed, brown slipped vessel. This has part of a number above the impressed name "KNOXVILLE" in a semi-circle (broken at the end of Knoxville). Similar, if not identical, stamps with "KNOXVILLE, TENN." appear on some surviving vessels known to have been made by Grindstaff.[13] Finding this mark in Blount County is no doubt a reflection of Grindstaff's ties to both Blount and Knox counties.

Source(s): **1**. Federal Census, 1870, Blount County, District 7, No. 62. **2**. Blount County Tax Records, Districts 7-9, 1870-1880. **3**. Federal Census, 1880, Blount County, District 7, Nos. 60 and 129. **4**. Kim Yunker, 1997, personal communication. **5**. Several examples are shown in Wahler (1997- e.g., Nos. 20, 23, 38, 43). **6**. Blount County Tax Records, District 7, 1870s; Frazier (1984:165). **7**. Pottery. Maryville Times, January 8, 1885, p. 4, Maryville, Tennessee [Burns (1974:247) mentions this ad but with a later date]. **8**. Blount County Tax Records, District 7, 1880-1890. **9**. Smith and Rogers (1979:29-30). **10**. Federal Census, 1880, Blount County, District 7, No. 129; Blount County Deeds, Book II, p. 212; Blount County Tax Records, District 7, 1880-1900. **11**. Burns (1974:247). **12**. Blount County Tax Records, District 7, 1889. **13**. Wahler (1997:3, No. 11 and 7, No. 25) [an example is shown with ET, Knox County site 40KN62].

Site Number	Relevant Name(s)	Dates	Category
40BT18	Grindstaff / Glass	ca. 1857-1860s	Traditional Stoneware (?)

The 40BT18 site is one of the more frustrating ones dealt with during the many years of research concerning this subject. The location was first pointed out to the authors in 1978, when a long-time area resident and distant relative to the potter William Grindstaff provided a vivid description of what had once been there. This included a strong conviction that William Grindstaff had worked at this location and a description of former buildings and kiln remains.[1] In spite of this seemingly clear information, the authors were not then, nor on any subsequent visit to the area, able to see any direct physical evidence for the former existence of a pottery. What also seems clear, however, is that sometime before the 1970s this same area underwent a major amount of bulldozer modification, which possibly buried or destroyed all evidence of things that were still there in the early 1900s.

So far as the writers can determine, this location also corresponds to a description by the late Blount County historian Inez Burns that places the potter John E. Glass here.[2] The first information that Glass was a potter comes from his listing as such in an 1858 directory of Blount County businesses. This directory appears in a local newspaper, and gives Glass's location as in the community of Montvale Springs.[3] This seems compatible with him working at the 40BT18 site. In 1859 he mortgaged various things to a Jacob Best, including "the proceeds of my Crock Factory."[4] On the 1860 census Glass is identified as a 39-year-old potter, without land, living adjacent to David Grindstaff, whose young son William soon became a potter.[5] Glass (see Part Three entry) seems to have remained in Blount County until about 1864. By then William Grindstaff would have been 16 or 17 years of age, certainly old enough to have learned pottery making from Glass.

The assumption that it was John Glass who taught pottery making to William Grindstaff is based not only on his being the Grindstaff family's neighbor, but also on the fact that, according to the 1860 census, William's father was not a potter but a blacksmith.[5] Deed and tax records for David Grindstaff place him in Blount County by the early 1850s and suggest he was the long-time owner of 75 acres that included or was at least in the general vicinity of the 40BT18 site.[6] As John Glass appears not to have owned any land, it seems likely the pottery he started was on Grindstaff's property. Unfortunately, a lot of work with available land records has failed to provide any certain proof of this.

If the 40BT18 pottery was on David Grindstaff's land, then some disruption of activities could have resulted because of David's death in 1865.[7] William Grindstaff was 17 or 18 when his father died and was presumably already a functioning potter. He might have continued to work at the same location for a few more years or he might have moved on to another part of the county. By 1870 he was living in a

district adjoining the one where his father had lived and was listed as a 23-year-old potter. According to the census, he owned no land, only a small personal estate.[8] While it is impossible to be sure where he was working at this time, he may have already begun an association with the Blount County site identified as 40BT17.

There is obviously considerable vagueness in all of this. Whatever kind of remains once existed at the location identified as 40BT18, it can only be assumed they probably related to the potting activities of John Glass, a young William Grindstaff, and perhaps some other early Blount County potters not yet identified. Unfortunately, due to the site's condition, the potential for learning more based on archaeological remains seems slim.

Source(s): **1**. Charlie Grindstaff, 1978, personal communication. **2**. Burns (1974:247). **3**. The East Tennessean, March 26, 1858, Vol. 3, No. 35, p. 1, Maryville, Tennessee. **4**. Blount County Deeds, Book Z, p. 453. **5**. Federal Census, 1860, Blount County, District 8, Nos. 443 and 444. **6**. Blount County Deeds, Book X, p. 490 and Book Z, p. 80; Blount County Tax Records, District 8, 1851-1865. **7**. Grave marker at Liberty Church Cemetery, Blount County. **8**. Federal Census, 1870, Blount County, District 7, No. 62.

Unrecorded Blount County Potteries (N = 1)

Richard Ragan
[Traditional Stoneware ?]

Though there may be more than one Blount County pottery site that has not been recorded, there is only one such absence that seems certain. The name of Richard Ragan appears on the 1850 census for Blount County as a 47-year-old potter.[1] This and land records for him beginning in the 1830s (see Part Three entry for Richard Ragan) suggest he lived on the edge of the town of Maryville. The location of his presumed pottery is probably now in modern downtown Maryville, and any remains associated with it are likely buried or destroyed. The assumption that he made stoneware is solely based on what is known about Blount County pottery.

Source(s): **1**. Federal Census, 1850, Blount County, District 6, No. 538.

Bradley County

What is now Bradley County was part of the lands belonging to the Cherokee until the Cherokee Removal of 1835-1838. It was designated a Tennessee county in 1836, with the town of Cleveland then and now serving as county seat. Only one non-Native-American pottery is known from the available documents pertaining to this county.

Unrecorded Bradley County Potteries (N = 1)

Jeremiah Hays
[Traditional Stoneware ?]

The one probable Bradley County pottery relates to Jeremiah Hays. He appears on the 1850 census as a 50-year-old "poter," but a search for the suggested pottery was not successful.[1] This search was complicated by the fact that the 1850 census listing does not include a county district number, and most of the pre-1860s county records for Bradley County no longer exist. Hays was apparently deceased by 1860 (see Part Three entry).

Jeremiah Hays is best known for the period before 1850 when he operated a pottery in Roane County (see ET site 40RE172). There he seems to have produced both earthenware and stoneware, and some of his pieces were marked with a stamp that reads "J. HAYS." The type of ware he produced in Bradley County is unknown, but it seems likely that by the 1850s he would have been focused on stoneware. He might have continued to use his identifying stamp at this location.

Source(s): **1**. Federal Census, 1850, Bradley County, No. 1530.

Campbell County

Campbell County was created in 1806, with Jacksboro serving as the county seat. This county is mostly composed of mountainous areas not notable for clay resources. However, during the twentieth century it was learned that some of the coal deposits in this region overlie bands of clay that are suitable for making various kinds of ceramic products, especially brick and tile. In at least one instance, such clay was used for a short time for making pottery wares.

Site Number	Relevant Name(s)	Dates	Category
40CP142	Mountain-Craft / Zeb Mountain Pottery	ca. 1934-1936	Late Art-Early Studio

Information concerning a "small experimental pottery" that made "art ware" in the Campbell County community of Elk Valley at the base of Zeb Mountain was found in two 1930s geology publications.[1] These explain that this pottery was started in an attempt to see if a commercial use of local "underclays," clays occurring beneath veins of coal, was feasible. Specific mention was made of a Jordan coal seam, but no other name associations were offered. Eventually, through an examination of other publications by one of these authors, it was learned that this mid-1930s operation was called "Mountain-Craft Pottery," and it was "operated by Mr. Loran Baker." The clay used was deemed satisfactory for producing a good quality, buff-colored pottery.[2]

Two long-time area residents were able to provide some additional clues, and a search of other relevant records provided additional details. The pottery was on a 3,468-acre tract that once belonged to the Buell coal mining company, but by the 1930s was owned by Elk Valley Coal and Iron Company. During this later period Loran Baker ran the mine, which was on Zeb Mountain, assisted by a man named Chaney. Depression Era coal mines were struggling, and Baker and Chaney decided to try making pottery from the clay exposed below the coal seam. Apparently Chaney built the kiln and did most of the actual work. The kiln was described by one of the informants as a round structure that was fired using coal. It stood near a building that had been used as the commissary when the mining operation was thriving, and Chaney lived in a small building nearby. It does not appear that this pottery-making enterprise lasted more than two or three years, around 1934 to 1936.[3]

The presence of Loran N. Baker, who came to Tennessee from New York after 1928, is confirmed by the 1930 census. For that year he is listed in the Elk Valley district as a coal mine superintendent.[4] Unfortunately, nothing more specific has been learned about the rather mysterious Mr. Chaney, not even his first name or if his last name is correctly spelled here. If he was the one responsible for constructing the kiln and making the ware, he surely must have previously worked some place else as a potter. The local informants thought he also came here from some other state.

Physical evidence for the Mountain-Craft Pottery consists of the collapsed remains of what does seem to have been a round kiln, about ten feet in diameter, and a scattering of waster sherds. Bricks from this structure exhibit one or more surfaces with a heavy coal-ash glaze, purple or brownish-purple. The sherds observed were predominantly thick walled and rather crudely made. A TDOA collection from the site consists of 15 sherds. All of them exhibit a brown or purple-brown exterior or exterior and interior glaze. This seems to be a coal ash glazing effect, though some use of a brown slip cannot be ruled out. There are four rim sherds indicative of vessel forms. Two are from a very large, thick walled, ½ to ¾ inch thick, crudely formed wide-mouth storage container. These vessel sherds have a flat, everted lip that is irregular and an exterior surface that bears a fabric impression, as though the semi-finished vessel was rolled on a fabric-covered surface to help round it. One other rim sherd is from a similarly large wide-mouth vessel. It has a thick, rounded lip and shows a considerable amount of bloating from impurities in the clay. The most unusual rim sherd appears to be from a thin-walled bowl-like form. This has remnants of writing on what was the inner wall, created by slip-trailing clay to form the words. One of these words seems to be "CORN," and it is above part of a word starting with "FO…". There are two body and six base sherds. The bases are straight, cut from the wheel with no additional trimming. One flat, round edged sherd may be part of a churn liner. It has what seems to be a definite brown slip glaze over part of its surface. Two vessel (?) sherds are difficult

to interpret. Both seem to represent box or trough-like containers formed from inch thick slabs of clay.

As noted above, Mountain-Craft Pottery was the name reported for this operation by a 1930s geologist; however, it appears at least some of the wares produced were identified by a different name. This comes from a surviving vessel (Figure 2-29) with the base mark "ZEB MT. / HAND MADE/ POTTERY" (Figure 2-30). This small pitcher exhibits the same crudeness of workmanship and glaze characteristics exhibited by sherds from the 40CP142 site.

This Zeb Mountain or Mountain-Craft Pottery is difficult to categorize. It apparently had some of the characteristics of a Traditional Stoneware operation, however, the 1930s geologists stated it produced "art ware." Placing it in the Late Art-Early Studio grouping seems the best choice.

Source(s): **1**. Born (1936:48); Whitlatch (1938a). **2**. Whitlatch (1935:219). **3**. John Gibson, 2004, personal communication; William Long, 2005, personal communication; Campbell County Tax Records, District 4, 1930s; Campbell County Deeds, various 1930s entries for Elk Valley Coal and Iron Company. **4**. Federal Census, 1930, Campbell County, District 4, No. 119.

Figure 2-29. Pitcher with applied coil handle and brownish-purple coal ash glaze on upper portion (height 4⅜ in.); mark on base reads "ZEB MT. / HAND MADE / POTTERY" (private collection).

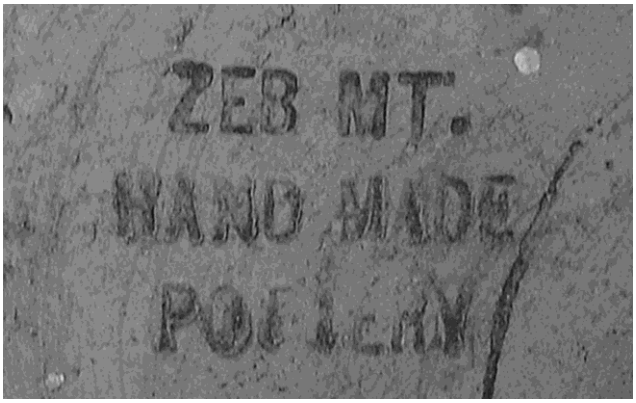


Figure 2-30. Impressed, dark stained (slipped?) mark on bottom of pitcher shown in preceding figure.

Carter County

Though it did not become a separate county until 1796, the Carter County area was one of the first in Tennessee settled by Euro-Americans, starting about 1769. The Carter County seat, Elizabethton, was established as a town in 1797. Carter County had one of the state's earliest documented potteries, which was in operation by 1820 and lasted until the 1880s. The names of two mid-nineteenth-century Carter County potters not associated with this first operation are also known, and they are discussed under the heading for unrecorded potteries. Given its long history, it would not be surprising to eventually learn of other Carter County potteries that remain unknown at this time.

Site Number	Relevant Name(s)	Dates	Category
40CR9	Mottern / Hart	ca. 1820-1880s	Traditional Earthenware

The search for the 40CR9 pottery site was initiated based on an 1820 listing for an earthenware pottery owned by Isaac Hart and John Mathorn (family name latter changed to Mottern).[1] This was described as a successful operation that employed two men, but it is not clear if either Hart or Mottern were potters or were just the owners. By 1848 Isaac Hart had moved to McMinn County, where he was listed on the 1850 census as a farmer.[2] John Mottern was married to Isaac Hart's sister, and he remained in Carter County until his death in 1858, always close to Isaac's brothers Abraham and Solomon Hart.[3] When the 40CR9 site was recorded in the 1970s there were local residents who associated what had been there with John's son George W. Mottern.

If George Mottern continued his father's same operation, he could have been its principal potter by about 1830, when he was 18. John Mottern is listed on the 1850 census as a farmer, and George is listed with this same occupation from 1850 through 1880.[4] The census alone provides no clue that George was a potter, however, an 1885 inventory of his estate does.[5] This list of household and farm items includes "2 turning lathes" and "1 glazing mill." Lathes in this context are assumed to be potters' wheels, and the glazing mill is unquestionably a potter's device. The number of these items also matches the number given in the 1820 schedule of manufacturing establishments (see below).

That George Mottern made pottery is also known from passed-down family information. As a child, one of George's great grandsons was told stories by his grandmother (George's daughter Harriet) about how her father made pottery. This included a narrative about his search for a "blue clay" that proved more satisfactory than the "red clay" previously used. She also related that he used a lead glaze and during the Civil War lead became unavailable. To obtain this necessary material, a family member would take a load of pottery over into Virginia where there had been

a major battle. Here they "would trade pottery or money for spent bullets the local folks had picked up."[6]

By 1870 one of George Mottern's neighbors was Christopher Keppler, who was born in Germany. Keppler is shown as a potter on the 1870 census, as is William Hart. Some confusion concerning district boundaries caused them to be enumerated in different districts, but the Carter County tax records show the Motterns and Harts remained in the same district.[7] William Hart was a son to Abraham Hart and a nephew of the 1820 pottery owner Isaac Hart. He could have been working at the pottery for several years before 1870, but by 1880 he no longer lived in Tennessee (see Part Three entry for William Hart).

In 1880 Christopher Keppler was still called a potter and still lived near some of the Motterns. He was a boarder in the household of Henry Little, a son-in-law of John Mottern. George Mottern (age 68) appears somewhat removed from this location and may have been retired from pottery making.[8] He died in 1884, by which time Christopher Keppler was 64 or 65 (see entries for G. Mottern and C. Keppler), and it seems unlikely pottery making at the 40CR9 site lasted past the 1880s. Additional support for this is that George W. Mottern's son, William H. Mottern, must have learned to make pottery in Carter County. One indication is an earthenware jar with a Carter County association that has the incised initials "W H M" on its base.[9] In 1870 William H. (not to be confused with his uncle William Mottern) lived next door to Christopher Keppler.[10] Though he is called a farmer on the census, the marked jar suggests William was working with Keppler, his father, or both. By 1882 he moved to Sullivan County where he started his own pottery (see ET site 40SL388 and Part Three entry for W. Mottern).

The probable William H. Mottern jar and the few waster sherds recovered from the 40CR9 site are lead-glazed earthenware. This corresponds to the information given in the 1820 schedule of manufacturing establishments.[1] For that year the Hart and "Mathorn" pottery is reported to have produced $330 worth of jugs, crocks, pitchers, bowls, and cream pots, using 4 tons of clay, 200 pounds of lead, and 20 cords of wood, all valued at $100. The pottery equipment included one "furnace" (kiln), two "turning laiths with their frames" (potters' wheels), one "stove of iron", and one "glazing mill." The census taker also commented "the establishment is in a flourishing condition, the demand for the materials great and the sale ready."

When the 40CR9 site in northern Carter County was visited in 1978 the investigators were told by a local resident that what may have been the remains of a kiln had some years earlier been exposed and then buried by highway construction. An elderly son of George W. Mottern (George W. Mottern, Jr.) lived nearby until 1954, and he reportedly said this was the area where his father once worked as a potter.[11] Because of the adverse impacts to the site, the TDOA collection consists of only 14 sherds picked up from areas adjacent to what was probably the main site area. Thirteen of these sherds are from reddish-orange, brown, and greenish-brown glazed earthenware vessels, two with rounded outward curving rims. There is one

unglazed bisque-fired base from an earthenware crock with a pronounced, beaded foot.

While only earthenware sherds were found during the site investigation, the Tennessee State Museum in Nashville has two stoneware vessels (Items 81.214.1 and 81.214.2) said made by George W. Mottern (donated by one of his descendants). If this attribution is correct, there are some things still unclear about the 40CR9 site or there might be another area pottery site that has not been found.

Source(s): **1**. 1820 Census of Manufacturing Establishments, Carter County, Earthenware, p. 2 section (microfilm copy, Tennessee State Library and Archives); the number of employees is difficult to read on the original, but the number is given as two in the Digest of Accounts of Manufacturing Establishments in the United States and of Their Manufactures (1823:24). **2**. Federal Census, 1850, McMinn County, No. 261. **3**. Hendrix (1976:244) (and Part Three entry for John Mottern). **4**. Federal Census, Carter County – 1850, District 8, No. 67 and No. 69; 1860, First Division, No. 430; 1870, District 8, No. 70; 1880, District 13, No. 131. **5**. Carter County Probate Court, Loose Records, Microfilm Roll B-152, Frame 58-59, Tennessee State Library and Archives. **6**. Range (1981). **7**. Federal Census, 1870, Carter County – District 7, No. 109 and District 8, Nos. 70 and 72; Carter County Tax Records, District 8, changing to District 13, 1860s-1870s. **8**. Federal Census, 1880, Carter County, District 13, Nos. 42 and 125; Will of John Mottern, Carter County Will, Book 2, p. 25. **9**. Wahler (1997:26, No. 104). **10**. Federal Census, 1870, Carter County, District 8, No. 72 and No. 73. **11**. Haskell Arney, 1978, personal communication.

Unrecorded Carter County Potteries (N = 1)

Frazier and O'Danields
[Traditional Earthenware ?]

The 1850 census for Crater County shows two potters, John Frazier and David O'Danields, living in close proximity in the Stony Creek section of the county.[1] This would seem to imply they made pottery at this location, though no specific examples are known. However, as suggested in some other similar situations, it appears likely based on the neighborhood in which they lived that both of them worked at a nearby iron furnace.[2] Frazier was married and living in his own household with his wife, two small children, and an elder woman, assumed to be his mother. O'Danields was single and lived with a family four doors away from Frazier. Their general 1850 neighborhood held a number of people with ironworker occupations, including a nearby "waggoner," whose entry has the additional information that "his family are slaves and keep the boarding house at A. M. Carter furnace."[3] The Alfred M. Carter furnace, also known as Union Furnace, was a major producer of iron products, including large numbers of cast iron wares.[4] It is likely Frazier and O'Danields were primarily employed in making ceramic molds used in the casting process.

Circumstantial evidence suggests Samuel Saul may have served a similar role in relation to the Carter family furnace operations, possibly starting in the late 1830s. However, Saul, who lived part of the time in Virginia, is listed as a potter on that state's 1860 census. That year he lived next to another potter, and the census provides no suggestion of any association with an iron furnace.[5] It thus seems likely Saul at times worked as a potter in the usual sense, and this may have included some of the time he was in Carter County, Tennessee. Between Saul, Frazier, and O'Danields there seems sufficient reason to suspect that besides whatever pottery mold making was carried out at the Carter family furnace, there may well have also been some actual functional pottery made at or near this same location. Given what is known regarding pottery making in the immediate region, any such production is likely to have been in earthenware.

Source(s): **1**. Federal Census, 1850, Carter County, District 10, Nos. 25 and 28. **2**. Smith and Rogers (1979:31). **3**. Federal Census, 1850, Carter County, District 10, Nos. 25-37. **4**. Nave (1953:50-52). **5**. Espenshade (2002:80 and Table 5) (and Part Three entry for Samuel Saul).

Claiborne County

Claiborne County was created in 1801 with the county seat at Tazewell. Its most important natural feature is the Cumberland Gap, which served as the early gateway for travel into Kentucky and beyond. Claiborne, like several northern East Tennessee counties, is mostly lacking in good clay resources. One mid-nineteenth-century potter was identified from census records, possibly though not certainly indicating a pottery.

Unrecorded Claiborne County Potteries (N = 1)

Hiram Heller
[Traditional Earthenware ?]

The 1850 census for Claiborne County lists a single potter named Hiram Heller, who was from Pennsylvania.[1] According to this census, Heller's oldest child was born in Tennessee in 1843, so it is possible he was in Claiborne County by then. It appears from some surviving county tax rolls that start in 1850 that Heller left the county after 1852, so any pottery operated by him probably lasted less than ten years.[2] During the mid-nineteenth century, there were iron furnaces operating in Claiborne County, and at least one person in Heller's neighborhood was an iron worker.[3] As in a few other cases suggested for potters listed on the 1850 census, it is possible that Heller, rather than being a potter in the normal sense, was employed as a maker of molds for casting iron wares.

Source(s): **1**. Federal Census, 1850, Claiborne County, No. 1047. **2**. Claiborne County Tax Books, District 4, 1850-1873. **3**. Map in Safford (1856) and Note 1 above.

Grainger County

No pre-1950 potteries are known for Grainger County, which was created in 1796. The 1850 census for Grainger County lists two potters, Thomas Dean and Thomas Harden, but other records indicate they were in the portion of Grainger County transferred to Union County that same year (see discussions in Union County).

Greene County

Greene County, created as a subdivision of North Carolina in 1783, is the third oldest county in what is now East Tennessee. Its county seat Greeneville is one of the oldest towns in Tennessee. Because of abundant clay resources, pottery making was established in this county at an early date, and toward the end of the nineteenth century production at two locations became large scale. Publicity concerning this industry has often focused on an area along Lick Creek in western Greene County. This same area is well known in connection with the pro-Union burning of the Lick Creek railroad bridge during the early portion of the Civil War. It also held a small community that came to be known by the name Pottertown. Though there was a concentration of activity here, known pottery-making sites are also widespread across Greene County.

While census data do not adequately represent the industry, note was made of operations in Greene County as early as 1820. For that year, census takers reported four earthenware potteries, more than for any other Tennessee county. For 1840, there were seven Greene County potteries reported, still more than in any other county. Manufacturing census information collected for subsequent decennial years includes no more than one to three Greene County potteries, but these numbers are generally less than what is known from other sources. On the 1850 population census, for example, there are 14 individuals listed with the occupation "potter." Site recording efforts in Greene County have yielded 12 specific locations, and there are also 7 probable sites that have not been found.

A remarkable aspect of the pottery industry in Greene County is the variety of wares that were simultaneously produced. While a gradual change from earthenware to stoneware occurred here as elsewhere, there was also a continuation of an earthenware tradition that lasted almost as long as pottery was made in the county. As suggested in the previous survey report concerning Tennessee pottery, the survival of traditional pottery making in Greene County, particular the survival of a glazed earthenware industry, can perhaps be explained by rural isolation of local markets and strong ties to the industry on the part of a few specific families. However, these factors do not seem to provide a complete explanation for why earthenware was produced for so long, and there may be other explanatory factors still not clearly understood.

The online auction site "eBay" has recently shown some vessels with the basal mark "Greeneville / Tennessee," in one case including the date 1921. While this seems to suggest a Greeneville pottery operating during that era, it is the writers' conclusion the mark relates to a business called the "Tennessee Pottery Company." This company was granted a charter of incorporation in 1920 (Tennessee Charters, Book J-17, page 208), and it was still in business at least as late as 1926. It was owned by a group of Greenville business people, headed by Clarence A. Vann, and according to its charter its purpose was to buy and sell "queensware, glassware, stone ware, enamel ware and table ware,"' items obtained from "factories manufacturing the same." The Greeneville mark was probably applied by one of these manufacturers, but there is no evidence it identifies a pottery operating in Tennessee.

Site Number	Relevant Name(s)	Dates	Category
40GN21	Shaffer	ca. 1808-1841	Traditional Earthenware

Frederick Shaffer is identified as the owner of one of the four Greene County potteries enumerated by census takers in 1820. His was described as a successful operation that employed two men.[1] One of Shaffer's sons was born in Greene County in 1808, and Shaffer appears on surviving Greene County tax rolls as early as 1809, with 100 acres.[2] His tract, by later survey 112 acres, was traced to the twentieth-century farm in western Greene County that contains site 40GN21.[3] Shaffer continued to be taxed on the same land through 1841, but he sold the property in that year and moved to the state of Indiana.[4] It appears operation of the pottery ceased at that time.

Evidently the Shaffer pottery was still operating in 1840.[5] The 1840 census shows four adjoining heads of household, Frederick Shaffer, his sons Henry and Benjamin, and Jackson Campbell. On the census column for employed in "Manufactures and trades" a check mark was placed beside the names of Henry Shaffer and Jackson Campbell.[6] No other such marks appear anywhere near the Shaffers, so it seems reasonably certain that at least Henry Shaffer and Jackson Campbell were employed at the pottery that year. Campbell's involvement with pottery making is known from other sources (see Part Three entry for Jackson Campbell). It is also assumed Frederick Shaffer's other son, Benjamin, worked with them at least some of the time during this general period. Towards the end of his life he was identified as a "Retired Potter" (see Part Three entry for Benjamin Shaffer).

Henry Shaffer had purchased a tract of 95 acres sometime after 1829, and like his father he sold his land in 1841.[7] He disappears from the Greene County tax records after 1841 and apparently moved with the rest of the family to Indiana. This same year, Jackson Campbell, who was previously landless, purchased 155 acres not far from the Shaffer property.[8] He soon started his own pottery (see Greene

County site 40GN256). It seems likely he trained as a potter with the Shaffers and might have purchased some of their equipment when they left the state.

The most detailed information available for the Shaffer pottery comes from the 1820 census of manufacturing establishments.[1] This indicates the primary raw materials were clay found on Shaffer's land and lead for glazing. The amount of lead consumed annually is given as 300 pounds with a value of $50. The equipment included a "wheel" for grinding the clay and one for turning the ware. The previous years production was "3,000 crocks @ 17¢ - 36 honey pots @ 67¢ - 200 jugs @ 25¢ - 150 pitchers @ 25¢ - 600 dishes of all sizes @ 17¢" for a total annual production of $724. Added comments were "the establishment is in good condition, all the articles manufactured can be sold readily."

A TDOA collection from this site consists of 119 earthenware waster sherds and four fragments of kiln brick. More than half the sherds (58 %) are from unglazed bisque-fired vessels. The lead glazed sherds range in color from reddish orange to dark brown to almost black, with a few that are mottled green. All the rim sherds (N=28) seem to be from wide-mouth crocks or similar vessels. The rim forms are: flat to slightly rounded, everted (N=15), thick rounded N=11), straight rounded (N=1), and ogee curve (N=1). There are 80 body sherds and 8 base sherds. All bases have some degree of beading at the foot. Three sherds are sections of strap handles, probably from jugs. One of these is hand pulled, while two are extruded forms with 4 lands and 3 grooves.

Source(s): **1**. 1820 Census of Manufacturing Establishments, Greene County (microfilm copy, Tennessee State Library and Archives). **2**. RootsWeb, Minter <http://world connect.rootsweb.com/>; Greene County Tax Books, Captain Joseph Kirks District, 1809-1817. **3**. Critical documents in this chain of title are: East Tennessee Land Grant Book 22, p. 214 (Tennessee State Library and Archives); Greene County Surveyors Books, Volume 2, p. 255; and Greene County Minute Book 43, p. 266-269. **4**. Greene County Tax Books, Captain Laughners Company, 1828-1842; Greene County Deeds, Book 20, p. 601; RootsWeb, Minter <http://worldconnect. rootsweb.com/>. **5**. It is assumed to be one of the seven Greene County potteries enumerated in the Compendium of … the Sixth Census (1841:243). **6**. Federal Census, 1840, Greene County, Northern Districts, p. 77. **7**. Greene County Trust Deeds, Book 15, p. 199; Greene County Deeds, Book 20, p. 478. **8**. Greene County Deeds, Book 20, p. 394.

Site Number	Relevant Name(s)	Dates	Category
40GN22	Hinshaw	ca. 1868-1885	Traditional Earthenware

When site 40GN22 was recorded in the 1970s, it was known to include the archaeological remains of the house where the potter William Hinshaw last lived in northwestern Greene County, but little else was clear at the time.[1] It was many

years later before a specific area with waster sherds relating to the operation of a kiln was identified.

William Hinshaw (see Part Three entry) had a long association with pottery making and with some of the more dramatic events relating to Greene County's involvement in the Civil War. After the war, William moved to the 40GN22 location and, as in 1850 and 1860, was known as a potter in 1870.[2] Tax records show he owned property in this area by 1868, initially nine acres but eventually a tract of 35 acres.[3] In 1870 he was also listed on the census of manufacturing establishments as the owner of an operation that produced "Crockery Ware."[4] William's 1870 household included his 17-year-old stepson, who was called Samuel Hinshaw in 1870 but was later known as Samuel McFarland, a much respected Greene County potter. Samuel was not assigned an occupation by the 1870 census taker. However, because of injuries suffered by William during the Civil War, Samuel was no doubt responsible for much of the work at the 40GN22 pottery.[5]

By 1880 Samuel was married, and the census for that year suggests he did not live very close to his stepfather, though still in the same district.[6] Both are shown with farming occupations. It is difficult to know if pottery was still being made at William Hinshaw's pottery, but it seems likely at least some potting activity continued until near the time of William's death in 1885.[7]

While relevant deed records for the 40GN22 site land have not been found, it is clear William Hinshaw lived there. In the 1970s a descendant provided a location and description of the William Hinshaw home, which burned around 1920.[8] The site of this house and a nearby area with clear evidence for an earthenware pottery are included within the 40GN22 boundaries.

The 1870 schedule for William Hinshaw's pottery shows he had $500 invested in the production of his ware. For the year he used 3 tons of clay (valued at $45), 20 cords of wood ($40), and 40 pounds of lead ($6). The columns for amounts of production were left blank, and there is no information concerning the number of people working.[4] Lead as one of the raw materials indicates Hinshaw was making glazed earthenware, and the waster sherds collected and observed at the 40GN22 site suggest a strictly lead-glazed earthenware production.

The TDOA collection made at this site consists of 128 mostly small sherds from earthenware vessels and two pieces of kiln brick. A majority of these (N=77, 60 %) are unglazed bisque sherds, a proportion that seems to be typical for regional earthenware kiln sites. Glaze colors are medium to dark reddish brown, brown, and one mottled green and brown. The only vessel form identifiable from rim sherds is a wide mouth crock. The indicated rims are 6 flat to slightly rounded and 3 thick rounded.

Source(s): **1**. Smith and Rogers (1979:32 and 39-40). **2**. Federal Census, 1870, Greene County, District 7, No. 39. **3**. Greene County Tax Records, District 7, 1868-1881. **4**. 1870 Census of Manufacturing Establishments, Greene County, p. 5 (microfilm copy,

Tennessee Division of Archaeology). **5**. Note 2 above and Part Three entries for William Hinshaw and Samuel McFarland. **6**. Federal Census, 1880, Greene County, District 7, Nos. 228 and 239. **7**. Reynolds (1971:195). **8**. Georgia Jeffers, 1978, personal communication.

Site Number	Relevant Name(s)	Dates	Category
40GN23	Huan / Lotspeich / Mohawk / Weaver	ca. 1885-1905 (with later brick and tile production)	Traditional Stoneware / Transitional Stoneware

The village of Mohawk in western Greene County had a series of potteries beginning in the early 1880s, though the location was not known as Mohawk until 1887. The 40GN23 site number was assigned to an area covering much of the center of the town, but exact site boundaries remain undefined. To rectify this would require a great deal more archival research and archaeological testing than it has been feasible to do in the context of general site survey and recording. With more work, it would perhaps prove desirable to divide the 40GN23 site into specific sub-areas or perhaps assign separate site numbers to some of these areas.

Mohawk began as a stopping place on the East Tennessee and Virginia Railroad, which was completed in the late 1850s. Before 1882 the main post office for the area that included what became Mohawk was the village of Midway, five miles to the east. In 1882 a post office was established at what was then called Pane, which the railroad called Lick Creek. In April of 1887 the Pane Post Office was renamed Mohawk.[1] By about 1883 the Pane village was large enough to support its own railroad depot, and it seems to have continued to grow for many years.[2] By 1906 Mohawk had several businesses and a population of 472.[3]

In the 1950s a life-long resident of Mohawk, “Uncle Pat Riley,” passed on the information that in the early 1880s “Lewis Haun began the manufacturing of stoneware from clay taken from along the railroad just to the east of the village.”[2] Lewis M. Haun had worked as a Greene County potter for many years before this, but deed and tax records indicate he lived in different parts of the county until about 1885. Beginning with that year it appears he became a permanent resident of Mohawk, staying until the time of his death in 1899.[4] Besides his work as a potter, he served as the local postmaster from 1889 to 1893 and owned a Mohawk boarding house or hotel in the 1890s.[5]

Comments attributable to the same long-time Mohawk resident suggest the next pottery in Mohawk belonged to Bascomb Lotspeich.[2] The Lotspeich family was established here at an early date, and Jacob Bascomb Lotspeich succeeded his father as postmaster in 1888 and 1889.[6] In November of 1892 Bascomb Lotspeich sold a piece of Mohawk property, on the north side of the railroad, described in part as “the lot upon which the Pottery is located.” Based on this and other deeds, this pottery probably operated from the late 1880s until 1892.[7]

Following closure of their family's Knoxville pottery in 1888, David Weaver and his son Carl began the establishment of a ceramic manufacturing plant at Mohawk. This was called the "East Tennessee Pottery and Pipe Works," and construction had apparently started by 1890. The Weaver operation initially included the manufacture of stoneware vessels, but it eventually specialized in making drain tile and sewer pipe.[8] From this point forward the Mohawk ceramic manufacturing environment seems to have changed, with a shift away from anything resembling a traditional pottery. At a minimum the term "Transitional Stoneware" should probably be applied to subsequent operations.

According to a July 1891 record, David Weaver's two-acre tract on the south side of the railroad in Mohawk was land previously owned by J. B. Lotspeich, bordered on the west by Lewis M. Haun. By this date the Weavers had on this tract "a kiln, engine, dry house, and other improvements."[9] Financial difficulties caused a one to two year disruption, but by 1892 these problems were solved and David Weaver and his wife transferred the property to their son Carl M. B. Weaver.[10]

In the mid-1890s Carl Weaver increased the size of his holdings at Mohawk, and then in 1896 he sold a half interest in the business to J. A. D. Haun, a son of Lewis Haun.[11] Two newspaper articles that year show pottery was being made under the name "Columbia Pottery, Co." In June the pottery was "having a rushing trade … owing to the large crop of berries," and a new tile machine had been installed in the "tile works." By early August the Columbia Pottery had been shut down for a few days, but "The tile works are running full time and can hardly fill orders."[12] It appears the production of pottery vessels continued to decline, and by 1906 it is unlikely any were still made. The business was now called the "Mohawk Sewer Pipe Co."[3] Weaver had also taken on some additional business partners and moved his family from Mohawk to Johnson City, leaving J. A. D. (Andy) Haun in charge of the Mohawk operations.[13]

In 1912, Weaver started a new clay products plant in neighboring Hawkins County and moved his family there. This operation focused on the production of a type of ceramic building tile.[14] In 1914 Weaver sold his remaining interest in the Mohawk plant to his former partner Andy Haun. This included his interest in "all machinery, Tools, Repairs, Supplies, Finished and Unfinished Tiles or Brick and Fuel."[15] The absence of pottery from this list seems to confirm it had not been a product for some time, probably since before 1906. It is unclear how much longer Haun operated the business. There seems to have been a later transfer whereby members of the Harmon family ran it until about 1920.[16] However, there is no indication the production of pottery was ever resumed.

Another Greene County potter who worked in or near Mohawk was Jonathan Morgan. This information and a few pieces of pottery supposedly made at Mohawk were passed down to one of his descendants.[17] County records show Morgan owned a two-acre tract in the Mohawk district from 1890 to 1900 (he died in 1901).[18]

In 1897 he wrote a letter concerning his involvement with the Civil War era burning of the Lick Creek railroad bridge, giving his address as "Mohawk Green County Tennessee." Near the end of the letter he stated, "I am a potter by trade."[19] While it seems certain Morgan had a pottery in or very close to Mohawk, there is less certainty concerning its exact location than is the case for other Mohawk operations.

One of the more confused issues concerning potters in Mohawk begins with the previously mentioned comments of a long time resident. After the discussions concerning Haun, Weaver, and Lotspeich, there is the statement "A man from Ohio by the name of Harris established a pottery plant here in about 1899, and manufactured drainage tile for about four years."[2] Nothing more has been learned about a Harris from Ohio, and it does not appear the operation described produced "pottery." However, there is a cobalt decorated crock in a private collection that is marked on its side with the name "Byard Harris" and on the bottom "Mohawk Pottery Co Mohawk."[20] The closest match for the Harris name appears to be "Boyed Harris," listed as an 18 year old laborer in the Mohawk civil district on the 1900 census. In 1900 he lived with his father, Walling Harris, and all members of the family are shown as born in Tennessee.[21] There may or may not be any connection between all of this and the fact that a John M. Harris was the local postmaster from 1893-1895.[6] The name "Mohawk Pottery Co." has not been seen in any other records, perhaps suggesting another operation in Mohawk that is still not well defined.

There are several other surviving vessels in private collections with marks that appear to associate them to pottery operations at Mohawk. Unfortunately the use of the Mohawk name by the M. P. Harmon stoneware factory (Greene County site 40GN28) sometimes makes certain attribution difficult. In 2001 a vessel that sold through the online auction site "eBay" was marked on its side in cursive incising "L Mohawk." This wide-mouth stoneware crock with flaring rim is similar to other vessels produced in the area, but there seems no way to be sure what the "L" stands for or if the piece was made at site 40GN23 or 40GN28. In a similar way, there are a number of surviving stoneware vessels believed made by Lewis Haun, but exactly where these were produced is not clear (see Part Three entry for Lewis M. Haun).

The Weaver name is known to appear at least once on a salt-glazed stoneware vessel made in the town of Mohawk. This piece (now in the collections of the Tennessee State Museum) is a jar marked with cursive cobalt slip "Weaver / Mohawk Tn" and "45." The name of Weaver's business partner, Andy Haun, also appears on at least one piece. This is a miniature vessel that includes the date 1900 (see Part Three entry for J. A. D. Haun).

One other piece described to the writers was apparently made in Mohawk in the late 1890s. This vessel is marked "H W Russell / Mohawk."[22] A man named Harvey Russell appears on the Greene County tax rolls for the Mohawk civil district one time, in 1897.[23] He owned no land, and it seems likely he worked for only a short time at one of the Mohawk potteries, possibly for Carl Weaver.

A vessel that became known in recent years is of special interest.[24] This wide-mouth stoneware crock or jar is marked "E. W. Mort / Mohawk" (shown with Part Three entry for Edward W. Mort). Mort's name was already familiar, as he was documented as a southwest Virginia potter in one of the earliest published studies of regional wares. This same source indicates Edward Mort worked in Washington County, Virginia until 1893, when he married and "gave up his pottery business and became an ordained Methodist minister."[25] Additional research reveals a more complex story.

E. W. Mort first appears on Greene County tax rolls in 1888, living in the Mohawk civil district. Initially he was taxed as one poll with no land, but in 1891 he began to be taxed on ¼ acre. This small lot is shown as adjoining the lot of David Weaver, which soon passed to Carl Weaver. Mort's name and this same lot remain on the tax rolls through 1895.[26] Two deeds were also found for Mort.[27] In the first, dated January 27, 1892, Mort released to J. B. Lotspeich his half interest in a 2¼-acre lot in Mohawk. In the next, March 23, 1893, Mort bought a "small lot of land in the town of Mohawk," apparently the ¼ acre that appears on the tax rolls. The conclusion suggested is that Mort first came to Mohawk under some arrangement with Lostspeich, presumably to work in his pottery, and that he probably stayed on after the Lostpeich pottery closed to work for Carl Weaver. During all of this he also served as a circuit minister for the Methodist Episcopal Church, South, and this work seems to have caused him to move on to other locations by about 1896.[28]

The Weaver operation, after it had become "Mohawk Sewer Pipe Co.," is shown in two photographic images that were made into postcards (Figure 2-31). The postcard represented by the top image has writing on its back showing the photograph was made by Knights Studio in Greeneville and that it was sent from Andy Haun to Carl Weaver in Johnson City, June 30, 1909. Though it appears from the images and from the information discussed above that pottery vessels were no longer made, the plant's appearance probably remained similar to how it looked in the 1890s. In a February 12, 1890 letter from David Weaver to his son Carl, the father explained to the son how to build a kiln at their new pottery at Mohawk.[14] By 1891 a single kiln had been completed.[9] This may be the kiln that appears in the photographs, a type specifically called a "crown downdraft kiln."[29]

At the beginning of this discussion the problem of defining site boundaries relevant to the various operations in Mohawk was discussed. Part of the problem is that, because these different operations occurred in relatively close proximity, debris from various kinds of ceramic production is widely scattered over much of the modern town site, and collections made from the general area called site 40GN23 have been far from systematic. Only two major collections are known. A 1981 collection from a garden area in the southern portion of the 40GN23 site is housed at the University of Tennessee's Department of Anthropology. It was examined briefly in connection with this research and may be summarized as consisting of thick-bodied stoneware sherds, churn liners, and pieces of drain pipe. Most vessel sherds

have brown slipped interiors and gray to brown salt-glazed exteriors. Some have thick, poorly made handles, while some have miscellaneous incising on the rims.

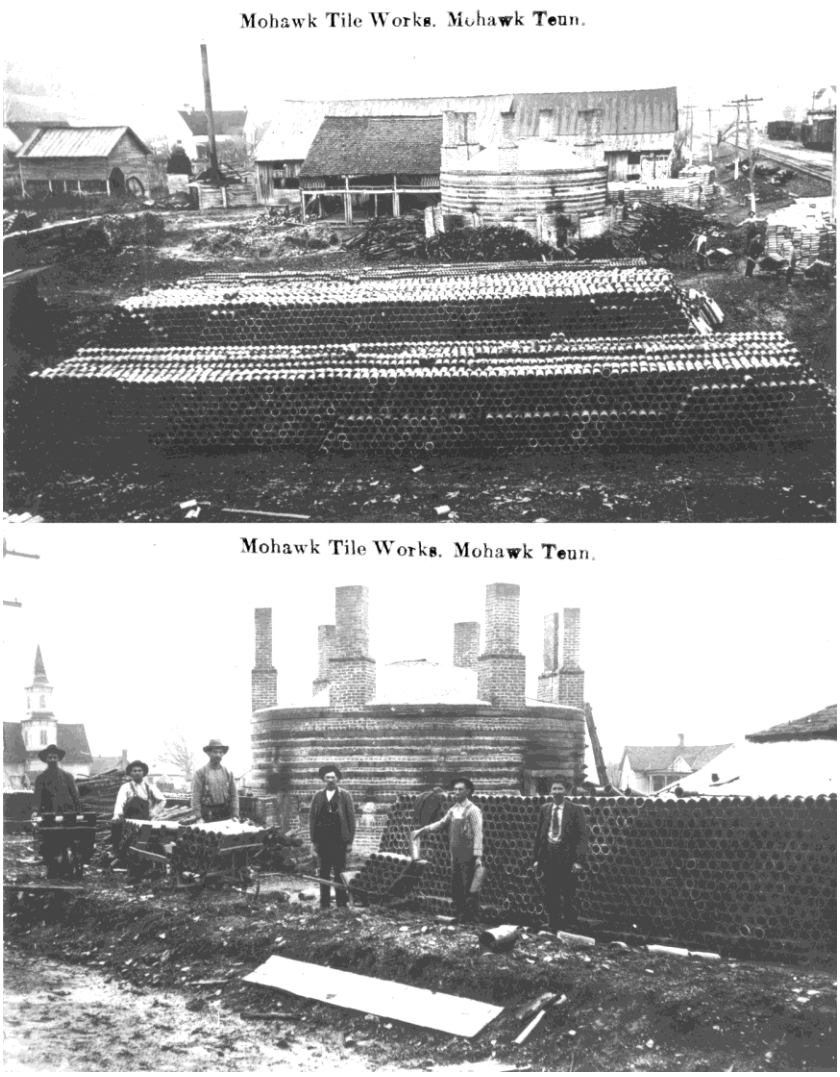


Figure 2-31. Postcard images of the Weaver ceramic plant at Mohawk, Greene County, part of site 40GN23 (courtesy of Charles H. Faulkner).

A 1998 TDOA collection from a garden area at the northern edge of 40GN23 contains 53 waster sherds from stoneware vessels, 1 piece of stoneware drain tile, and 12 pieces of kiln furniture. This collection was made with an emphasis on selecting rim sherds. Thick-bodied, wide mouth crocks or similar vessel forms are represented by most of these. Rim forms are: flat to slightly rounded, everted (N=28), thick rounded (N=4), and square collar (N=2). Two have partial crescent or u-shaped lug handles. There are also 2 rims that appear to be from churns. Each has a thick collar with an interior lid ledge. Eight sherds represent jug necks: 1 straight and 7 short, thick straight. Most of these have some remnant portion of a strap handle that attached flush with the lip, and there are 4 detached strap-handle sections. Where enough remains to indicate how they were made, these handles seem to have been hand pulled from a cone of clay. The most common glaze combination is a gray-green salt-glazed exterior with a brown slip on the interior, but sherds with brown, Albany-type slip on both surfaces are also common. Some of these exhibit a salt-over-slip effect, usually on the exterior. The kiln furniture is mostly flattened sandy-clay coils or pieces of hand-squeezed wadding, but there are 2 pieces that appear to be portions of kiln shelves.

Source(s): **1**. Polk & Co. (1887:378 and 637); Frazier (l984:353-354). **2**. Roberts (1958:8). **3**. Young and Co. (1906:356-357). **4**. Greene County Tax Records, Districts 6, 7, and 19, 1866-1884, and District 6, 1885-1899; Greene County Deeds, Book 52, p. 456. **5**. Frazier (1984:353); Roberts (1958:8); Greene County Deeds, Book 62, p. 80. **6**. Frazier (1984:353). **7**. Greene County Deeds, Books: 53, p. 573; 54, p. 210; 59, p. 174. **8**. Faulkner (1982:232-233). **9**. Greene County Chancery Court Records, Minute Book 9, p. 400. **10**. Greene County Deeds, Book 58, pp. 131 and 161. **11**. Greene County Deeds, Book 62, p. 244 and Book 67, p. 584. **12**. The Knoxville Journal, Mohawk Letter, June 22, 1896 and August 10, 1896, Knoxville, Tennessee. **13**. Lucile Weaver Poates, 1981, personal communication; Mohawk Sewer Pipe Company, 6/12/1907, Tennessee Secretary of State Charters of Incorporation, Book U-9, p. 238 (now Record Group 42, Tennessee State Library and Archives, Nashville) [officers listed include C. M. B. Weaver, J. A. D. Haun, A. C. Moore, B. D. Jones, and H. N. Cate, but only the first two are believed to have had a direct connection to the operation]; letter in a private collection with the preprinted letterhead "MOHAWK SEWER PIPE CO." and owners "C. M. B. Weaver and J. A. D. Haun." **14**. Faulkner (1990:10). **15**. Greene County Deeds, Book 92, p. 488. **16**. Charles Harmon, 1998, personal communication. **17**. R. Donahue Bible, 1998, personal communication. **18**. Greene County Deeds, Book 55, p. 551 and Book 70, p. 297. **19**. Letter Written by "Pottertown" Potter Jonathan Morgan in 1897 Concerning the "Bridge-burning," transcribed by R. Donahue Bible, January, 1997 <http:/www.web.com/-tngreene/pbb013.html>. **20**. Wahler (1997:43, No. 169). **21**. Federal Census, 1900, Greene County, District 6, No. 122. **22**. John Haynes, 2002, personal communication. **23**. Greene County Tax Records, District 6, 1890s. **24**. William King Regional Arts Center (2005, Mort section). **25**. Napps (1973:11-12). **26**. Greene County Tax Records, District 6, 1888-1895. **27**. Greene County Deeds, Book 57, p.127 and Book 59, p. 305. **28**. Patterson (2002). **29**. Greer (1981:216).

Site Number	Relevant Name(s)	Dates	Category
40GN24	Grim (or Grimm)	ca. 1860-1890	Traditional Earthenware / Traditional Stoneware

The Grim pottery in Tennessee was directly linked to Grim potteries in the Shenandoah Valley region of Virginia. The potter patriarch there was Christian Grim, and his sons David, Jacob, and William all followed their father in the trade.[1] In 1844 the estate of Christian Grim was auctioned, and William Grim purchased a potter's wheel, a glaze mill, and a pipe mold.[2]

William Grim moved from Virginia to Greene County, Tennessee in early 1859.[3] In 1860 he was listed on the census for Greene County as a 42-year-old potter, with $624 dollars in real estate and $250 in personal estate. He was living with his wife Rebecca and ten children.[4] William appears to have stayed in the same location, on or near the site recorded as 40GN24, until the late 1880s.

In 1870 William was again identified on the census as a potter, and two of his sons, both now married and living nearby, are shown with this occupation. The

youngest, Jacob (24 years), lived next to his father. The older, David (25 years), was several houses away and owned $500 worth of "real estate" (substantially less than his father's $1,500 real estate figure).[5] By 1870 William Grim's pottery was successful enough that is was described on one of the schedules collected as part of the special census of manufacturing.[6] During the preceding year the operation produced $1,000 worth of "stone and earthenware."

William Grim's wife died in 1878.[3] On the 1880 census he is called a "mechanic," and his household included two daughters and a 22-year-old son named Ben. It appears son Jacob had moved away. Son David Grim was still in the neighborhood, with a wife and four children, and he is listed as a "farmer."[7] In spite of the fact that none of the Grims were called potters on the regular census, William Grim's "Potter Shop" was still operating and was again described on an 1880 census of manufacturing establishments schedule.[8] Instead of the two employees shown in 1870, there were now five, three males over 16 years and two children under this age. Unless some non-family members were involved, it would appear the adult males were William and his sons David and Ben. The youths were likely David's sons William (age 12) and Joseph (age 10). [7] The operation was still active in 1887, as it is one of several potteries listed in a state business directory for that year.[9]

According to family history, in 1889 William Grim, at the age of 70, decided to move to the state of Washington, taking with him most of his sons and daughters and their families.[3] This date seems confirmed by a January 1889 deed in which William sold the tract of land "whereon I now reside."[10] The family's departure is also suggested by Greene County tax records that show most of the Grims gone by 1892.[11] It seems unlikely the pottery at 40GN24 lasted beyond 1890.

A fairly clear image of the William Grim pottery is presented by the schedules collected as part of the special census of manufacturing in 1870 and 1880. The first shows the operation used hand and horse power and two "machines" (potters' wheels ?), and employed two men (presumably Grim's sons David and Jacob). They received $200 in annual wages for eight months of work. The raw materials were 5 tons of "mud," 20 cords of wood, and 100 pounds of lead. There was a $1,000 capital investment, and the annual product was 1,500 "crocks" valued at $1,000. The type of ware is described as "stone and earthenware."[6]

For 1880 the ware was still said to be "stone and earthenware," but there was now only $500 capital invested and $600 worth of yearly production. Also the pottery at this time was in operation only five months of the year, idle seven. As noted above, another change was that there were now five people working, three males over 16 years and two children.[8]

In spite of the census notations that both stone and earthenware were made, a TDOA surface collection from site 40GN24 is predominately composed of sherds of earthenware (N=171). This includes 155 sherds that are lead glazed and 16 that are unglazed bisque fired. Glaze colors are mostly reddish-orange to brown, with a

few that have a dark brown to black glaze, presumably from manganese. Earthenware rim forms, all seeming to represent wide-mouth crocks or similar vessels, are: flat to slightly rounded, everted (N=19), thick rounded (N=17), collar with ridge (N=3), square collar N=1), and wavy rim (N=1). Of 31 basal sherds, 28 have a distinct beaded foot and 3 have a foot that is double beaded. There are 7 stoneware sherds that may represent vessels made at this location. Three rim sherds (collar with ridge) are from crocks with an interior brown slip and an exterior salt over slip glaze. There are 4 stoneware body sherds that exhibit varying shades of gray to gray-green salt-glazed exteriors with no interior glaze. All of this suggests the Grims were primarily earthenware potters but occasionally may have made higher fired salt-glazed wares.

Source(s): **1**. Comstock (1994:411-415). **2**. Augusta County, Virginia Court Records, Will Book No. 25, p. 458. **3**. Bechtel (2002a:6). **4**. Federal Census, 1860, Greene County, District 14, No. 739. **5**. Federal Census, 1870, Greene County, District 14, Nos. 103, 104 and 128. **6**. 1870 Census of Manufacturing Establishments, Greene County, p. 1 (microfilm copy, Tennessee Division of Archaeology). **7**. Federal Census, 1880, Greene County, District 14, Nos. 119 and 131. **8**. 1880 Census of Manufacturing Establishments, Greene County, District 14 (microfilm copy, Tennessee Division of Archaeology). **9**. Polk & Co. (1887:1005) [though listed as "Gwinn & Sons," this clearly should have been Grim(m) & Sons in the Greene County community called "Home," now Afton]. **10**. Greene County Deeds, Book 52, p. 420. **11**. Greene County Tax Records, District 14, 1880s-1890s.

Site Number	Relevant Name(s)	Dates	Category
40GN25	Click	ca. 1820-1890s	Traditional Earthenware

Site 40GN25 is the location of an earthenware pottery that belonged to John Click and his sons. Based on surviving Greene County records, it seems likely John Click's father, Martin A. Click, and his uncle (?), Malachi Click, were also involved with pottery making. They are mentioned in connection with this site, but the association is far from certain. Both died before the 1850 census, which would have indicated something about their occupations.

The first indication that John Click had a pottery comes from its description on an 1820 census of manufacturing establishments schedule.[1] Though the deeds found do not clearly establish Click's location at this time, site 40GN25 probably includes remains of this 1820 pottery as well as later operations. By 1821 Click owned land that was at least close to 40GN25, and he officially purchased 88 acres that definitely included the 40GN25 site by 1823.[2] He bought and sold other adjoining tracts from 1824 to the 1850s, but the 88 acres seem to have remained a constant part of his ownership throughout his lifetime.[3]

Aside from the 1820 description, almost nothing has been found to indicate the nature of John Click's pottery making from the 1820s through the 1840s. There

are numerous records showing that he, his father Martin Click, and Malachi Click all lived in close proximity in southeast Greene County, and there are hints suggesting the older Clicks may have also been potters (see individual entries). While it is not certain Martin and Malachi were brothers, they were of the right age to be and were closely associated through various kinds of land transactions.[4] Though the information is speculative, it seems likely John Click's position as a potter by 1820 was directly tied to training passed on by his father and his apparent uncle. Besides the 1820 description, only one other source relevant to Click pottery is known from this general period. This comes from a December 30, 1825 ad placed in a local paper by the owner of a Greeneville store. Among other items offered for sale, the proprietor had "a quantity of Click's best Crockery ware."[5]

For 1850 there is again clear information relating to John Click's pottery. On the regular census John (age 55) and his 19-year-old son, John L. Click, are identified as potters. Next door to them is Isaiah Heaton, a 28-year-old potter.[6] The pottery is described on an 1850 census of manufacturing establishments schedule and is indicated to have employed two men.[7] It is assumed John Click was counted as the owner, while his son John L. Click and Isaiah Heaton were counted as the employees. There were also four other sons living in John Click's household in 1850. Though the adult ones were called farmers, at least two of them, Greene and Erasmus, are known from later census reports to have sometimes worked as potters.

On the 1860 census John Click and his son John L. Click are again listed as potters, with the other sons identified as farmers.[8] There are no census of manufacturing establishments schedules for Greene County for this year.

By 1870 John Click, who was 75 years old and married to his second wife, was listed on the census as having "no occupation." His sons Greene and James R. [for "Ras," Erasmus] were still living at home and were now identified as potters.[9] John L. Click was also still called a potter, but he was now married and living on his own property. Though shown in a different district, he was apparently just across the district line and still near his father.[10] The pottery, now called "Click & Brothers," was again described in the census of manufacturing establishments.[11] The number of employees is given as three, evidently referring to the three sons. One other son, Harvey (listed as a 44-year-old unmarried farmer on the regular census), was still in his father's household and might have had some involvement with the pottery, but he was never called a potter on census reports.

John Click, sometimes shown as "Sr.," is listed on Greene County tax records through the early 1870s, but starting in 1871 he is shown as deceased.[3] By 1880 four of his children were still living at the same place, with Greene Click as the head of household (and called a farmer), and with Erasmus (now 35) still called a potter.[12] By the late 1870s John L. Click was living several miles away (see site 40GN26). As both Greene and Erasmus died before 1900 it seems unlikely the pottery operated past the 1890s.

The 1820 census of manufacturing establishments provides good information about John Click's pottery, which at the time had only one employee (presumably John himself). The raw materials for that year, included: an unspecified amount of clay ("from neighborhood"), 320 pounds of lead (valued at $53.34), and 32 pounds of brimstone [sulfur] (valued at $8). The equipment included a "small hand mill to grind glazing" and a "wheel to turn the ware." The annual product was: 144 honey pots @ 50¢ = $72; 320 jugs @ 20¢ = $64; 192 pitchers @ 25¢ = $48; 200 dishes @ 17¢ = $34; and 1,600 crocks @ 17¢ = $272 – for a total of $490 [though due to a math error it is shown as $510]. In spite of these seemingly satisfactory amounts, the census taker commented: "The establishment is not in good condition, nor was it ever so, they say that all the ware that is made will not supply the demand."[1]

As noted above, there is also a census of manufacturing establishments schedule for John Click's pottery in 1850. The raw materials used during the twelve months preceding mid-1850 were clay valued at $60 and "glazing" (lead ?) valued at $72. There were two male employees, paid an average monthly salary of $40. They used a combination of horse and hand power, and produced for the year $900 worth of "pottery."[7]

The next available manufacturing establishment schedule is for 1870, for what was called Click and Brothers.[11] This operation, which was active year round, had three male employees over 16, used one horse to power some device (probably a clay mill), and had one machine (probably a potter's wheel). The capital invested was $100, and this same amount was paid in yearly wages. The raw materials were initially listed as clay and fuel valued at $75, but on a separate page these are specified as: clay, 8,000 pounds, $20; 24 cords of wood, $48; and lead, 50 pounds, $7.

It does not appear the pottery was listed on an 1880 manufacturing establishment's schedule, but some degree of operation probably continued into the 1890s. The last of the Clicks to be clearly identified as a potter, Erasmus, was still alive until 1896.[13] Whatever the exact ending date, this was one of the longest operating earthenware potteries in the state. Sometime during its late phase, a Mr. Alexander observed the operation, which he referred to in a 1943 newspaper article as "the Click Brothers who made crocks." Portions of his description include:

> Their little shop stood near the road. They did not have any machinery. Their work was all done by hand. They did have one turning lathe operated by a foot pedal. The soil that they made the crocks out of was hauled by wagon from Washington County. It was a kind of blue clay, and that was the only place it could be found. It was worked by hand just as a woman kneaded dough … Then it was placed on this flat revolving wheel, operated by a foot pedal … After the crock was made it was placed on a shelf for a certain length of time and allowed to dry thoroughly, and then it was placed in the furnace to

> be kiln hardened. The furnace was built round like an Eskimo hut with one door and small hole in the top. The crocks were placed on shelves and fired until they were perfectly hard … [he failed to include any mention of the glazing process] … These people also made jugs from the same material. It was no unusual thing at that time to see a boy on horseback with a sack full of crocks around apple butter time. I have carried many a sack full myself from that place when I was a boy. They sold for ten cents per gallon.[14]

Over the years the writers have been told of a few pieces of surviving pottery believed made by the Clicks. Unfortunately, some of these could not actually be examined or ones that were proved to be of uncertain provenience. Besides documents, the only other information for what was made at the 40GN25 site comes from a surface collection of waster sherds.

This TDOA collection consists of 165 earthenware sherds and 1 piece of kiln brick. Sherd forms include rim (N=31), body (N=117), base (N=16), and partial handle (N=1). As seems typical for earthenware sites in East Tennessee, 93 (56 %) of these sherds are from vessels that only made it through an unglazed bisque-fired stage. Most of the glazed sherds have a reddish-orange to brown color, but about 28 percent have a dark brown to black, iron or manganese-based lead glaze. A few (about 17 %) exhibit some shade of brown mottled with some shade of green, presumably from the addition of copper. Only wide mouth crocks or similar vessels appear to be represented by the rim sherds, though the one piece of pulled strap handle may be from a jug. The most common rim form is flat to slightly rounded, everted (N=19), but there are also other forms including half beveled (N=1), ogee curve (N=1), reverse beveled (N=5), and beveled (N=5). This last is interesting in that the inner bottom edge of the bevel is incised or undercut in a manner more or less identical to rims from the John L. Click pottery, discussed next. Base sherds from the 40GN25 site that exhibit a clear bottom edge have a wide beaded foot.

Source(s): **1**. 1820 Census of Manufacturing Establishments, Greene County (microfilm copy, Tennessee State Library and Archives). **2**. Greene County Deeds, Book 12, p. 296 and Book 13, pp. 238 and 255. **3**. Greene County Tax Records, District 22, 1820s-1870s. **4**. e.g., Greene County Deeds, Books: 11, p. 226; 21, p. 339; 25, p. 172. **5**. American Economist and East Tennessee Statesman, January 21, 1826, Vol. IV, No. 14, Greeneville, Tennessee. **6**. Federal Census, 1850, Greene County, 9th Division, Eastern District, Nos. 972 and 973. **7**. 1850 Census of Manufacturing Establishments, Greene County, p. 107 (microfilm copy, Tennessee Division of Archaeology). **8**. Federal Census, 1860, Greene County, District 22, No. 155. **9**. Federal Census, 1870, Greene County, District 22, No. 14. **10**. Federal Census, 1870, Greene County, District 1, No. 22. **11**. 1870 Census of Manufacturing Establishments, Greene County, "Dist. No 1(22)" (microfilm copy, Tennessee Division of Archaeology). **12**. Federal Census, 1880, Greene County, District 22, No. 164. **13**. RootsWeb, Click Family <http://worldconnect.rootsweb.com/>. **14**. Alexander (1943).

Site Number	Relevant Name(s)	Dates	Category
40GN26	Click	ca. 1877-1898	Traditional Earthenware

John L. Click was trained as a potter at his father's pottery, probably starting from early childhood (see discussion of site 40GN25). After the Civil War he married and seems to have continued working at his father's pottery until about 1877. He then moved several miles away to this new location, site 40GN26.[1] He was living here with his family in 1880. On the census he is called a farmer, but there was a tendency for known potters to be called something else during this particular census year.[2] In the 1970s one of John's descendants living near the 40GN26 site provided direct information concerning his ancestor's pottery.[3] John L. Click apparently made pottery at this location until near the time of his death in 1898.[4]

Little else is known about this pottery or who besides John L. Click may have worked here. By 1880 there were two young sons, Harvey and William, who could have provided some assistance to their father.[2] A Hayes Mitchell, according to one of his descendants, made pottery with the Clicks.[5] Census listings for Hayes Mitchell show he lived in the same district as John L. Click, and that he would have been old enough to have worked at the pottery by the early 1890s.[6]

The TDOA collection from this site is substantial with 326 earthenware waster sherds, including rim (N=100), body (N=176), and base (N=50) pieces. There are also 8 pieces of kiln brick. A majority of the sherds are from unglazed bisque-fired vessels (N=182, 56 %). As with the previous Click site (40GN25) the most common glaze colors are reddish-orange to brown (66 %). However, this collection differs from the previous one in that it contains less of the dark brown to black glaze (13 %) and more sherds exhibiting some degree of greenish coloring in the lead based glaze (21 %). The most striking thing about this collection concerns indicated vessel form. Among the 100 rim sherds (65 of them unglazed) there is only one from a rounded-collar bottle or jug form. The other 99 are from wide mouth crocks, all with distinct peaked, beveled rims, most with a groove in the inner underside of the bevel where it joins the vessel wall. An earthenware crock in a Greene County collection (Figure 2-32) is representative of this form and almost certainly was made at this site or possibly at the 40GN25 Click site, where five rim sherds of this type were also found. Base sherds from the 40GN26 site are mostly straight footed, with a few showing weak beading or slight undercutting.

Source(s): **1**. Based on tax records for 75 acres belonging to John L. Click – Greene County Tax Records, District 1, 1870s-1890s. **2**. Federal Census, 1880, Greene County, District 1, No 97. **3**. Elgin Click, 1978, personal communication. **4**. RootsWeb, Click Family <http://worldconnect.rootsweb.com/>. **5**. Information provided by Bill Ripley and John Haynes, 2000, personal communications. **6**. Federal Census, Greene County, District 1 – 1880, No. 43; 1900, No. 241; 1910, No. 20; 1920, No. 95.

Figure 2-32. Small earthenware crock with mottled brown lead glaze (height 5¾ in.); has beveled rim with undercutting of lower side of rim band that matches rim sherds from site 40GN26 (private collection).

Site Number	Relevant Name(s)	Dates	Category
40GN27	Harmon / Russell / Bohannon	ca. 1830s-1880s	Traditional Earthenware

The pottery remains at site 40GN27, in central Greene County, are adjacent to an early log home once owned by Colonel Peter Harmon.[1] While it is unclear if Peter Harmon ever actually worked as a potter, he (or later his sons) was clearly the owner of the earthenware pottery that operated at this location from probably as early as the 1830s to the 1880s. Harmon did have experience as a craftsman. In 1820 he and his father and brother (both named John Harmon) were Greene County gunmakers.[2]

The first direct information concerning pottery making at site 40GN27 comes from the 1850 census for Greene County. For that year Benjamin A. Russell is listed as a 43-year-old potter living next to Peter Harmon, who is listed as a 65-year-old farmer.[3] As shown by the previous census, however, Benjamin ("Allen") Russell was already living almost next door to Peter Harmon by 1840.[4] The suggestion is that pottery making probably began here in the 1830s, perhaps earlier. Russell left Greene County in the early 1850s, moving to Missouri.[5]

By 1860 Simon Bohannon, identified on the census as a 51-year-old potter, was living between households with Peter Harmon and four of his adult sons on one side and Rufus Lucky on the other.[6] Bohannon had previously worked as a potter in Surry County, North Carolina and moved to Tennessee sometime after 1850.[7] Rufus Lucky lived in the household of the potter Isaac Vestal in 1850, and it is assumed he worked for him (see Greene County site 40GN30). In 1854, Lucky married the daughter of Simon Bohannon.[8] This suggests Bohannon came to Tennessee before that date, probably to take the place of the departing Benjamin

Russell. Neither Bohannon nor Lucky owned real estate, seeming to confirm that Peter Harmon was the owner of the places where they lived. Though Lucky is called a farmer on the 1860 census, he was almost certainly working at least part of the time with his father-in-law.

By 1870 Simon Bohannon was dead, and Rufus Lucky had moved to another district.[9] Simon's widow, Edie Bohannon, who owned no real estate, was still living adjacent to Peter Harmon and several Harmon sons.[10] Her 32-year-old son Thomas (William Thomas) Bohannon, who had been in Illinois, was now living in her household. Though called a farm laborer on the 1870 census, it is known he came to Tennessee to work as a potter.[11] He married the daughter of one of Peter Harmon's sons in 1873. His position and occupation are made clear in 1880 when, still living in the midst of several sons of Peter Harmon (who died in mid-1870), he is described on the census as a "farmer & potter."[12]

There are two sources suggesting that pottery making at 40GN27 ended in the 1880s. William Bohannon's son John Bohannon was interviewed in 1956 and stated that his father "went out of the pottery business in the 80's."[11] This is supported by the 1900 census, which shows the father and son as farmers, no longer in the same district as the 40GN27 site.[13]

The John Bohannon interview also sheds some light on activities at the 40GN27 site, at least those of his father William Thomas Bohannon. Some of John's comments, as transcribed by the newspaper reporter, include that William Bohannon made:

> jugs, crocks, flower vases, stone jars and other products of the potters wheel. The only equipment he used in the shaping and sizing of the jars and other containers was a scales or balances [for weighing the clay], a small paddle which fit on his thumb, and a simple potter's wheel, a horizontal revolving disk, turned by a foot pedal … [after the vessels were dry] … my father placed them in an air tight building [kiln] shaped like an eskimo snow house with one door and heated it to a very high temperature. In order to make them non-porous and water tight he glazed them inside and out with lead … after my father had made a supply of crocks and other vessels he always "sounded" them for any cracks or other defects. He then put them in sacks, put the sacks on the back of a donkey and peddled them about over the countryside, selling crocks for 10 and 12 cents each.[11]

A TDOA collection from the 40GN27 site consists of 156 waster sherds and 3 pieces of kiln brick. Vessel portions are rim (N=89), body (N=33), base (N=29), and handle (N=5). A sizable number of the sherds (N=53, 34 %) are from unglazed bisque-fired vessels. Almost all of the lead glazed earthenware sherds, where original glaze color can be determined, are reddish brown to dark brown. There are two sherds that exhibit a mottled green and brown glaze, and there are 35 sherds

from vessels that were lead glazed but overfired to the point of glaze distortion. Most of these latter sherds are like stoneware in hardness but show evidence of kiln warping. The common vessel form represented is a wide mouth crock with a flat to slightly rounded, everted rim (82 rim sherds / 92 % of the rim sherds). There are 5 thick rounded rim sherds from wide mouth crocks, and 2 rim sherds from bottles or jugs with thick, cone collars. Five strap-handle sections seem to all be from handles made by extrusion. The general pattern is 3 lands and 2 grooves, with a tendency for the central ridge or land to be wider than the lateral lands. Base sherds are straight or have a beaded foot.

Source(s): **1**. T. Elmer Cox, 1978, personal communication. **2**. Smith et al. (1991:27 and 64). **3**. Federal Census, 1850, Greene County, 9th Division, Eastern District, Nos. 521 and 522. **4**. Federal Census, 1840, Greene County, Northern Districts, p. 46. **5**. O'Connor (2003); Federal Census, 1860, Missouri, Newton County, Buffalo Township, No. 53. **6**. Federal Census, 1860, Greene County, District 12, Nos. 479-484. **7**. Federal Census, 1850, North Carolina, Surry County, No. 1490; Zug (1986:436); Roberts (1957:9). **8**. Burgner (1981:196). **9**. Federal Census, 1870, Greene County, District 8, No. 4. **10**. Federal Census, 1870, Greene County, District 12, Nos. 37-45. **11**. Roberts (1957:9). **12**. Federal Census, 1880, Greene County, District 12, Nos. 153-161 (and Part Three entry for William T. Bohannon). **13**. Federal Census, 1900, Greene County, District 10, No. 189.

Site Number	Relevant Name(s)	Dates	Category
40GN28	M. P. Harmon / Mohawk	ca. 1877-1906 (brick and tile until ca. 1917)	Transitional Stoneware

During the late nineteenth century the Moses P. Harmon stoneware pottery in western Greene County was the focal point for an industrial hamlet that had the unofficial name "Pottertown." Pottertown was about a mile north of the East Tennessee & Virginia (later Southern) Railroad and roughly equidistant from the larger railroad villages of Midway and Mohawk (about two miles from each). Both of these railroad villages had post offices, and Pottertown activities were often identified by reference to one or the other of these names. Besides the pottery buildings, Pottertown included a school, a church, a store, a grist mill, at least one Harmon home, and an unknown number of additional dwellings.[1] The boundaries of site 40GN28 encompass the area of the former pottery operation, a later brick and tile operation, and the extant M. P. Harmon house. During the phase of survey work conducted in the 1970s, Mae Harmon, an elderly daughter of M. P. Harmon, still lived in this house (Figure 2-33).

Estimates for the start of M. P. Harmon's pottery have in the past been given as about 1885.[2] A recent examination of county records, however, suggests the operation probably started in 1877, when Harmon was 22 years of age. According to tax records for the Pottertown district, M. P. Harmon was first listed in 1877 as the owner of a small tract of land, which came from his father John Harmon. The deed for this three-acre tract was issued in 1878, and it continued to be listed as a

separate tract until the late 1890s, when it was merged for tax purposes with M. P. Harmon's larger holdings.[3] Late 1880s records for this same three-acre tract show it was the lot "on which the Harmon Pottery Establishment is located."[4]

Figure 2-33. The nineteenth-century M. P. Harmon house at site 40GN28 (1978 photograph).

Other clues that a pottery was in operation come from the 1880 census. M. P. Harmon is listed as a carpenter, but his close neighbors included his brother-in-law Lewis M. Haun and Jonathan Morgan. Haun is listed as a farmer but is known to have been a life-long potter. Morgan's profession is given as "Hand in Earthenware Factory."[5] Also indicative is the profession of Hugh Self. Though he is listed in a different district, it is known that he actually lived just across a district line and near M. P. Harmon. On the census his occupation is described as "Works in Potter Shop."[6] A later photographic view of the M. P. Harmon shop (discussed below) shows a massive wooden construction, the origin of which no doubt relates to Harmon's profession as carpenter.

By the late 1880s M. P. Harmon was experiencing financial difficulties that led him to sign a deed of trust for several properties, including the "lot on which Harmon Pottery Establishment is located containing two dwelling houses and kiln and other pottery buildings [being] three acres adjoining H. W. Shields in 19th Dist." In 1890 the property was sold to H. C. Harmon, an older brother to M. P. Harmon, but was immediately transferred back to M. P. Harmon's wife, probably meaning the pottery never ceased to operate.[4] Unfortunately, any effort to understand what was happening at the M. P. Harmon pottery at this time is greatly hampered by the

absence of an 1890 census. There is a surviving vessel that helps confirm the pottery was still in operation. This 8-inch-tall stoneware crock has a coggle-impressed rim band with the words “M. P. Harmon Mohawk” and the date “1891” incised across its front.[7]

One of the most important items remaining from this era is a photograph of the pottery that dates to about 1894 (Figure 2-34). A local writer who interviewed a number of Pottertown residents in the 1950s recorded some important information about what is shown in this photograph, including:

> The Harmon pottery establishment consisted of a molding shop where the clay was ground, sifted, and mixed with flint and sand and water and then put on the revolving table [potter’s wheel] which was turned by the foot treadle.
>
> Plates and other flatware were made by pressing out the mud into thin sheets, which were then pressed into moulds of the desired shape. The firing kiln was located at the rear [actually the ends] of the two shops … one of which was used for storing the finished pottery … The rear building was used for drying the freshly molded vessels and had a large chimney and a room extending to the rear.
>
> The two shops were connected by catwalks which joined the two upper stories of the shops. This catwalk also extended to the upper openings in the kiln. An open shed connecting the two shops with the kiln completed the main pottery plant, which was enclosed with a plant [plank?] fence.[8]

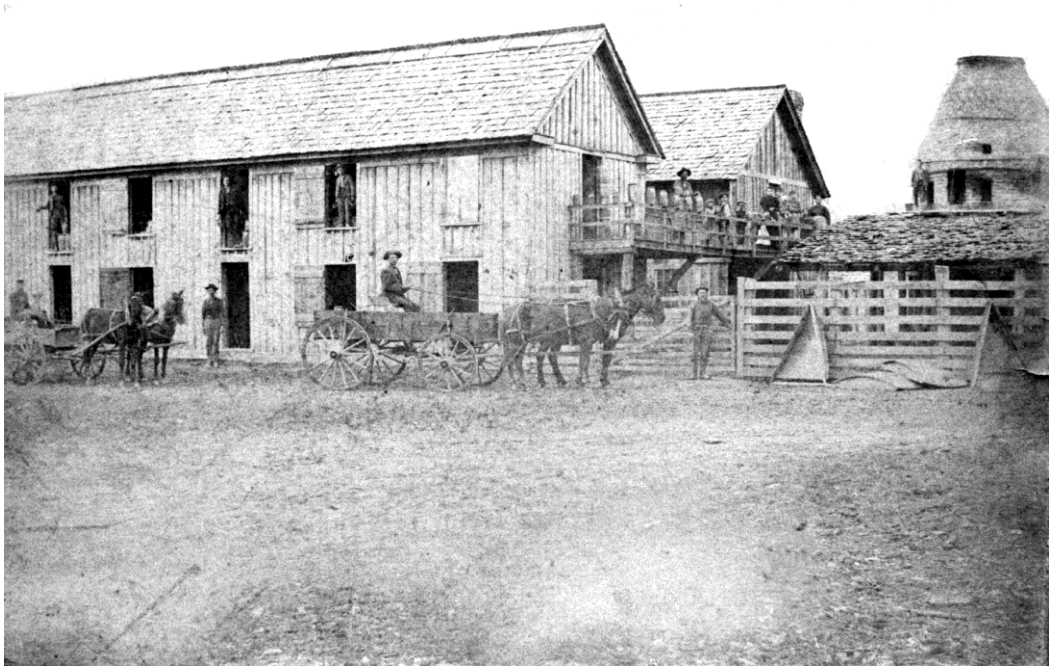


Figure 2-34. Ca. 1894 photograph of the M. P. Harmon pottery, its location now within the boundaries of site 40GN28 (courtesy of Judy Goan).

Information written on the back of this photograph identifies some of the people shown, including M. P. Harmon (standing in front door, upper level), John Mayner (on front wagon), a Mr. Burnett (at gate), Mr. Sam McFarland (behind crocks), children Francis and Ethel Harmon and John McFarland, Mrs. Sam McFarland, Mrs. M. P. Harmon holding Mae and Nora Harmon, Sullenberger (man at kiln), and John Harmon (apparently in the upper window opening to the right).

The 1880s to 1890s was undoubtedly the period of greatest production by the Harmon pottery, and it was clearly larger than a "traditional" pottery, meeting all the requirements for the "Transitional Stoneware" category. Unfortunately it is simply not known who most of the workers were during the twenty years between census reports. One example is Charles Everhart, who is only known to have worked here by way of a small vessel he probably made in the 1890s (see Part Three entry for Everhart). A similar indication of work based on surviving vessels exists for at least one of M. P. Harmon's sons, John Harmon, and for D. E. Mayner. Another surviving item from pottery production at the M. P. Harmon shop is the metal portion of a potter's treadle wheel (Figure 2-35). Samuel McFarland saved this after the pottery closed, and it has passed down to his descendants.

Figure 2-35. Metal portion of a potter's treadle wheel (minus the wooden frame and other parts) that was retained by Sam McFarland after closing of the M. P. Harmon pottery (it belongs to a descendant of Sam McFarland).

To judge from the 1900 census, pottery production was in decline by that date. Only four people with pottery-making occupations appear near M. P. Harmon, who is now called a "Miller." These individuals are Hunley Lowery "Crock Molder," Samuel McFarland "Crock Molder," William McFarland "Molder Pottter Shop," and a 16-year-old son of the now deceased Lewis Haun, Eugene Haun "Mold Filing (?)."[9]

By about 1906 the production of pottery had waned to the point that the operation was modified to make other ceramic products. New trends in scientific farming methods promoted the widespread use of field drainage tile, and the Harmon pottery began to focus on these, changing its name to "Harmon Drain Tile and Brick Works." The same buildings were usable for making tile and brick, but a new kiln was erected.[8] Two images of this later operation are shown in Figure 2-36. Whereas the kiln used for pottery was a type called a bottle kiln, this replacement

kiln appears to be a circular updraft or "beehive" kiln with multiple firing holes around the base and a central exhaust hole in the top of the dome.

It appears from the 1910 census that M. P. Harmon's 22-year-old son, Francis Harmon, had been placed in charge of this new operation. He is referred to as the "Employer" in relation to three "Tile Factory" workers. These workers were Sam McFarland, John McFarland, and Hunley Lowery.[10] Based on a 1913 letter that carries a "HARMON DRAIN TILE AND BRICK WORKS, MIDWAY, TENN." letterhead, the business was still in operation as late as November of that year.[11] Information provided by Francis Harmon's son suggests Francis continued to supervise the making of tile and brick at the M. P. Harmon site until about 1917, then moved operations to Mohawk (see Greene County site 40GN23). One or more steam engines that had been in the pottery were removed and used for other purposes. In the late 1920s the pottery buildings served as a place to stable mules used in constructing nearby Highway 11E. These same buildings were finally torn down about 1930.[12]

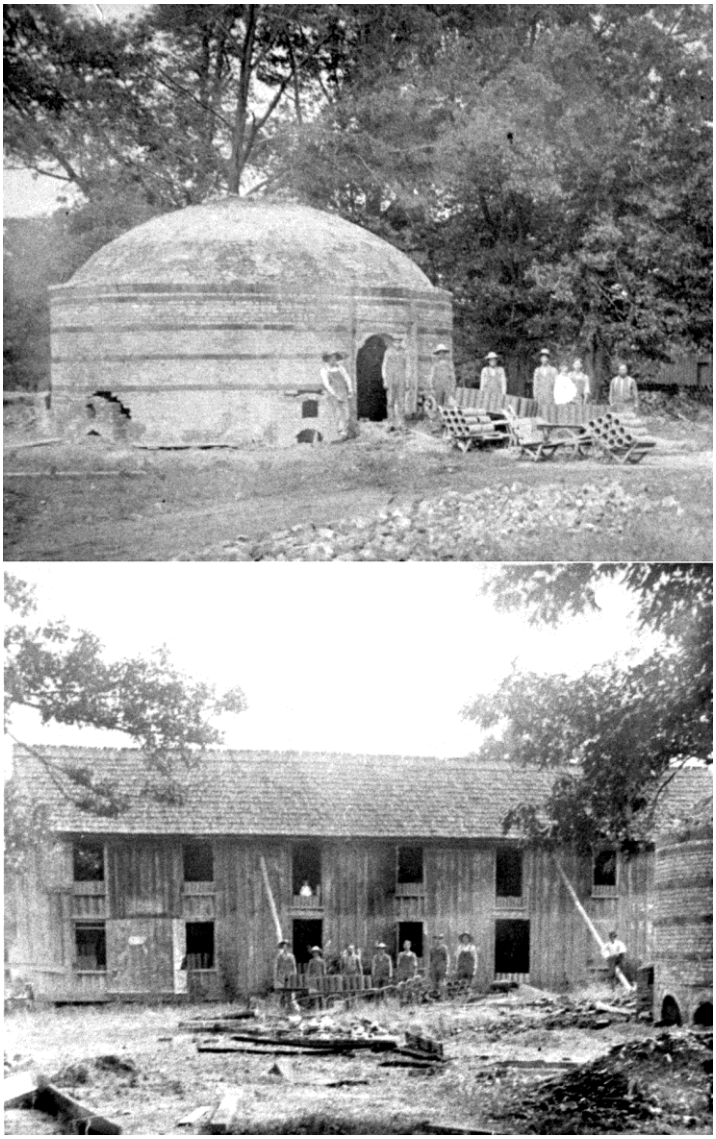


Figure 2-36. Two early twentieth-century views of the former M. P. Harmon pottery, now called "Harmon Drain Tile & Brick Works" (courtesy of Judy Goan).

Pottery produced at the M. P. Harmon shop is well known to collectors because so much of it was marked. The mark long recognized as relating to this operation is a coggle-impressed band with the words "M P Harmon Mohawk." Another mark sometimes seen on stoneware crocks has until now been something of a mystery. This mark occurs as a line of multiple impressed names around the

upper portion of vessels. All of the words are the same, “HARMON,” with a backwards “N.” Information now available suggests to the writers that these vessels were also made at the pottery that operated at site 40GN28.

As discussed above, it seems reasonably clear M. P. Harmon’s pottery began in or shortly after 1877. At the time, the village later called Mohawk was still known as Payne. The Mohawk name did not come into use until 1887. This means there was a ten-year period during which any pottery produced by the M. P. Harmon shop would not have carried the name Mohawk. Tax and other records show that starting about 1881 M. P. Harmon was closely associated with what was becoming the town of Mohawk. From June of 1883 until March of 1886 he served as postmaster for what was still called Payne, and he apparently also had a store there. This association would explain why after 1887 he chose the new name of Mohawk to appear on his pottery. The tax and other records also suggest that after 1880 M. P. Harmon lived in the Mohawk district until his father died in 1890, then moved back to the district where his pottery lot had been since 1877, inheriting a large part of his father’s land.[13]

Two examples of stoneware vessels marked with multiple impressions of the word “HARMON” are shown. On the crock in Figure 2-37 the word was applied several times just below the rim, and each measures 9/16 inch tall by 3⅛ inches wide. These marks were either impressed into the still soft clay using a wooden or metal stamp or they were made with a coggle wheel, pressed so lightly as to leave only the Harmon words visible. On the larger crock shown in Figure 2-38 the four impressed names were clearly made by rolling a coggle wheel around the upper portion of the vessel. All of the known vessels marked “M. P. HARMON MOHAWK” appear to have been impressed with a one-inch-wide coggle wheel, usually bearing one of two forms of writing. The one that is apparently the more common mark is composed of even-sized capital letters (Figure 2-39). A second form of this mark was applied in the same manner, but the words are spelled using large upper case letters followed by small uppercase letters (Figure 2-40).

Figure 2-37. Gray salt-glazed stoneware crock (height 8½ in.) with word “HARMON” (with backwards “N”) impressed four times just below rim (private collection).

Figure 2-38. Brown and tan salt-glazed stoneware crock (height 10½ in.) with word “HARMON” (with backwards “N”) coggle impressed four times just below rim (private collection).

Figure 2-39. Gray and tan salt-glazed stoneware crock (height 8½ in.) with coggle-impressed band (1 in. wide) with words “M P HARMON MOHAWK,” an inverted “V” brushed on in cobalt blue, and firing scars on the rim and base (private collection).

Figure 2-40. Reddish-brown salt-glazed stoneware crock (height 8 in.) with coggle-impressed band (1 in. wide) with words “M P HARMON MOHAWK” in mixed size upper case letters. Mark appears five times (private collection).

While 8 to 9-inch tall stoneware crocks seem to have been the major products of the M. P. Harmon shop, examples of other forms are known, including marked jugs. A few vessels are embellished with incised writing done in tribute to someone other than the maker. One interesting example is an 8-inch tall crock incised "Wood hauler to burn crocks. Wood Hauler – Daniel Wagner, Pottertown teamster."[14] Wagner probably drove a team and wagon like one of those shown in Figure 2-34.

Other marked vessels believed made at the M. P. Harmon shop are discussed and some of them illustrated with the Part Three entries for the presumed makers, including Charles Everhart, John Harmon, Eugene Haun, George McFarland, and D. E. Mayner. The similarity in form of crocks made at this pottery suggests many were turned with the aid of a jolly wheel.

There are at least two major collections of waster sherds from the 40GN28 site. One was made during two phases of archaeological survey and testing carried out when a large commercial development was being planned adjacent to the site.[15] This collection (housed at the University of Tennessee Archaeological Research Laboratory) was examined in connection with the present study. It includes 73 sherds from earthenware vessels, 324 sherds of stoneware, and fragments of drain tile, kiln furniture, and kiln brick. Over half of the earthenware sherds (N=39, 53 %) are unglazed (bisque fired), and they imply that some amount of earthenware production was carried out on the site. It is likely this occurred during an early period of work at this location, probably the late 1870s to early 1880s. The 324 stoneware sherds indicate this ware was dominant during the period of major production. The largest single category is composed of sherds (N=167) with an exterior salt glaze and a brown slipped interior (sometimes with salt over the slip). The second largest category contains sherds (N=110) with an overall, interior and exterior, gray to brown salt glaze. There are other minor variations, including a few sherds with an overall brown slip, and five sherds with traces of cobalt blue decorative effects. Of special interest are four sherds bearing partial marks. One of these has part of some incised words, including one beginning with "Po…." There are portions of two "M P HARMON" marks, with the small capital letters following the "H" (as in Figure 2-40 above). Of special interest is a sherd with the major portion of one of the marks composed of just the word "HARMON" with a backwards "N" (as in Figures 2-37 and 2-38). This reinforces the interpretation stated above that both kinds of marked Harmon stoneware vessels were made at this same location at different times.

Two stoneware sherds in a TDOA surface collection (combined from 40GN28 collections made during the 1970s and 1990s) further reinforce this conclusion. Both sherds have portions of the same kind of mark, HARMON with a backwards N.

This same collection is composed of 187 stoneware waster sherds, 3 sherds of lead-glazed earthenware, 41 pieces of drain tile, and 22 items of kiln furniture or remains (kiln brick and a few flattened clay coils used in vessel stacking). As expected from the many surviving vessels, the common vessel form represented by the sherds is a wide mouth crock. Glaze treatment is similar to that seen in the

University of Tennessee collection discussed above. There are proportionately a few more sherds with a gray salt glaze on both surfaces or an overall brown slip glaze, but still a high percentage of sherds with gray to brown salt-glazed exteriors and brown slipped interiors (about 35 to 40 %). Besides the 2 marks just mentioned there are also portions of 2 of the M. P. Harmon marks, and there are 5 sherds with some portion of a cobalt blue slip painted design. Wide mouth crock rim forms are flat to slightly rounded, evereted (N=32); thick, square collar (N=3), thick rounded (N=1), and bulbous (N=1). An absence of both strap handles and jug rims from the 40GN28 collections suggests that jugs were rarely made at this pottery.

Source(s): **1**. Roberts (1983:196-197); Hurley (1995:B-5). **2**. Smith and Rogers (1979:36). **3**. Greene County Tax Records, District 19, 1870s-1890s; Greene County Deeds, Book 42, p. 509. **4**. Greene County Court Minutes, Book 9, p. 188 and p. 229; Greene County Deeds, Book 58, pp. 500-504. **5**. Federal Census, 1880, Greene County, District 19, Nos. 3, 17, and 19. **6**. Federal Census, 1880, Greene County, District 23, No. 46. **7**. Wahler (1997:47, No. 186). **8**. Roberts (1983:196-199). **9**. Federal Census, 1900, Greene County, District 19, Nos. 132, 133, 135, and 138. **10**. Federal Census, 1910, Greene County, District 19, Nos. 139, 141, and 144. **11**. R. Donahue Bible, 2001, personal communication. **12**. Charles Harmon, 1998, personal communication. **13**. Greene County Tax Records, 1880s-1890s, Districts 6 and 19; Roberts (1958:8); Frazier (l984:353-354). **14**. Wahler (1997:42, No. 168 and 43, No. 171). **15**. Meyers and Meyers (1995a and 1995b).

Site Number	Relevant Name(s)	Dates	Category
40GN29	Ripley	1820	Traditional Earthenware

Information concerning a Ripley pottery comes from the 1820 census of manufacturing establishments.[1] The schedule describes a small earthenware pottery owned by Thomas Ripley. Unfortunately the census taker did not specify which of two Thomas Ripleys he was indicating, and it may never be entirely clear if it was the father, Thomas, or his son Thomas Ripley, Jr.

As it is now defined, site 40GN29 includes within its boundaries a well-constructed stone house initially owned by the elder Thomas Ripley (Figure 2-41). This is one of several similar East Tennessee stone houses built during a period from the late 1700s to the early 1800s and much studied for their architectural merit. It is believed the Ripley house was constructed before 1810.[2]

Thomas Ripley, Sr. was born in Virginia but was in Greene County by 1790.[3] He began purchasing land in the early 1790s and by 1816 owned over 600 acres. By 1820 he was a wealthy man. [4]

At the time of the 1820 census of manufacturing establishments, Thomas Ripley, Jr. was between 18 and 19 years of age. After his father died in 1823, he appears to have stayed on at the homeplace. After his mother died in the early

1840s, he bought out the other heirs' interests in the estate, including the "dwelling or mansion house" where his parents had lived. He lived until 1862 and was called a farmer on later census reports. [5]

Figure 2-41. The Thomas Ripley stone house at site 40GN29 (1977 photograph).

Were it not for certain comments made by the 1820 census taker, it would seem a simple assumption that the elder Thomas Ripley was merely the owner of a small pottery that had one man working there. Those comments, however, cast doubt on who was doing what, for they state in part "the proprietor is almost continually intoxicated. It was impossible to get satisfactory answers to the questions."[1] It is difficult to believe that Thomas Ripley, Sr.'s apparent success in life would have been compatible with a state of near constant intoxication. This may leave as the only alternative that it was his son, Thomas Jr., who is named as the proprietor, and in early adulthood, was struggling with a drinking problem, while perhaps trying to forge his own profession as a potter. As already stated, none of this can be known for certain, and there may even be doubt that the census taker's use of the term "proprietor" was specifically directed at either of the Ripleys. As defined by most dictionaries, proprietor can mean either a legal owner or someone who has a legal right of use without being the actual owner.

There is but one other clue found that suggests a connection between the family and pottery making. This is in a lengthy deed filed in 1824 to partition the land and other properties that had belonging to Thomas Ripley, Sr.[6] Among the items that had been disbursed, in this case to son Henry Ripley, was $20 worth of "crockery ware." This was the same value assigned to a horse Henry had received (in terms of the values assigned to Ripley pottery in 1820, it suggests something like

160 crocks or similar size vessels). It seems too much earthenware for simple household use, implying there was a surplus amount related to manufacture. It is certainly a lot more than was found to be common in a study of upper East Tennessee household inventories of a somewhat earlier date.[7]

The 1824 disbursement of crockery ware could possibly also signal the end of its production. It is simply not known how long before or after 1820 the Ripley pottery operated. During the year preceding the completion of the 1820 schedule, the ware was produced using local clay, with lead and brimstone used in glazing. Specifically there was a consumption of 300 pounds of lead and 40 pounds of brimstone, together valued at $57. Manufacturing equipment was limited to a "simple wheel for grinding the dirt" and a wheel for turning the ware. The annual production was 300 crocks @ 12 ½ ¢, 100 milk pans @ 12 ½ ¢, 100 honey pots @ 37 ½ ¢, 100 jugs @ 16 ¢, and 100 pitchers @ 12 ½ ¢. It was noted that this was "a small establishment not in a flourishing condition. The demand for the articles made is inconsiderable." Also, because of the proprietor's inebriated state "It was impossible to get satisfactory answers to the questions, but it is believed that what is manufactured more than doubles the account given."[1]

Lead-glazed earthenware sherds observed and collected over the years do seem to support the operation of a pottery within the bounds of site 40GN29, though a precise location is not clear. In 2002 the writers examined two local collections of material picked up from the site. Each had at least one example composed of fragments of two vessels that had fused together during the firing process. These kinds of waster sherds are common on kiln sites. The larger of the two collections contained 67 sherds, including one badly warped rim with a small piece of another vessel fused to it. In all there were 12 rim sherds. Most were flat, everted or everted with slightly rounded lips. There was one rim piece from a jug. Most of the sherds were glazed on both vessel surfaces, with most of the glaze colors being tan or brown. A few ranged from medium to dark green on one or both surfaces.

The TDOA has a small collection of earthenware sherds from this site. This includes 1 flat, everted rim sherd from a wide-mouth crock, 15 body sherds, and 5 base sherds. Where it can be determined, the bases have beaded feet. Glaze colors are reddish shades of orange, tan, and brown (N=10); tan speckled with brown (N=6); mottled brown and olive green (N=4); and light olive green (N=1).

Source(s): **1**. 1820 Census of Manufacturing Establishments, Greene County (microfilm copy, Tennessee State Library and Archives). **2**. Hammerquist (1977); Patrick (1981:61-71). **3**. RootsWeb, The Roads Taken: Records and Stories of Our Families (in Progress) <http://worldconnect.rootsweb.com/>. **4**. Greene County Deeds, Book 2, p. 113; Greene County Tax Records, Districts for Captains Stanfield, Kelly, and White, 1809-1816. **5**. Greene County Deeds - Book 20, p. 77; Book 21, pp. 226, 364, 389, 399, 555, and 694; and Book 25, p. 60; (and Note 3 above). **6**. Greene County Deeds, Book 13, pp. 299-306. **7**. Gump (1989:186, 192-193).

Site Number	Relevant Name(s)	Dates	Category
40GN30	Stanley / Reynolds / Vestal / Russell	ca. 1820s-1850s	Traditional Earthenware

The area recorded as site 40GN30 appears to contain the archaeological remains of one or more early Greene County family homes and the remains of one of its earliest potteries. Descendants of the people involved were told there was an early association between the Stanley, Reynolds, Vestal, and Russell families that centered on the production of pottery.[1] Support for this is found in numerous county and federal records.

William Stanley, who came to Tennessee from Virginia, appears in Greene County court records as early as 1810, the same year he married Welthy Reynolds, the daughter of Joseph Reynolds.[2] In 1813 Stanley purchased an 80-acre tract that seems to have included the area of the 40GN30 site. The next year he sold half of this tract to his father-in-law.[3] According to a descendant, it was about this time that young Benjamin Allen Russell was placed in the care of William Stanley, and it was here he "learned the trade of pottery."[1] Russell married Stanley's daughter Saledia in 1829 and probably continued to live with or near Stanley for a few more years (see Part Three entry of Benjamin Russell).

In 1828 William Stanley sold ¾ acre to Silas Vestal, described as "lying on or near what is called the Grog Spring."[4] Vestal purchased this small lot for $20 at a time when area land was generally selling for less than $5 per acre. Evidently there was something of special value on this tract, perhaps an existing pottery or something else related to pottery making. Vestal subsequently bought some additional tracts adjoining the Stanley and Reynolds families and was eventually taxed on 85 acres.[5] Within five years of coming to Tennessee Silas Vestal died, and it is from the 1833 inventory of his estate that there is the first clear indication of pottery making on a sizable scale. In addition to the many obvious items included in a long list of personal possessions (see below), a summary at the end states that Vestal's possessions included "Machinery for making Crockery Ware."[6]

It seems clear that Silas Vestal, who was from North Carolina, came to Tennessee as a fully functioning potter. What is not clear and is most difficult to assess is whether or not pottery making was already in progress at the location where he settled next to the Stanley and Reynolds families. As noted above there is at least a suggestion that William Stanley may have been involved with the craft, and his ward, Benjamin Russell, definitely was a potter. Russell would have been in his early twenties when Vestal arrived, so it is possible Russell learned his trade from Vestal (though this seems incompatible with the family tradition that he learned his trade at a young age from William Stanley). Two members of the Reynolds family are known from the 1850 census to have been potters. One of them, Vincent Reynolds, was 31 when Vestal arrived, and this seems late for him to have started work as a potter. The most likely conclusion seems to be that Vestal came to a location where pottery was already being made.

If so, it still appears the Vestal family was the focal point for subsequent activity. At the 1833 estate sale for Silas Vestal, his widow Priscilla Vestal purchased most of the pottery equipment.[6] This was obviously done to insure that her young sons could continue in the craft, and when the 1850 census was taken, both Isaac (age 26) and Caswell Vestal (age 24) were identified as potters.[7]

Also in 1850, Joseph Reynolds's son Vincent (age 53) and grandson Henry (age 31) were listed on the census as potters.[8] Other records, however, show they were no longer living near the Vestals. Joseph Reynolds died in 1837, leaving all of his property to his wife Mary and son Vincent.[9] The land (77 acres) was taxed to Vincent through 1846, but that year he and his mother sold the property to Isaac Vestal. Afterwards Vincent appears in another district for tax purposes.[10] The conclusion is that until 1846, Vincent and Henry Reynolds were working with the Vestals, but by the time of the 1850 census they were apparently operating another Greene County pottery, one that remains unrecorded.

Adding to the complexity of interpreting the Reynolds family's role in all of this is the presence of Marshall Reynolds, a nephew to Vincent Reynolds and a son of Clement Reynolds. Marshall was born in Greene County in 1819, but left Tennessee by 1847, too early to be listed as a potter on a Tennessee census. Nevertheless, he was identified as such on the 1850 through 1870 censuses for his newly adopted state of Indiana.[11] Marshall would have been of an age to learn this trade by the 1830s, and it can be assumed that he worked with his uncle Vincent, his cousin Henry, and the Vestals and their other associates until the time that he left Tennessee.

It seems that by 1850 the pottery at site 40GN30 was operated by Isaac and Caswell Vestal, though apparently with some additional help. William Stanley still lived near them but was identified as a 60-year-old farmer.[12] Benjamin Russell was now working at a different location (see Part Three entry). One individual who must have worked at the Vestal pottery is Rufus Lucky, who lived in the household of Isaac Vestal. On the 1850 census he is called a laborer, but he later married the daughter of another potter and probably also worked with his father-in-law (see Part Three entry for Rufus Lucky). Another laborer, 20-year-old Jacob Woolhaver, lived in the household of Caswell Vestal in 1850.[7] He too may have helped with the pottery, but nothing more is known about him. It is also possible that slaves may have played a role in the operation of this pottery. The 1833 will of Silas Vestal mentions his slaves Abraham and Sophia and their four children.[13] The intent of the will was to set them free, but it is not certain this occurred. It does appear that by 1850 the Vestals were no longer slave owners, for they are not listed on the census schedule for Greene County slave owners for that year.

It is doubtful the pottery operated beyond 1852. Isaac Vestal died that year and was buried near the 40GN30 site. Caswell soon moved to the town of Greeneville, where he is called a "trader" on the 1860 census.[14] The Vestal land

around the old pottery site continued to be owned by Caswell and Isaac's widow, Elizabeth Vestal, with Caswell sometimes identified on the tax records as the "agent" for her land.[15] Eventually Caswell controlled all of this land, and when he died, in or just before 1893, he had no direct descendants. His will awarded all of his estate to James T. Anderson, his wife's nephew, who was living in their household in 1880.[16] Though the next relevant deeds seem a little ambiguous, Anderson sold what was probably the pottery site tract to the same family whose members continued to live there well into the twentieth century.[17]

To summarize what is known about the history of the 40GN30 pottery, it may have started in the early 1800s, with William Stanley, Vincent Reynolds, and Benjamin Allen Russell working there first. As it was not one of the Greene County potteries enumerated on the 1820 census of manufacturing establishments, this may argue for a starting date after 1820. If not by the early 1820s, then pottery making must have begun with the arrival of Silas Vestal in 1828. Though there seems no way of knowing for certain who besides Vestal worked there during the 1830s and 1840s, it probably included Benjamin Russell until about 1840, Vincent, Henry and Marshall Reynolds until about 1846, and Silas Vestal's sons Isaac and Caswell as soon as they were old enough. At least until the time of Silas Vestal's 1833 will, a slave named Abraham may have assisted in the Vestal pottery. After Vincent Reynolds and his son and nephew moved away about 1846, the Vestal brothers continued the operation on their own, until Isaac died in 1852. As suggested by the 1850 census, other workers, including Rufus Lucky and possibly an 1850 laborer named Jacob Woolhaver, assisted them. The operation probably ceased by or not long after 1852.

The most important documentation concerning this site comes from "An Inventory of the personal Estate of Silas Vestal decd. Sold … on the 8th of April, 1833."[6] The entire list covers several pages, but the items relevant to understanding the pottery include: "1 pair of pipe moulds"; "1 small lot of crockery ware"; "1 large quantity of crockery"; "1 jar & groce of pipes"; "a small quantity of crockery"; "2 Turning lathes, Stone & Shop plank"; "1 Clay Mill"; "1 Lead Oven"; "1 Turning Lathe"; "Glazing Mill 1 lead oven 1 Ladle 1"; "a quantity of potters clay"; and in the same section of the inventory, nine separate entries for the sale of small lots of crocks and pitchers. As noted above, Silas Vestal's widow Priscilla purchased all but one of the items pertaining to pottery making (one of the turning lathes).

A TDOA collection from this site is composed of 123 earthenware waster sherds and 16 pieces of kiln furniture. Almost half (N=60, 49 %) of the sherds are from vessels fired to a bisque stage but never glazed. There are 55 rim sherds, and almost all of them appear to be from wide mouth crocks with flat to slightly rounded, everted rims. Four sections of extruded strap handles (with 3 lands and 2 grooves) suggest other forms, perhaps jugs. Of special interest are 5 rim pieces from flat bottom plates or shallow bowls. All but one of these have contrasting, painted or slip-trailed underglaze lines that produced decorative effects similar to those seen on North Carolina Moravian examples.[18] Common glaze colors are reddish brown to

medium brown, with a few examples ranging to dark brown. One of the glazed plate sherds has a greenish cast, and there are about a dozen sherds that were overfired to the point that the glaze was destroyed. The items of kiln furniture include one piece of kiln brick and 15 pieces of thick, rectangular shaped tiles. These have flat bottom surfaces and upper surfaces with parallel ridges and grooves or basket weave-like impressions. Some of the pieces could possibly be from the kind of ceramic shingles or flat roof tiles produced by the Moravian potters.[19] Yet, where unbroken width is visible, the pieces are too narrow for this to be the case. At least the majority of them were probably used as stacking tiles during the firing process.

In 2002 a shovel test excavation was conducted at the 40GN30 site in connection with planning for proposed highway construction. This produced a sizable collection of artifacts, some from domestic activities at an apparent nineteenth-century house (or houses) adjacent to the pottery, but most from the former pottery. The report for this work indicates an even higher percentage of unglazed ware than suggested by the Division of Archaeology surface collection. Of 1,123 sherds probably related to local earthenware production, at least 667 (59 %) are from unglazed vessels. This test excavation also recovered a portion of at least one fluted earthenware tobacco pipe, perhaps a product of the "1 pair of pipe moulds" mentioned in the 1833 Silas Vestal inventory.[20]

Source(s): **1**. O'Connor (2003). **2**. Greene County Court Records, 1807-1811, p. 422 (Tennessee State Library and Archives bound transcription); Sonderberg (1965:164); and Note 1 above. **3**. Greene County Deeds, Book 9, p. 491 and Book 10, p. 280. **4**. Greene County Deeds, Book 21, p. 107. **5**. Greene County Deeds, Book 16, pp. 4 and 92 and Book 21, pp. 108 and 207; Greene County Tax Records, Captain Gass Company, 1828-1833. **6**. Records of Greene County, Inventory and Sale, pp. 460-467 [see also pp. 517 and 534] (Tennessee State Library and Archives bound transcription). **7**. Federal Census, 1850, Greene County, 9th Division, Eastern District, Nos. 402 and 403. **8**. Federal Census, 1850, Greene County, 10th Division, Eastern District, Nos. 40 and 42. **9**. Greene County Wills, Volume 1, p. 202. **10**. Greene County Deeds, Book 23, p. 183; Greene County Tax Records, District 8 (1840-1846), District 9 (1847-1850). **11**. RootsWeb, A Reynolds Genealogy <http://worldconnect.rootsweb.com/> (and Part Three entry for Marshall Reynolds). **12**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 398. **13**. Greene County Wills, Tennessee State Library and Archives Microfilm No. 164, p. 108. **14**. Reynolds (1971:458); Federal Census, 1860, Greene County, District 10, No. 632. **15**. Greene County Tax Records, Districts 8 and 12, 1850s-1890s. **16**. Greene County Wills, Volume 2, p. 418; Federal Census, 1880, Greene County, District 10, No. 62. **17**. Greene County Deeds, Book 50, p. 40 (see also Book 71, p. 528, Book 84, p. 121, and Book 88, p. 76 and p. 92). **18**. examples in Bivens (1972:215-271). **19**. South (1999:87, 189, and 225). **20**. Jenkins and Gardner (2004:35-39).

Site Number	Relevant Name(s)	Dates	Category
40GN227	Kinser / Haun / Lowe / Hinshaw, et al.	ca. 1820-1861	Traditional Earthenware

The relatively large area recorded as site 40GN227 includes the remains of one or more nineteenth-century earthenware potteries and a cemetery primarily associated with descendants of Jacob Harmon, Sr. It is near an extant house that was the home of C. A. Haun at the time of his death in 1861, and it adjoins the site of the latter Pottertown stoneware factory owned by M. P. Harmon (site 40GN28). Among other things, site 40GN227 contains the archaeological remains of a pottery apparently associated with C. A. Haun and others, which operated until 1861.

It seems likely site 40GN227 was also the location of an 1820 pottery owned by Henry Kinser.[1] This operation employed two men and was said to be in "good condition" with "sales readily made of all the ware that is manufactured." Clues to the 1820 pottery's location come from a series of deeds relating to the Messimer, Kinser, and Harmon families, all referring to certain landmarks, including the "Swan Pond Tract," "Swan Pond Creek or Branch of Lick Creek," and "Shields Mill."[2] Transactions began in the 1790s with the Messimer family. Some of their land was sold to the Kinsers, and Jacob Harmon, Sr. obtained much of the rest by virtue of his marriage to Catherine Messimer in 1801. By the 1850s, the Kinsers were no longer major landowners, but Jacob Harmon's sons John and Jacob Harmon, Jr. owned more than a thousand acres along this portion of Lick Creek.[3] Henry Kinser was still in Greene County as late as 1830 but moved to Monroe County, Tennessee by 1840.[4] It is not known how long his pottery operated before or after the recorded date of 1820.

Though actual proof is lacking, pottery making might have continued on the 40GN227 tract into the 1840s, with William Hinshaw and C. A. Haun two of the possible potters. In 1850 the 46-year-old Hinshaw was identified as a potter, living close to the 29-year-old Haun and John Harmon.[5] Haun's occupation is listed as "tenant," but his role as a potter is known from later sources. It seems likely his proximity to the older Hinshaw may account for some of his training in this profession. Haun's "tenant" occupation might be an indication of his relationship to John Harmon. The land containing the 40GN227 site belonged to Harmon, but there is no indication he had any personal involvement with pottery making.[6]

By 1860 at least five known potters were living near Haun, and their collective presence seems to account for the wording on some surviving vessels marked "C A Haun & Co." The individuals who apparently worked with Haun include his brother Lewis Haun, William and Jacob Hinshaw, Jonathan Morgan, and John Alexander Lowe. Whatever the exact nature of this association, it was completely disrupted by the events surrounding the November 1861 pro-Union burning of railroad bridges in East Tennessee. The railroad bridge across Lick Creek, a little more than two miles from the 40GN227 site, was burned the night of November 8, and within a short time

five local residents identified as participating in this event were captured, tried, and hanged by Confederate officials. The dead included Jacob Harmon, Jr., his son Henry Harmon, Henry Fry, Jacob Hinshaw, and C. A. Haun.[7]

According to the 1860 census, C. A. Haun lived very close to his brother Lewis, who was next door to John Harmon.[8] Lewis Haun was a 24-year-old "Master Potter" with a small personal estate and no real estate. C. A. Haun owned small amounts of real and personal property. On the census he is called a farmer, but information concerning his occupation as a potter is provided in letters he wrote while in the Knoxville jail awaiting execution. Through these letters he instructed his wife to formalize certain agreements he had made concerning a copper mine so she could receive some money from its rent. He also suggested she have "Bohannon, Hinshaw or Low to finish off that ware and do the best you can with it for your support," and to "sell my shop-tools, lead oven, glazing mill, clay mill and lathe and so on which will be some help to you and the children."[9]

The Bohannon mentioned in Haun's letter was probably Simon Bohannon, who is only known to have been associated with Greene County site 40GN27. As 40GN27 and 40GN227 are about 14 miles apart, it is difficult to know what the letter means concerning Bohannon's location in 1861. The Hinshaw mentioned is presumably William Hinshaw. He and his son Jacob are listed in adjoining households on the 1860 census.[10] William is called a "Master Potter," while Jacob is shown as a 19-year-old farmer. In spite of this, it is considered likely that Jacob too had some involvement with pottery making. However, Jacob would not have been the person referred to in Haun's letter as he was hanged more than a week before Haun (see individual entries).

The "Low" in Haun's letter was John A. Lowe. In 1860 he was living near Haun and the other potters, but his occupation as written on the census is difficult to interpret.[11] It is assumed the census taker meant to call him a "Master Turner," meaning pottery turner, but the last word is not distinctly that (see Part Three entry for Lowe). Most of those involved in the 1861 destruction of the Lick Creek railroad bridge were Lowe's neighbors, but he refused to participate, saying that when the time came he would join the Confederate Army.[12] He enlisted on December 13, 1861, but a few weeks later was granted a discharge certificate. This states that his occupation when he enlisted was "potter."[13] It is not clear what next happened to Lowe until 1865, but it does not appear he returned to live in Greene County (see Part Three entry).

The last potter assumed to be part of this 1860 group is Jonathan Morgan. On the census he is shown as a 35-year-old farmer, living in a dwelling next to John Harmon.[14] He too was arrested in connection with the burning of the Lick Creek railroad bridge and was almost hanged in Knoxville.[12] Given the clear information concerning his later involvement with pottery making (see Part Three entry and sites 40GN23 and 28), it seems certain he was also involved with work at the 40GN227 site.

The 40GN227 tract went through many changes following the Civil War but remained in possession of John Harmon descendants until late in the twentieth century. A new Harmon house was built there soon after the Civil War and stood until it burned about 1979.[6] In 1999 the tract was sold for commercial development.

In the late 1990s the writers became aware of the existence of some remarkable examples of glazed earthenware pottery attributed to C. A. Haun.[15] Haun had received only slight recognition during the 1970s pottery survey, and it became obvious an important site still had not been found. About the time a possible location was determined, on what was called the Harmon Cemetery tract (eventually recorded as site 40GN227), it was learned this tract was to be developed as an industrial complex.

In 1999 the owners of this tract granted permission to the Tennessee Division of Archaeology to carry out a limited archaeological investigation. As a thick sod prevented surface visibility, the soil was turned in a series of multiple, shallow plow strips, which permitted a visual inspection of the area. One of these transects exposed the top portion of a sub-surface feature filled with waster sherds from the operation of an earthenware pottery. A partial excavation of this feature was conducted in September of 1999, and a second phase of work was completed in November of 2000.

During the interim between these two phases of archaeological investigation, negotiations were conducted by a local interest group to assure the preservation of the Harmon Cemetery, which contains the graves of two of the 1861 Lick Creek bridge burners.[16] By November of 2000 a 7.41-acre tract that includes the cemetery and part of the pottery site had been donated to Greene County for preservation. Unfortunately, by then, a major portion of the larger 40GN227 site had been destroyed. The second phase of investigation of the waster-filled feature was carried out on the property deeded to Greene County, while federal regulations, initiated by a late application for federal loan guarantees, required that some after-the-fact archaeological investigation be done on the larger development area. An archaeological contracting firm was hired for this work, and their report documents the overall history of modern events on the property.[17]

There are at least four sources of available information concerning the pottery produced at this site. The relevance of the first depends on an assumption that Henry Kinser's 1820 pottery may have been located within the bounds of the approximately 20-acre tract recorded as site 40GN227. If it was, then the 1820 schedule of manufacturing establishments helps define the earliest phase of pottery making activity. According to this source, the operation employed two men who used clay "found in the neighborhood" and 150 pounds of lead (valued at $25) for glazing. There was machinery for grinding clay and glaze and a wheel for turning ware. The reported production was: 1,800 crocks (sold for 12½ ¢ each = $225), 150 dishes (12½ ¢ each = $18.75), 125 jugs (25 ¢ each = $31.25), 125 pitchers (17 ¢

each = $21.25), and 120 honey pots (75 ¢ each = $90), for an annual production valued at $386.25.[1]

The next source of information is in the form of surviving vessels believed made at this location. The connection between these vessels and this site is based on what was found by archaeological investigation (discussed below). It appears there are at least eleven surviving vessels that have some variation of the name Haun or C. A. Haun, applied in the form of raised letters in a coggle-wheel-impressed band around the upper portion of each vessel.

One of these vessels is a tall (13¼ in.) multi-colored ovoid earthenware jar.[18] It has two extruded, strap handles and multiple wheel-like stamps on the handle terminals. Its elongated neck bears the coggle-impressed word "HAUN" one or more times. This may be the only surviving vessel with just the word Haun, without the C. A.

There are two earthenware jars with constricted necks, giving them what some have termed an "Oriental" look. One of these has the words "C A HAUN & CO NO 1" applied several times around its shoulder in raised script letters.[19] The jar in Figure 2-42 has a faint coggle-impressed decoration around its shoulder that reads "C A HAUN & CO," apparently without the No. 1. It has the distinct, beaded foot that seems to be characteristic of Haun vessels.

This same kind of beaded foot appears on the only known example of a jug and the only known example of a pitcher bearing a Haun name (in private collections in East Tennessee). The jug, which is 7¾ inches tall, has a mottled, green glaze and is marked around its shoulder "C A HAUN NO 1" (coggle impressed twice). The pitcher, which is 8¼ inches tall and missing its handle, has multiple star-in-circle designs and letters that seem to form "C A HAUN & Co" (or perhaps just the word HAUN) impressed around its upper rim. It is decorated on its sides with irregular, underglaze brown swirls.

There are at least two earthenware crocks that have the words "C A HAUN & CO" in a coggle-impressed band just below the rim.[20] The edges of this band have a scallop shape. The vessel shown (Figure 2-43) has the name impressed twice.

A surviving Haun vessel with a number of decorative elements is the two-handled earthenware jar shown in Figure 2-44. This has a clear lead glaze over a gray body, decorated with broad, brown curving lines. The pronounced, collard rim is decorated with 14 wheel-like stamped impressions, which were also applied to the handle terminals. Two rows of "C A Haun & CO NO 1" are coggle-impressed around the shoulder. These coggled bands have scalloped edges, similar to the previous example.

Figure 2-42. Earthenware jar with mottled green, orange, and brown lead glaze (height 7 in.) and coggle-impressed words “C A HAUN & CO” around the shoulder (private collection).

Figure 2-43. Earthenware crock with reddish-orange lead glaze (height 5½ in.) and coggle-impressed words “C A HAUN & CO” in a scallop-edged band below the rim (private collection).

Figure 2-44. Earthenware jar (height 10 in.) with underglaze decoration, wheel-like stamps, and “C A HAUN & CO NO 1” coggle impressed in two scallop-edged bands around the shoulder (private collection).

One of the largest marked vessels is a tall ovoid jar with “C A HAUN NO 1” faintly impressed around the shoulder (Figure 2-45). This coggled band also contains three compass drawn “flowers” or “stars” inside circles, spaced between the logos. The vessel’s body is buff earthenware covered with a lead glaze and decorated with broad green and brown runs (presumably from copper and iron oxide slips). Two extruded strap handles are decorated with multiple basket-weave-like stamps on their terminal ends.

Figure 2-45. Opposing views of an earthenware jar (height 14 in.) with underglaze decoration, stamped handle terminals, and coggle-impressed “C A HAUN NO 1” on the shoulder (recently acquired by the Tennessee State Museum).

Two similar tall jars are in private collections in East Tennessee. One has double handles made in an almost identical manner to the jar just shown and four broad brown, evenly spaced runs down its sides. It carries the “C. A. Haun No. 1” coggle-impressed mark. The other jar also has similar handles, but instead of the basket-weave handle terminal impressions it has a circular stamp on each. Its main distinction is that it is decorated with bright green, underglaze swirls over much of its buff-colored body.

There are other surviving vessels that, based on distinctive decorative elements, appear to have been made at the 40GN227 site. Two of these, a large jar and a pitcher, were first illustrated in a 1983 article concerning Southwest Virginia and Northeast Tennessee pottery.[21] The distinctive elements, in additional to overall configuration, include broad lines of underglaze color, coggle-impressed bands composed of individual panels filled with contrasting geometric designs, and nested

diamond and wheel-like stamps used on handle terminals. These same vessels and others that are similar appeared in a 1996 exhibit of East Tennessee pottery.[22] A discussion of how these modes of decoration relate to the 40GN227 site begins below and is continued in Appendix B. To date, there is only one known surviving vessel bearing a mark indicating it was made by J. A. Lowe. This emerged from a private collection is 2008 and was soon sold at auction. It carries many of the same decorative attributes seen on Haun vessels and matches things known from the 40GN227 archaeological record (see discussion below and the Part Three entry for John A. Lowe).

A third source of information concerning pottery remains on the 40GN227 site is the report produced by the contract archaeology firm that carried out a federally mandated investigation of the property undergoing commercial development in 2000. This investigation relied on visual surface inspection and limited shovel testing. Among the artifacts recovered are approximately 44 sherds of glazed and unglazed earthenware.[17] While these provide some information about the pottery made here, their meaning is overshadowed by the sheer size of the collection recovered by the two phases of archaeological excavation.

As noted above, evidence for pottery making was first discovered during a Division of Archaeology investigation in 1999. This appeared in the form of a very heavy concentration of waster sherds revealed in a plow-turned transect. Two days (with two people working) were spent excavating a small section of this concentration. The sherds turned up by the plow proved to be from the top portion of what seemed to be a large sub-surface feature. Numerous sherds were collected during this first dig and planning was initiated to find a way to conduct a more systematic excavation and analysis. In November of 2000, three days (with four, sometimes five people working) were spent further investigating this feature (Figure 2-46). The 10 by 10 ft. square excavation unit completed during this second phase is shown in Figure 2-47. The resulting interpretation of the feature is that it appears to have been an irregular circular depression, between 10 and 12 ft. in diameter, with a maximum depth at the center of just under 1 ft. Whether this large, shallow hole was dug to accommodate the disposal of broken pottery or was dug for some other purpose, then later became a place to dump unwanted pottery, remains unknown.

The material recovered from both phases of excavation amounts to 26,736 sherds, and a complete discussion of this large collection is presented in a separate appendix (Appendix B). The main findings are that the bulk of the collection is composed of unglazed bisque-fired sherds (24,182 sherds), and the majority of these represent the work of J. A. Lowe. This is shown by the recovery of 3,155 unglazed sherds that bear some portion of the coggle-impressed mark “J. A. LOWe.” However, especially in the surrounding soil outside the actual feature, there was also evidence for pottery made by C. A. Haun and others. This is indicated for the most

Figure 2-46. Excavation of the 40GN227 sherd-filled feature with work in progress on the lower level of the feature (November 2000).

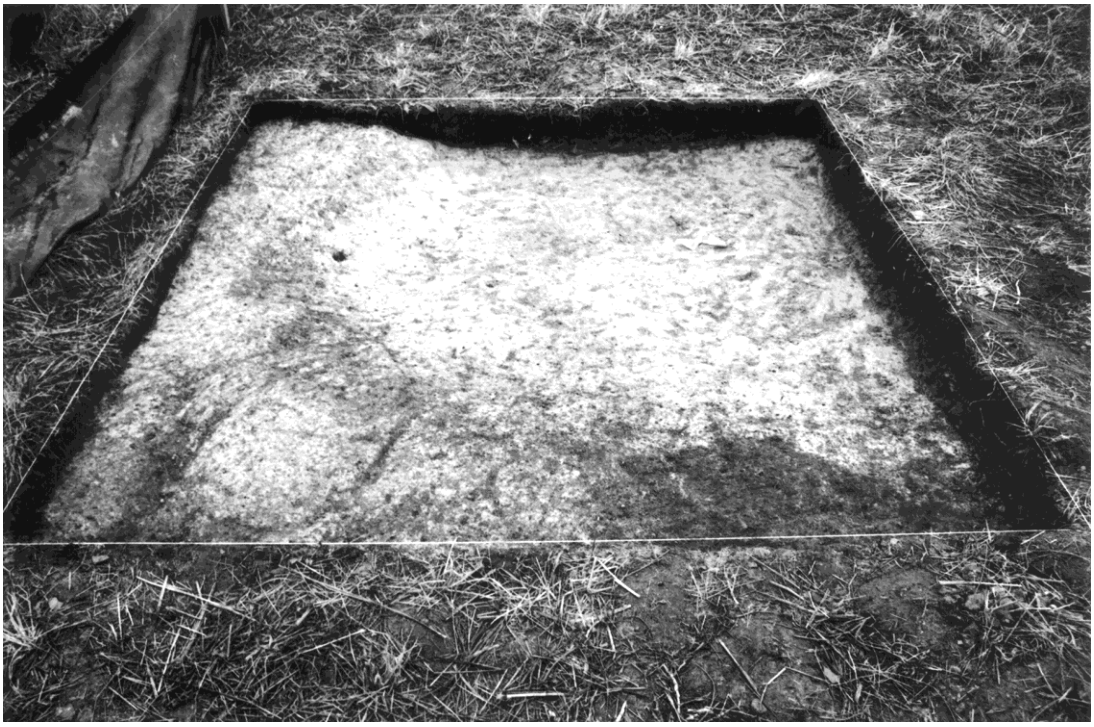


Figure 2-47. View of completed 10 by 10 ft. excavation unit showing the sherd-filled feature with most of its contents removed.

part by examples found among the glazed waster sherds recovered (2,554 sherds). The broad general conclusion is that the feature primarily reflects the work of J. A. Lowe, but Lowe was working at a location where other potters, including C. A. Haun, also worked. Furthermore, the high percentage of unglazed sherds deposited in this feature reflects either some failed attempt at firing or some major disruption of work in progress. Given the historically documented disruption of the lives of those living here in November of 1861, it seems likely this feature was directly tied to those events.

Source(s): **1**. 1820 Census of Manufacturing Establishments, Greene County (microfilm copy, Tennessee State Library and Archives). **2**. Most important are Greene County deeds found in Books: 2, p. 444 and p. 451; 6, p. 34 and p. 49; 8, p. 281; 9, p. 443 and p. 494; 10, p. 455; 17, p. 321, p. 338, and p. 340; 20, p. 54 and p. 524; and 27, p. 380-389. The most relevant for understanding Henry Kinser's location is Book 12, p. 402. **3**. Bible (1996). **4**. Federal Census, 1830, Greene County, p. 180; RootsWeb, Oldham Database <http://worldconnect.rootsweb.com/>; 1837 Monroe County deed in McConkey (1994:37). **5**. Federal Census, 1850, Greene County, 9th Division, Eastern District, Nos. 441, 443, and 448 (the names Haun and Hinshaw have variant spellings on this census). **6**. Elmer Lyon, 1998, personal communication. **7**. Bible (1997). **8**. Federal Census, 1860, Greene County, District 19, Nos.1164, 1165, and 1168. **9**. Historical Records Survey (1939:38-42). **10**. Federal Census, 1860, Greene County, District 23, Nos.1405 and 1406 (for 1860 the Hinshaws and Hauns are listed in separate districts, but their positions were actually very close and served by the same post office). **11**. Federal Census, 1860, Greene County, District 23, No. 1396. **12**. Bible (1997:86). **13**. Army of the Confederate States, Certificate of Disability for Discharge for J. A. Lowe, signed at Murfreesboro, Tennessee, February 21, 1862 (copy belonging to Roberta Albrecht). **14**. Federal Census, 1860, Greene County, District 19, No. 1163. **15**. Bible (1996 and 1997); Wahler (1997). **16**. Bible (2000). **17**. Jordan and Butler (2001). **18**. Wahler (1997:2, No. 7; 2003:114). **19**. Wahler (1997:22, No. 88); Bible (1997:51). **20**. Wahler (1997:23, No. 92) and private collections. **21**. Moore (1983:529, 532, and 534). **22**. Wahler (1997: Nos. 1, 3, 5, 6, 109, and 122).

Site Number	Relevant Name(s)	Dates	Category
40GN256	Jackson Campbell	ca. 1842-1855	Traditional Earthenware

As noted in the discussion of Greene County site 40GN21, it appears Andrew Jackson Campbell worked there until about 1841, before starting his own pottery. Exactly when this occurred is not clear, but it was definitely by 1850. The formerly landless Campbell bought a sizable tract of land in 1841 and paid taxes on it until 1848.[1] However, it is doubtful he lived on this tract. The tract that evidently contained Campbell's pottery was composed of 225 acres that formerly belonged to his father-in-law, William Beals. Campbell was taxed on this tract from 1849 to 1855, and there are at least two after-the-fact deeds relating to it.[2] It seems he could have lived here any time after 1841. He was almost certainly living here in 1850 when he was listed as the owner of a Greene County pottery.[3]

In 1855 A. J. and Sarah Campbell sold the 225 acres they had obtained by "descent and by purchase" to Samuel Keller.[4] Keller owned a considerable amount of property, and there is nothing to indicate he continued Campbell's pottery. However, when Keller died, about 1868, his will specified that "the Campbell tract" was to be divided between two of his daughters. Daughter Nancy Maloney received the half "including the dwelling house and other buildings where Jackson Campbell formerly lived."[5] This property was traced forward to land that includes the 40GN256 site.[6]

According to the 1850 census of manufacturing establishments, Campbell's pottery employed two men.[3] One of these could have been Campbell, but on the regular census he is called a "farmer." They may have been Joshua Campbell (age 19) and William High (age 20). Both of them were living in Campbell's household, and High is referred to as a "laborer."[7]

The census of manufacturing establishments provides an overview of Campbell's operation. The two employees earned monthly wages of $40. The operation used hand and horse power. It had a capital investment of $200 and used $500 worth of raw materials ("wood and clay") to produce $1,000 worth of "pottery" during the 12 months preceding the census. There is no clear indication of the type of pottery produced, but waster sherds found at site 40GN256 indicate it was lead-glazed earthenware.

On-site investigations and discussions with long-time local residents indicate a substantial quantity of waster sherds once visible on the 40GN256 site are now largely buried under modern fill. Consequently the TDOA collection made at this location is not very substantial, consisting of only 25 glazed earthenware sherds, 1 unglazed sherd, and a small piece of what could be kiln brick. The common glaze colors are orange-brown, reddish orange, and brown, with only two sherds that exhibit a mottled green and brown glaze. Vessel forms suggested by rim sherds are wide mouth crocks with flat to slightly rounded, everted rims (N=5), and one rounded rim with interior lid ledge, probably from a covered jar. There is also part of the stem section of a probable grease lamp. One of the crock sherds is interesting in that it is decorated below the rim with a 2 cm (⅜ in.) wide coggle impressed band of geometric panels. Two of these panels are partially intact, including a starburst (?) design in a nest of diamonds and a raised, multiple square grid pattern. The overall appearance of this decorative band is similar to examples from the C. A. Haun site (40GN227 and Appendix B). As sites 40GN227 and 40GN256 are only about two miles apart, some of the same people may have worked at both places.

Source(s): **1**. Greene County Deeds, Book 20, p. 394; Greene County Tax Records, District 7, 1840-1848. **2**. Greene County Tax Records, District 7, part changing to District 23, 1849-1855; Greene County Deeds, Book 24, p. 333 and Book 27, p. 133. **3**. 1850 Census of Manufacturing Establishments, Greene County, p. 109 (microfilm copy, Tennessee Division of Archaeology). **4**. Greene County Deeds, Book 27, pp. 291 and 292. **5**. Greene County Wills, 1828-1873, p. 615. **6**. Central to this are tax

records for William A. Maloney (the husband of Nancy Maloney), followed by George Rudder, Greene County Tax Records, Districts 8 and 23, 1869-1938. **7**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 460.

Unrecorded Greene County Potteries (N = 7)

Carter, Hendry, and Stanley
[Traditional Earthenware ?]

Of the 14 individuals listed as potters on the 1850 census for Greene County, three appear to have lived in close proximity in the northwest part of the county. An assumption is made that collectively they represent at least one pottery site that has not been found. It is possible they could represent two unrecorded potteries, and it is also possible, though doubtful, there could be a connection between one or more of them and a site later associated with William Hinshaw (site 40GN22).

The clearest information comes from an 1850 census of manufacturing establishments schedule that describes a pottery owned by a Hendry and Carter.[1] As is apparent from the regular census schedule for 1850, these were John Hendry and Anderson Carter, both listed as young potters and the heads of two adjacent households.[2] The 1850 census for Greene County does not list people by civil districts, and neither of these individuals owned any land in 1850. So there is nothing that indicates an exact location for their operation. It is also additionally confusing that Anderson Carter and his then or eventual wife, Mary Ann, are each listed on the census twice - once together, then Anderson in his father's household and Mary with her father.[3]

The third individual who possibly had an association with Hendry and Carter was Thomas Stanley. His is shown as a potter on the 1850 census living in the same neighborhood as Anderson Carter's father, Samuel Carter.[4] Like Hendry and Carter, Stanley owned no real estate, and it appears he left Greene County sometime in the 1850s. Several of his 1850 neighbors were landowners, and some of these (in particular members of a Couch family) were traced forward to the 1860 census. This shows that in 1860 the former Stanley neighbors were all living very close to Anderson Carter and his relations, in the general vicinity of the community known as Romeo.[5] Carter seems to have remained here the rest of his life, always called a farmer on post-1850 census reports. Like Stanley, John Hendry did not remain in Greene County for many years after 1850. Family genealogical information shows he moved to Illinois before 1858.[6] Wherever the Hendry and Carter (and Stanley ?) pottery was located, it does not appear that it was very long lived.

In the absence of a recorded site for Hendry and Carter, the best information about their pottery comes from the 1850 census of manufacturing establishments. The schedule for their operation shows the owners had $150 invested in equipment and that during the twelve months preceding the schedule the operation used two

kinds of raw material, wood and clay valued at $500. As no mention is made of lead, it is not certain they were making glazed earthenware, however, it seems likely they were. The schedule indicates two men were employed in the operation. Presumably this refers to Hendry and Carter themselves, but it may refer to other people employed by them, perhaps including Thomas Stanley. The employees received an average of $40 per month in wages. They worked with "hand power," and during the preceding year produced $1,100 worth of "pottery." [1]

Source(s): **1**. 1850 Census of Manufacturing Establishments, Greene County, p. 109 (microfilm copy, Tennessee Division of Archaeology). **2**. Federal Census, 1850, Greene County, 9th Division, Eastern District, Nos. 471 and 472. **3**. Federal Census, 1850, Greene County, 9th Division, Eastern District, Nos. 472, 1395, and 1623. **4**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 1608. **5**. Federal Census, 1860, Greene County, District 11, Nos. 695-728. **6**. RootsWeb, Hendry 1635, John D. Hendry <http://worldconnect.rootsweb.com/>.

Gordon and Hardbarger
[Traditional Earthenware ?]

There has long been a local understanding that some kind of "pottery works" operated in connection with "Bright Hope Industries," a nineteenth-century industrial complex in southwest Greene County that focused on the production of iron.[1] The manufacture of iron at this location apparently began with Bright Hope Charcoal Furnace, which was built about 1807 and remained active until the 1830s. There were also other furnaces and forges that operated until at least the 1850s, and the mining of iron ore apparently continued for many more years.[2]

Bright Hope Furnace had a number of owners or operators, including George Gordon, who agreed to sell it in 1820.[3] Gordon was also involved with iron manufacture in Roane County, and his 1820s furnace there had a pottery associated with it. It is believed Daniel Hardbarger operated this Roane County pottery for Gordon (see ET site 40RE150).

A transcribed copy of an 1835-1836 ledger for Bright Hope Furnace seems to confirm the existence of a pottery and also connects the names of Gordon and Hardbarger to the enterprise. Apparently Gordon returned to Bright Hope after some interval of absence, perhaps bringing Hardbarger with him from Roane County. He either still owned or had repurchased the furnace, for according to a June 24, 1836 ledger entry, he was paid a little over $1,000 for "Rent of Furnace" for 17½ months. Some other relevant information provided in this ledger includes: January 26, 1835 – Daniel Hardbarger received a mare "to be paid in moulding 4 Tons [iron] ware"; May 5, 1836 - an entry for "8 Potters Brushes"; and June 24, 1836 - $10 for "Repairs to Pot House Roof." There are many other entries for Gordon and Hardbarger. It is clear that Hardbarger was actively involved with iron casting, especially the making of hollow wares, which probably involved the use of ceramic molds. There are also numerous entries for crocks, honey pots, pitchers, jugs, bowls, and crockery ware.[4]

While the general area that contained Bright Hope Furnace and later operations is known, this area is large and poorly understood in terms of specific activity areas. Actual pottery remains are unknown at this time, and any clear definition of site boundaries will have to wait until a major historical and archaeological investigation can be conducted. The Bright Hope site is certainly worthy of such work, which should provide information about several aspects of early Tennessee industry.

Source(s): **1**. Forester (1996:108). **2**. Leslie (1859:81); Roberts (1985). **3**. Burgner (1987:91-92). **4**. Bright Hope Iron Furnace Ledger 1835-1836 Greene County, Tennessee <http://kiva.net/~jeskewic/brighthope.html>, pp. 1, 301, 310, 311.

Haun and/or Morgan
[Traditional Stoneware ?]

The locations where Lewis M. Haun worked as a potter in western Greene County are known for early and late periods of his life, but the middle period is poorly understood. For several years preceding late 1861, Haun is assumed to have been one of the potters working at the location recorded as site 40GN227. Later, starting in the early 1880s, he had a pottery in the town of Mohawk (site 40GN23). For at least some of the period between 1861 and the early 1880s Haun was probably associated with the M. P. Harmon pottery (site 40GN28), which started about 1877 at the place called “Pottertown.” There are other times when he seems to have been living in places where no pottery site has been recorded. These include the village of Midway and on the stream known as Potters Creek. At least one surviving stoneware vessel produced by Lewis Haun (see Part Three entry) carries the name Midway, and this would seem to prove he had a pottery there. The problem is that for many years Midway had a post office that served not only the town but also surrounding areas, including the area informally called “Pottertown.”[1]

There is also the possibility that an unrecorded site connects Lewis Haun to Jonathan Morgan. The 1870 census entry for Morgan identifies him as a potter and seems to place him in or near Midway (see Part Three entry for Jonathan Morgan). The information collected for both Haun and Morgan suggests there may be at least one unrecorded pottery site relating to one or both of them during the 1870s. General information concerning each of them suggests any such operation would likely have produced stoneware.

Source(s): **1**. Frazier (l984:353-354).

Haun and/or Snow
[Traditional Earthenware (?) and Traditional Stoneware (?)]

Various lines of local lore suggest that during the nineteenth century there were one or more potteries near the western Greene County stream called Potter Creek (a tributary of Lick Creek), and there is considerable evidence associating the Haun family to this area.[1] The 1844 will of Christopher Haun, the father of potters C. A. and Lewis M. Haun, shows he owned land "at the mouth of Potters Creek."[2] In the mid-1870s Lewis Haun bought at least two tracts of land on Potters Creek, and the tax records suggest he may have lived here at that time.[3]

An even more direct line of evidence for the existence of a pottery in this area comes from the grandson of George W. Snow. Snow worked at the Benjamin Anderson pottery in Hawkins County (ET site 40HW55) before and after 1880, then moved to Greene County. According to his descendant, Snow said he came to Thula (a west Greene County hamlet near Potter Creek) "to work in a pottery." He later gave up this line of work and turned to making shoes, saddles, and harness.[4] Greene County records show Snow bought a very small tract at this location in February of 1883. He bought a nearby but larger tract in 1890, and this was where he had a leather or shoe shop.[5] From this it seems that any Greene County pottery he was associated with probably operated between 1883 and 1890.

Though no physical remains of a pottery have been found in this area, the information concerning the Hauns and George Snow suggests a need to account for at least one unrecorded site. There is evidence for both earthenware and stoneware possibly being made here. A descendant of George Snow has a stoneware canning jar believed made at this location (see Part Three entry for George Snow). There is also a small brown-glazed wide-mouth earthenware crock from Greene County (in a private collection) that may relate to this location. This bears the incised words "E. F. Lyle Aug. 11, 1890." The 1880 and 1900 censuses show Lyle families living in the district served by the Thula Post Office, and several family members have first names starting with the letter E.[6]

Source(s): **1**. R. Donahue Bible, 1996, personal communication. **2**. Greene County Wills, Tennessee State Library and Archives Microfilm Roll 164, p. 279. **3**. Greene County Deeds, Book 41, p. 17 and Book 42, p. 125; Greene County Tax Records, District 6, 1874-1879. **4**. Snow Gass, 2004, personal communication. **5**. Greene County Deeds, Book 46, p. 532 (see also Book 48, p. 507); Greene County Tax Records, District 4, 1882-1891; Note 4 above. **6**. Federal Census, Greene County – 1880, District 4, No. 92; 1900, District 4, Nos. 87 and 176.

John Nelson
[Traditional Earthenware ?]

In the 1970s an examination of the 1850 census for Greene County suggested that John Nelson lived in the general vicinity of John Click and might have

worked at site 40GN25.[1] Other than his listing as a potter on the 1850 census, almost nothing else was known about him.[2] Subsequent research has shown Nelson lived on a 50-acre tract of land in southeast Greene County that he purchased in 1837.[3] This same piece of property remained in Nelson's possession until 1879, when it passed by will to his daughter Sarah (Sallie) Nelson.[4] She lived there until 1893, when the tract was sold as the estate of John Nelson.[5] From tracing subsequent owners, the location of this tract is now clear, and it seems a little too far from the John Click pottery site to continue to assume Nelson worked for Click. It is likely there was a pottery on Nelson's 50-acre tract, but so far nothing has been found to permit the recording of such. If Nelson had a pottery in 1850, it may have been relatively short lived. By 1860 he was called a farmer. By 1870 Nelson had no occupation and according to the census he was blind.[6]

Source(s): **1**. Smith and Rogers (1979:34). **2**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 915. **3**. Greene County Deeds, Book 19, p. 310. **4**. Greene County Tax Records, District 1, 1840s-1870s; Greene County Wills, Volume 2, p. 96. **5**. Greene County Tax Records, District 1, 1870s-1890s; Greene County Deeds, Book 58, p. 467. **6**. Federal Census, Greene County, District 1 - 1860, No. 89, 1870, No 72.

Vincent and Henry Reynolds
[Traditional Earthenware ?]

Vincent Reynolds and his son Henry are listed as potters and the heads of two separate households on the 1850 census for Greene County.[1] As discussed above under recorded Greene County sites, they appear to have worked at site 40GN30 with the Vestals and others until about 1846. They then moved to another Greene County district, where Vincent is shown as owning some land (40 or 50 acres) in 1849 and 1850.[2] They were at this south Greene County location when identified as potters on the 1850 census. This suggests that besides the 40GN30 site, there was another place where the Reynolds made pottery for at least a few years (ca. 1847-1850). A deed for this second location has not been found, and after 1850 both Vincent and Henry Reynolds seem to disappear from Greene County records. By 1860 they were living in Arkansas.[3]

Source(s): **1**. Federal Census, 1850, Greene County, 10th Division, Eastern District, Nos. 40 and 42. **2**. Greene County Tax Records, District 9, 1849-1850. **3**. Federal Census, 1860, Arkansas, Conway County, Hardin Township – from Burton (2004).

William Sauls
[Traditional Earthenware ?]

William Sauls is shown on the 1850 census as a 31-year-old potter, without real estate, with a wife, Nancy, and five children.[1] Though the nature of the 1850 census for Greene County makes it difficult to know exactly where a given individual

lived, it appears Sauls was well removed from any other known Greene County potters. His seemingly isolated position in 1850 suggests the place where he worked as a potter has not been recorded.

Attempts to find Sauls in county records and other census reports were not successful, but a closer study of census reports revealed that by 1860 some of his family members were split up among several Greene County households. Furthermore, in 1862 the former Nancy Sauls married Abraham Ottinger, and by 1870 she appears to have again been a widow, living with her son William.[2] It seems reasonably certain William Sauls the potter died before 1860.

Source(s): **1**. Federal Census, 1850, Greene County, 10th Division, Eastern District, No. 420. **2**. Greene County Marriages, Book 1856-1868, p. 237 (Tennessee State Library and Archives); Federal Census, 1870, Greene County, District 5, No. 59 (Nancy Sauls Ottinger was still alive in 1880 and appears on the census for Greene County in District 5).

Hamblen County

Hamblen County, with Morristown as county seat, did not become a separate political entity until 1870. If there were any potteries here before that date, records for such would have to be found in Jefferson, Grainger, or Hawkins counties. In the 1979 publication on Tennessee potteries, the writers suggested that an 1850 potter listed in Jefferson County was possibly in what is now Hamblen. This is no longer considered correct (see Part Three entry for Luke Stansbury). There is information for one Hamblen County pottery, but it remains unrecorded.

Unrecorded Hamblen County Potteries (N = 1)

Charles Binsfield
[Traditional Stoneware ?]

Various sources indicate Charles Binsfield, who was from Prussia by way of Virginia, established a pottery in or near the town of Whitesburg in northeast Hamblen County. He is listed as a 50-year-old potter at this location on the 1880 census, and county tax records suggest this was the same year he arrived at this location.[1] Two years later Binsfield's name and his pottery occupation were listed in a state business directory.[2] His pottery may have continued to operate until as late as 1895.[3] A location for Binsfield's house and lot in Whitesburg is suggested by two deeds, but a different pottery location outside the town is suggested in a secondary source.[4] An examination of both of these areas failed to find any pottery remains, so no site number has been assigned. While in Virginia Binsfield worked for Shenandoah Valley potters who made both earthenware and stoneware.[5] Given his rather late appearance in Tennessee and his relative proximity to some

contemporary west Greene County stoneware potteries, it seems likely he made the higher fired ware.

Source(s): **1**. Federal Census, 1880, Hamblen County, District 9 (Town of Whitesburg), No. 80; Hamblen County Tax Records, District 9, 1880. **2**. Norwood & Kline (1882:622). **3**. Hamblen County Tax Records, Districts 8 and 9, 1880-1895 (after 1895 there are no tax records until 1925). **4**. Hamblen County Deeds, Book 3, p. 524 and Book 7, p. 178; Wilson and Kennedy (1983:359). **5**. Comstock (1994:375, 483).

Hamilton County

Hamilton was created as a Tennessee county in 1819 with most of it coming from lands formerly belonging to the Cherokee Nation. The county seat was moved several times before 1870, when the designation passed to Chattanooga. At least one pottery was operating in Hamilton County by the 1840s. Toward the end of the nineteenth century the Chattanooga urban area became a center for large-scale ceramic production, only some of it focused on the making of pottery vessels. This trend continued into the early twentieth century, with some operations that are difficult to categorize in terms of the theme of this study. There are six recorded sites denoted as Traditional Earthenware (N=1), Traditional Stoneware (N=1), Factory Stoneware (N=3), and Other Factory Ware (N=1).

Site Number	Relevant Name(s)	Dates	Category
40HA96	Reevely	ca. 1841-1869	Traditional Earthenware

A privately owned store account book indicates Francis Reevely (see Part Three entry) moved into the Sale Creek area of northern Hamilton County by 1841. That year his name was recorded under a September 29 entry. In one column he is listed as charged for several orders of leather for shoe making and in another he is shown as credited for several lots of pottery ware, including jars, crocks, and lids.[1] On the 1850 census he is identified as a 46-year-old potter without any real estate.[2] According to research conducted by a local historian, Reevely lived for many years on land that did not belong to him. The owners of this land moved out of state before the Civil War, but in 1869 they attempted to sell the property. Reevely sued for the right to remain on the land where he had long lived and where he had a pottery, but he lost the case. He then moved to another part of Hamilton County.[3] Proof of this last move is provided through deeds.[4]

In the 1970s the location of Reevely's 1840s to 1860s pottery was still known to local residents, especially one individual who described various kinds of remains that had been evident over the course of his lifetime.[5] During an initial visit to the site it was too heavily overgrown to permit a surface inspection, and by the time it was revisited in the 1980s bulldozer landscape modification had largely destroyed it. A small TDOA surface collection from this site contains only 8 sherds and 1 piece of

kiln furniture (part of a flattened clay coil with a vessel impression). It appears from this small sample that Reevely was producing glazed earthenware. There is also a vessel (Figure 2-48) passed down to a Francis Reevely descendant that was supposedly made by Reevely at the 40HA96 site. This constricted-mouth jar with a tall, collared rim has a dark brown, shinny glaze, apparently over an earthenware body (though it was seen only briefly in the 1970s and the notes concerning it are not clear as to ware type).

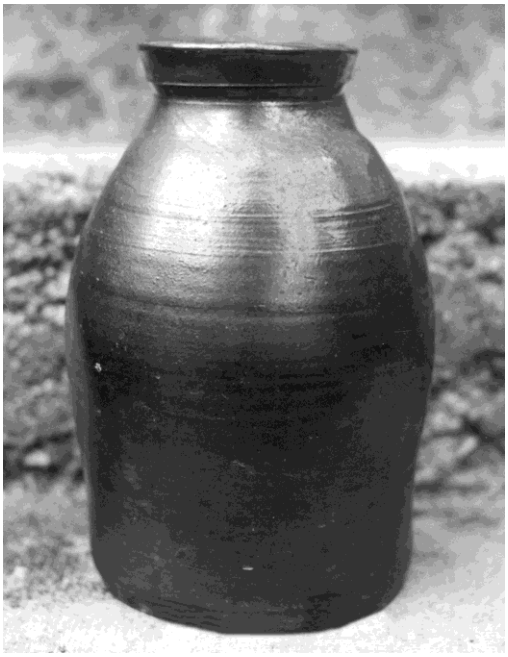


Figure 2-48. Dark brown slip-glazed earthenware (?) jar (height ca. 11½ in.) believed made by Francis Reevely at site 40HA96 (private collection).

Source(s): **1**. "Patterson Day Book," Hamilton County, privately owned (partial copy filed at Tennessee Division of Archaeology). **2**. Federal Census, 1850, Hamilton County, No. 319 (no civil district given). **3**. David Gray, 1978, personal communication. **4**. The earliest Hamilton County deed found for Reevely is dated 1870, Book 20, p. 54 (see also Books 22, p. 383; 28, p. 28; 58, pp. 517 and 650). **5**. Grover Jones, 1978, personal communication.

Site Number	Relevant Name(s)	Dates	Category
40HA97	Montague and Co.	ca. 1875-1907	Factory Stoneware

Site 40HA97, located in an area of Chattanooga that has undergone intense modern development, was once the focal point for a large clay products production center called different names at different times. During the period of interest for this study, the principal name associated with the site was "Montague and Co." At least one collector's guide to American pottery refers to a Chattanooga "Montague Pottery," said to have made "stoneware" from about 1875-1900.[1] The use of this particular name was not found in a search of contemporary documents, but there is limited evidence for stoneware pottery being produced here during the ca. 1875 to 1907 period, when Montague and Co. controlled the operations.

Montague and Co. was a business started by brothers Langdon E. and Dwight P. Montague, who moved from Ohio to Chattanooga about 1869.[2] They appear on the 1870 census but were not yet in the ceramics business.[3] The exact date their company was started is unclear, but it was well enough established to warrant listing in an 1876-77 state business directory. It also appears in an 1877

compilation of manufacturing statistics, which notes it had 24 employees.[4] The operating name was "Chattanooga Fire Clay Works," under the proprietorship of Montague and Co. This name, later shortened to "Chattanooga Clay Works," appears in Chattanooga business directories up to 1907, and it is clear their main products were common brick, fire brick, ceramic sewer pipe, drain tile, chimney and flue pipe, railroad culvert pipe, bulk pottery clay, and sometimes "stoneware." The last is noted in the directories for 1886 and 1887.[5] In 1888 Langdon Montague sold his interest in the Chattanooga Clay Works to his younger brother Dwight, who continued operations under the same names.[6] In 1900, however, an advertisement appeared for the "Chattanooga Pottery and Clay Works."[7] This seems to be a reference to the Montague operation in Chattanooga, as opposed to the Chattanooga Pottery in Soddy-Daisy (see site 40HA98). Exactly what kind of pottery was produced remains unknown to the writers, who know of no surviving piece attributable to Montague and Co.

The terms pottery or stoneware do not appear in Montague ads after 1900, and in 1907 the Chattanooga Clay Works name was changed to Chattanooga Sewer Pipe and Fire Brick Co. This coincided with a change in ownership, and there is nothing to suggest that from then on there was any production of pottery vessels.[5]

The Montague plant is in some respects well documented. The facility, located in west Chattanooga near the Tennessee River, appears on an 1886 bird's eye view of the city.[8] The "Fire Clay Works" is shown as one large building with several attachments, outbuildings, kilns, railway spur lines, and three tall smokestacks (Figure 2-49). A detailed plan of the "Montague & Co. Chattanooga Fire Clay Works" may be seen on Sanborn fire insurance maps issued in 1885 and 1889. These confirm that the operation was focused on the production of brick. By 1917 the Chattanooga Sewer Pipe and Fire Brick Co. was a very large complex with at least 25 kilns.[9]

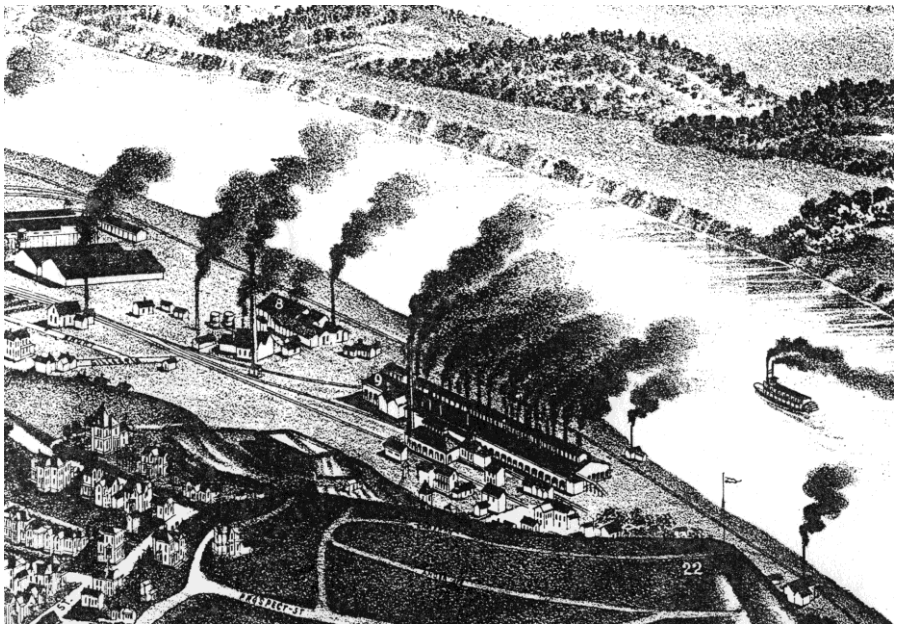


Figure 2-49. Section of an 1886 Chattanooga bird's eye view showing "Montague & Co's Fire Clay Works" (No. 8, left of center), from Beck and Pauli (1886).

Except for the Montague brothers, there are few clues concerning who was associated with this operation, especially in connection with pottery making. According to the 1880 census of manufacturing establishments, the Chattanooga Fire Clay Works had 65 employees engaged in a production valued at $47,000, but individuals are not named, nor is there any real indication of the specific items produced.[10] An examination of the portion of the regular 1880 census for the area where the Montagues lived revealed a number of mostly black males identified as workers in the "brick yard" or "brick factory."[11] It does appear that the potter C. L. Krager worked here for a while when he first came to Chattanooga. The 1896 directory shows him living near the Montague works, before moving and becoming the superintendent of the Tennessee Pottery (at site 40HA514). By 1903 Krager was again associated with Dwight P. Montague in management of the Chattanooga Pottery Company at Soddy-Daisy (site 40HA98).[5]

What may be the clearest indication that pottery was made here concerns two Scottish potters, Andrew Craig and his son George Craig. They arrived in Chattanooga in the mid-1890s, and the 1895-96 city directory lists Andrew as a "potter" working for Montague and Company, with George called a laborer at the same company. They continued to work there until 1900, then started their own pottery, which ran until 1907 (see site 40HA515). Afterwards they worked for the Chattanooga Sewer Pipe and Fire Brick Company, the clay products plant that replaced Montague and Company.[12]

There is no TDOA collection from site 40HA97, which is largely covered by modern buildings. If there are privately owned surviving vessels that reflect a connection to the Montague and Co. operation, information concerning this has so far eluded the writers.

Source(s): **1**. Ketchum (1971:188). **2**. Obituary - Langdon Evans Montague Succumbs to Heart Failure, Chattanooga Daily Times, March 6, 1910, Chattanooga, Tennessee. **3**. Federal Census, 1870, Hamilton County – District 17, Subdivision 42, No. 82, pp. 650; Chattanooga, Ward 3, No. 292, p. 706. **4**. Polk & Co. (1876:88); County Manufacturing Statistics, Hamilton County, 1877, Prepared by the Tennessee Bureau of Agriculture, Statistics, and Mines (Record Group 40, Tennessee State Library and Archives). **5**. Chattanooga City Directories (various publishers), 1880-1910 (copies at Tennessee State Library and Archives) – 1880, p. 120; 1882, p. 250; 1883, p. 212; 1885, p. 181; 1886, p. 287; 1887, p. 332; 1889, p. 400; 1891, p. 537; 1895, p. 447; 1895-96, pp. 388 and 472; 1899-00; p. 472; 1900-01, p. 529; 1903, pp. 177 and 551; 1904, p. 591; 1905, p. 641, 1907, p. 461; 1908, p. 478, 1909, p. 169; 1910, p. 171. **6**. Hamilton County Deeds, Book 64, pp. 622-623. **7**. 1900 "Classified Business and Professional Directory of Chattanooga, Tenn.," p. 249 (included in 1900 "Classified Business and Professional Directory of Nashville, Tenn."), copy at Tennessee State Library and Archives. **8**. Beck and Pauli (1886). **9**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Chattanooga - 1885, Sheets 2 and 3; 1889, Sheet 35; 1917, Sheet 50). **10**. 1880 Census of Manufacturing Establishments, Hamilton County (microfilm copy, Tennessee Division of Archaeology). **11**. Federal Census, 1880, Hamilton County,

3rd Ward of Chattanooga [the occupation of both Montagues (No. 426) is given as "Brick Manfact"; the workers appear in various households from numbers 27 to 384]. **12**. Chattanooga City Directories (various publishers), 1880-1910 (copies at Tennessee State Library and Archives) – 1895-96, p. 206; 1896, p. 201; 1899-00, p. 244; 1900-01, p. 224; 1907, p. 190; 1908, p. 196; 1909, p. 196.

Site Number	Relevant Name(s)	Dates	Category
40HA98 (and 40HA 99, 100, and 101)	Chattanooga Pottery Co. / Krager / Herty	1891- ca. 1902 (clay products until the 1960s)	Factory Stoneware (and other clay products)

The community of Daisy (15 miles northeast of downtown Chattanooga and now incorporated as part of Soddy-Daisy) had a series of potteries and clay products plants dating from 1891 into the 1960s. The first of these, the Chattanooga Pottery Company (at site 40HA98), was clearly related to the theme of this study. The others (represented by sites 40HA99, 100, and 101) were operations only indirectly related to the theme. These will be discussed in passing, but not in detail. For anyone interested in these later clay products plants, they are documented with photographs in two local history publications.[1]

The Chattanooga Pottery Company was a business started in February of 1891, and a copy of its charter of incorporation was filed among Hamilton County deeds.[2] According to this document the purpose of the company was to engage in:

> the manufacture and selling of stoneware, jugs, pots, fire-brick, tiles and all other products incident to the pottery business; Also the mining of clay and of coal, the erection of buildings, machinery, kilns, trams and all other things necessary in conducting the business.

The corporate members were J. W. Berry, W. L. Cannon, H. W. Grant, M. Grant, and R. E. Ulbricht, but only James W. Berry seems to have had a close association with the pottery. The others appear to have been simply investing in the start-up of a new business, including brothers H. W. and Marcus Grant, who where prominent Chattanooga businessmen with a variety of interests.[3] Berry, in exchange for 370 shares of stock in the company, provided the land for building the plant.[4]

By May 13, 1891 the Chattanooga Pottery was in operation and, according to a local paper, had produced its "first car load of stoneware."[5] J. W. Berry was identified as president of the operation, with W. L. Cannon serving as secretary. This same article described the plant as the "Largest Pottery in the South," and stated that it was composed of:

> Two buildings, one 162 x 60 feet, two stories, another 160 x 50 feet, also warehouses, kilns, etc. The works are equipped with the very highest grade of machinery manufactured in American, and all the skilled workmen have been brought here from the most successful

> plants in the East. The present capacity is four car loads per week [and this was expected to increase].

In 1894 the Chattanooga Pottery Company executed a deed of trust to secure a $4,300 loan. It was signed by James Berry as President and Charles Payne as Secretary and Treasurer. This document provides an itemization of the company holdings, mentioning the two tracts of land obtained from James Berry in 1891, all buildings on the land, and:

> the kilns, washer & shaker, clay mill, press, pug mill, elevator, slip pump, plunger [blunger ?], engines boilers and heater, all pumps and their connections, all pipes, bolts, jollies, wheels, flower pot machines, blocks, cases, molds, knives, tools, hangers, shafting, belting and pullies, also all steam and water pipes, water tanks, millwright work, all trucks and all other appliances used in the manufacture of the wares of the Chattanooga Pottery Company.[6]

James W. Berry continued as president of the Chattanooga Pottery until about 1900. This role was next filled by Dwight P. Montague, who also operated Montague and Company's Chattanooga Fire Clay Works (at site 40HA97).[7] In 1900 there were other changes in personnel at the Chattanooga Pottery. Previous to this date there seems to be no record of the names of the "skilled workmen" from "plants in the East" mentioned in the 1891 newspaper article cited above. For 1900, however, several names become apparent.

Most prominent is Charles L. Krager, who had served for a few years as superintendent of the Tennessee Pottery in south Chattanooga (site 40HA514). In the 1899-1900 city directory, Krager is still listed in this position, living near the Tennessee Pottery, but his name was also included among a list of residents of Daisy, where the Chattanooga Pottery was located.[8] In the subsequent directory, Krager's name is no longer associated with the Tennessee Pottery, and other records show that he was now manager of the Chattanooga Pottery.[9] The conclusion seems to be that he moved to his new position in late 1900. The 1903 city directory still lists D. P. Montague as president, with C. L. Krager as manager, of the Chattanooga Pottery.[10] However, this does not reflect a major change that occurred in late 1902.

The names of several other potters who worked at either the Tennessee Pottery or the Chattanooga Pottery were also determined from several sets of 1900 documents. Besides C. L. Krager, there are twelve individuals listed on the 1900 census or in the Chattanooga portion of the 1899-1900 city directory with professions and other information that associates them to the Tennessee Pottery. Like Krager, however, four of these also appear in the Daisy list at the end of the directory, suggesting they transferred with Krager to the Chattanooga Pottery, probably in late 1900. These are George Alonzo Eichorn, John A. Gann, Emsley Perry, and Robert Perry.[11]

In addition to these four, there are three other 1900 potters listed in the Chattanooga Pottery's civil district. These are Arthur Smith, George Smith, and Charles Watson.[12] Arthur Smith is of special interest because of the existence of two pieces of marked pottery that relate to the Chattanooga Pottery's stoneware production phase (see below).

As noted above, 1902 marked the beginning of a series of major changes that greatly affected the kind of ceramic products made at Daisy. The previous year Charles H. Herty had begun experiments that led to his eventual patent for a cup and gutter system for collecting the resin from pine trees to make turpentine. After he joined the United States Bureau of Forestry in January of 1902, he began searching for a pottery to produce the ceramic collection cups. D. P. Montague, as president of the Chattanooga Pottery Company, was the successful bidder. The first production was not precisely correct, as the cups had flat rather than oval bottoms. However, the pottery's manager, C. L. Krager, convinced Herty that he could produce the required cup, and later that year (1902) Herty, John H. Powell, and some other investors bought the Chattanooga Pottery, which became a subsidiary of the Consolidated Naval Stores Company. Powell was made the new president; Krager was retained as general manager.[13]

Charles Herty received a patent for his cup and gutter turpentine collection system in 1903. The following year he resigned from the Bureau of Forestry to become more involved with production by the Chattanooga Pottery, where the demand for collection cups by Southeastern pine forest operations was exceeding its ability to produce. In mid-1904 John Henderson of the Consolidated Naval Stores Company, headquartered in Jacksonville, Florida, replaced J. H. Powell as president of the Daisy operation. Thereafter all of the pottery's business was handled out of the Jacksonville office. In 1905 Herty accepted a university teaching position, and was afterwards only nominally involved with what was first known as the "Krager" and later the "Herty" Turpentine Cup Company (Figure 2-50).[14] The name Chattanooga Pottery Co. was apparently dropped in 1906, when "Herty Turpentine Cup Company" was first established as a corporation through the Florida Secretary of State's office.[15]

The Herty inspired operation was the beginning of what evolved into a major clay products manufacturing center at Daisy. Turpentine cups and drain and building tile continued to be made at the Herty plant (site 40HA98) until a fire destroyed it in 1941. Another turpentine cup factory began operating at a site (40HA100) south of the Herty plant in 1906. This was the Pringle Turpentine Company, owned by George C. Pringle. It merged with an operation called the Edwards Clay Company in 1914. At about this time the ceramic turpentine cup business was negatively affected by the introduction of aluminum cups, however, production continued for many more years.[16] In 1916 Benjamin Mifflin Hood, touted

Figure 2-50. A 1939 photograph showing workers stacking clay turpentine cups at the Herty plant, Hamilton County site 40HA98 (Tennessee Department of Conservation Photograph Collection, 1937-1976, Negative No. 1596, R. G. 82, Tennessee State Library and Archives).

Figure 2-51. A 1939 aerial photograph of the main Hood brick and tile plant, Hamilton County site 40HA99 (Tennessee Department of Conservation Photograph Collection, 1937-1976, Negative No. 1595, R. G. 82, Tennessee State Library and Archives).

as a “pioneer in the field of ceramic engineering and manufacture,” started his Hood’s Pottery Clay Products Company.[17] He began leasing existing plants at Daisy, and eventually established two new plant locations (at sites 40HA99 and 40HA101). C. L. Krager continued as a supervisor for the Hood operations. During World War I the Hood plants produced acid tower rings, a ceramic device used in large quantities by the Federal government.[16] By the 1930s the major products of four sizable operations at Daisy were “floor, wall, roofing, farm drain, and structural tiles, turpentine cups, and brick.”[18] The extent of growth of the Daisy clay products industry is indicated by census reports, with at least 100 employees listed in 1910 and well over 200 individuals shown as working at the various “potteries” in 1920 and 1930.[19] The size of the main Hood plant, which included 14 downdraft kilns, is illustrated by a 1939 aerial photograph (Figure 2-51).

As stated at the beginning of this discussion, these later clay products plants, though interesting in their own right, bend or fall beyond the boundaries established for the theme of this study. The functional stoneware produced by the Chattanooga pottery at site 40HA98 is directly tied to the theme. The turpentine cups produced by the Herty and other plants seem neither clearly inside nor outside these boundaries. The brick and tile operations are like others that have long existed in Tennessee, but are not included as subjects covered by this investigation. Even here, however, the lines are not always clear. This is illustrated by the existence of an earthenware vessel made at one of the later Daisy tile operations (Figure 2-52). This unglazed drain tile “crock” was formed from a section of hand-pulled pipe to which a crudely applied, flat clay bottom was added, along with two pulled handles. Incising on its side reads: “J. R. Manning / MAD [made] 2/12/1920.”

The kinds of wares produced by the Chattanooga Pottery are known from two surviving vessels and a site sherd collection. As mentioned above, the vessels were made by Arthur Smith, both probably at the 40HA98 site. One of these (Figure 2-53) is a stoneware bank constructed from a half-gallon size jug. After the jug was formed, probably with at least the bottom portion made using a jolly wheel, the neck was cut off, the neck hole plugged with clay, and a coin slot cut near the base of the dome, just above the handle. The piece was then covered with an Albany-type slip, and before it was fired the names “Arthur Smith / Daisy Tenn / Oct. 26, 1894” were incised through the slip. Because of its known history, a second piece is apparently also the work of Arthur H. Smith (Figure 2-54). This small pitcher is coated with a Bristol-like glaze and has the initials “A H S” on one side. The date “Nov. 2, 1899” is scratched in on its base. The initials were formed with applied pieces of clay stained with cobalt.

A TDOA collection from the 40HA98 site consists of 29 sherds from stoneware vessels, 5 representative pieces of turpentine cups and tiles, and 2 pieces of kiln furniture. These last are one piece of wadding used between stacks of

Figure 2-52. Earthenware crock (height 8½ in.) made from a section of drain tile and marked with the name “J. R. Manning / 2/12/1920” (private collection).

Figure 2-53. Stoneware bank made from a modified jug (height 7½ in.); Albany-type slip glaze with incised names “Arthur Smith / Daisy Tenn / Oct. 26, 1894” (private collection).

Figure 2-54. Bristol glazed stoneware pitcher (height 5 in.) with applied letters “A H S” and date on base “Nov. 2, 1899” (private collection).

turpentine cups and one hand squeezed coil used in stacking stoneware vessels. The stoneware sherds suggest the common vessel forms were handled jugs with straight necks, thick-walled churns, and wide mouth crocks and bowls with heavy, collard rims. Most have an Albany-type slip on the interior and a Bristol glaze on the exterior, but a few are brown glazed on both surfaces, while one sherd has an inner and outer Bristol glaze.

Source(s): **1**. Smith (1991 and 1992). **2**. Hamilton County Deeds, Book J4, pp. 390-392. **3**. Information concerning the Grants is availably through the Chattanooga-Hamilton County Bicentennial Library <http://lib.chattanooga.gov/localHist/photodatabase.html>; R. E. Ulbricht is listed on the 1900 Federal Census for Hamilton County (District 14, ED 57, Sheet 3) and in several 1890s Chattanooga city directories; additional information for W. L. Cannon was not found. **4**. Hamilton County Deeds, Book 89, pp. 566-567. **5**. Chattanooga Pottery, Chattanooga Daily Times, May 13, 1891, Chattanooga, Tennessee. **6**. Hamilton County Deeds, Book 125, pp. 103-108. **7**. James W. Berry listing, 1899-1900 Chattanooga City Directory (copy at Tennessee State Library and Archives); Reed (1995:25). **8**. 1899-1900 Chattanooga City Directory, pp. 397 and 899 (copy at Tennessee State Library and Archives). **9**. Reed (1995:26). **10**. 1903 Chattanooga City Directory, p. 177 (copy at Tennessee State Library and Archives). **11**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheets1-6 and 14; 1899-1900 Chattanooga City Directory, pp. 519 and 899 (copy at Tennessee State Library and Archives). **12**. Federal Census, 1900, Hamilton County, District 14, ED 63, Sheet 14B, No. 232. **13**. Chattanooga, Tenn., Charlotte Daily Observer, January 9, 1903, Charlotte, North Carolina; Reed (1995:24-26). **14**. Young and Co. (1906:113-114); Courson (1980:462); Reed (1995:34-51). **15**. Chattanooga City Directories (various publishers), 1880-1910 (copies at Tennessee State Library and Archives); Fredgant (1979); Reed (1995:387). **16**. Whitlatch (1936:161); Smith (1991:122). **17**. B. Mifflin Hood Engineer, is Dead, The Chattanooga Times, May 12, 1946, Chattanooga, Tennessee; Hood Ceramic Corporation, Charters of Incorporation Card File, R. G. 227, Tennessee State Library and Archives, Nashville (charter in Record Group 42, Book J-14, p. 169). **18** Whitlatch (1938a:4). **19**. Federal Census, Hamilton County – 1910, District 2; 1920, ED 230-234; 1930, District 3, ED 33-75.

Site Number	Relevant Name(s)	Dates	Category
40HA514	Tennessee Pottery	1897-1901	Factory Stoneware

The pottery at site 40HA514 was a relatively short-term operation. A charter of incorporation for the Tennessee Pottery Company was issued in September of 1897. The purpose of the company was to manufacture various products, but "particularly clay or earthen materials by aid of machinery into pottery, bricks, tile, gas retorts, & other articles." Company officers were Theodore Richmond, Charles L. Krager, Chester D. Richmond, Alexander S. Glover, Henry A. Chambers, and Joseph P. Chambers.[1] The last three seem to have been investors with little or no direct involvement in the operation. According to the 1899-1900 Chattanooga city directory the president of the Tennessee Pottery Company was Theodore

Richmond, its secretary and treasurer was Chester D. Richmond, and its superintendent was Charles L. Krager.[2] This document and the 1900 census for Hamilton County also provide the identities of twelve individuals who worked there as "potters" or, in one case, as the "pottery engineer."[3] The engineer was John A. Gann, the workers were: Oscar L. Bachelder, Frank A. Burnes, Thomas Chapman, George A. Eichorne, Jack McMurray, John T. Miller, Wiliam H. Miller, Emsley Perry, Robert Perry, Walter Perry, and Burt W. S. Poe. Probably the most interesting of these is Oscar Bachelder, who later became an art potter of some renown in North Carolina (see Part Three entry).

As noted in the discussion of site 40HA98, it appears that before the end of 1900 at least four of the Tennessee Pottery workers (G. A. Eichorn, J. A. Gann, E. Perry, and R. Perry) moved with C. L. Krager to Daisy to work at the Chattanooga Pottery. It seems possible some or all of the others also moved to that work location. This was near the end of active operations at the Tennessee Pottery. It is listed one more time in the 1900-1901 city directory (without Krager's name), but it does not appear in any available directory after that date.[4] According to a June 28, 1902 newspaper article, the Tennessee Pottery Company was out of operation, and the building was to be modified to serve as a warehouse for the newly formed Chattanooga Distillery.[5]

The 1901 Sanborn fire insurance maps for Chattanooga provide what seems to be the only surviving image of the Tennessee Pottery (Figure 2-55).[6] The operation, shown as an insert on a larger map, was located on a spur line of the Chattanooga Belt Railway. The written description notes there was a 25-horsepower steam engine supplying power for the equipment in one large building, and two circular kilns with detached smokestacks are shown in a shed-like attachment on the south side of the main building (clearly these were downdraft kilns). The fuel was coal.

An index sheet for this set of Sanborn maps shows the pottery's location southeast of downtown Chattanooga. This is exact enough so that a location was established on modern maps and a site number assigned. However, this same area has been greatly impacted by Chattanooga urban expansion. Though more than one attempt was made, no physical remains of the Tennessee Pottery could be seen during walking surveys, and there is no artifact sample from the site. The writers are also unaware of any example of a surviving piece of pottery made here. It is assumed the ware was stoneware, no doubt similar to what was produced at the Chattanooga Pottery (40HA98).

Source(s): **1**. Tennessee Pottery Company, 9/23/1887, Tennessee Secretary of State Charters of Incorporation, Book P-4, p. 44 (now Record Group 42, Tennessee State Library and Archives, Nashville). **2**. 1899-1900 Chattanooga City Directory, p. 641 (copy at the Tennessee State Library and Archives). **3**. Federal Census, 1900,

Hamilton County, District 1, ED 40, Sheets 1-6 and 14. **4**. 1900-1901 Chattanooga City Directory, p. 713 (copy at Tennessee State Library and Archives). **5**. The Atlanta Constitution, June 28, 1902, p. 4. Atlanta, Georgia. **6**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Chattanooga, 1901, Sheet 80).

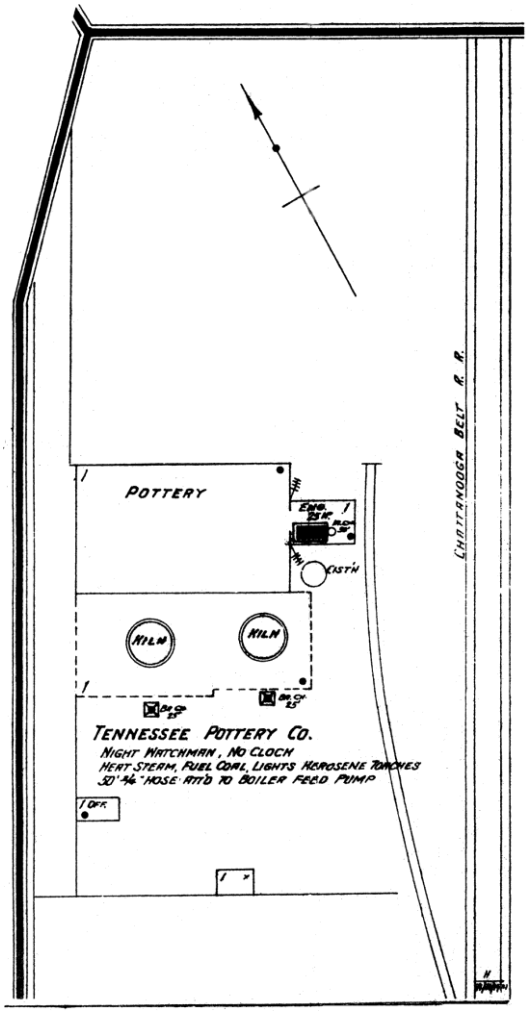


Figure 2-55. Plan of the Tennessee Pottery, based on a 1901 Sanborn Fire Insurance Map (Chattanooga, 1901, Sheet 80).

Site Number	Relevant Name(s)	Dates	Category
40HA515	Novelty Pottery / Craig	1900-1907	Traditional Stoneware (?)

The Novelty Pottery was a small family business operated by a father and son team of Scottish potters, Andrew and George Craig. The "Novelty Pottery Works" first appears in the 1900-1901 Chattanooga city directory, and continues to be listed in these directories through the 1907 edition.[1] It appears one time on the available Sanborn fire insurance maps for Chattanooga.[2] This 1901 image is shown as Figure 2-56. The operation was at the corner of Locust and West Montgomery streets just west of Montgomery School (a school for African Americans). The map indicates a dwelling, an adjacent two-room building (apparently the pottery work shop), a clay shed, a warehouse, and one circular kiln. The kiln was fired using coal.

Both Craigs are listed on the 1900 census as potters. Andrew was 62 and George was 30. Several other family members and boarders lived in the same household, but none of their occupations appear related to the pottery. However, two women living in a nearby household, Alice J. Rice and Susie Fonda (both age

28) are each listed with the occupations "sales lady crockery."[3] Evidently they sold the wares produced by the Craigs. After 1907 the Novelty Pottery closed, and Andrew and George then worked for one of Chattanooga's large clay products plants (site 40HA97). They were both deceased by 1911 (see Part Three individual entries).

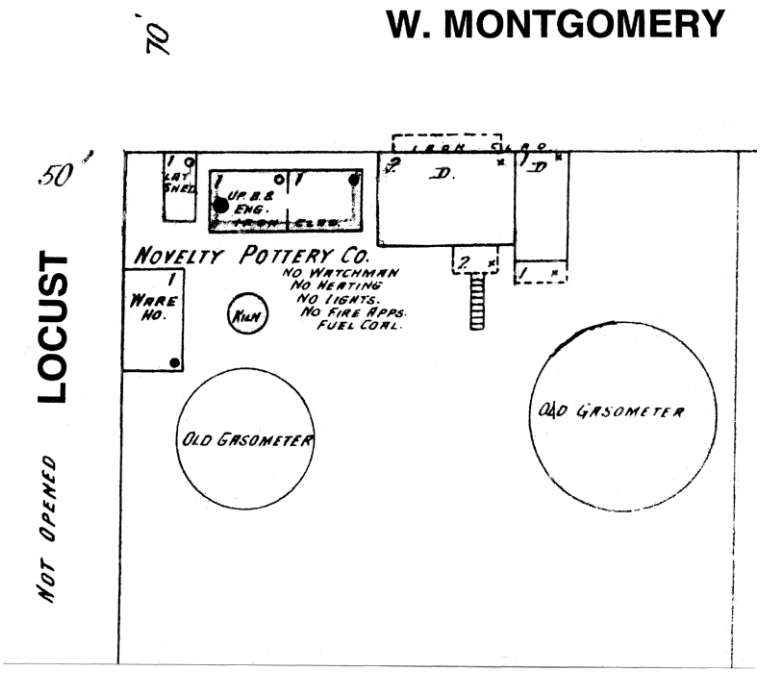


Figure 2-56. Plan of the Novelty Pottery, based on a 1901 Sanborn Fire Insurance Map (Chattanooga, 1901, Sheet 69).

Unfortunately, nothing has been found that would help define what kind of wares were produced at the Novelty Pottery. While the location of the site was easily determined from maps, it is a location that has been greatly modified if not destroyed by major highway construction. No related surface evidence was found, and it is unknown if any kind of archaeological remains still exist. Based on what is known about ceramic production in Chattanooga at the time, it seems likely the Craigs made items of stoneware.

Source(s): **1**. Chattanooga City Directories (various publishers), 1880-1913 (copies at Tennessee State Library and Archives) – 1900-01, p. 557, 1903, p. 584; 1904, p. 622; 1905, p. 678, 1907, p. 486. **2**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Chattanooga, 1901, Sheet 69). **3**. Federal Census, 1900, Hamilton County, District 14, ED 58, Sheet 17, Nos. 116 and 120.

Site Number	Relevant Name(s)	Dates	Category
40HA516	Royal Hickman Industries	1945-1951	Other Factory Ware

Among pre-1950 Tennessee potteries, Royal Hickman Industries in Chattanooga was unique. The wares produced, though unusual, do qualify as functional or at least decorative household items. The business was a direct outgrowth of Royal Hickman's association with Haeger Potteries, Inc. of Dundee, Illinois, where he worked as chief designer, creating sculptural forms until 1944.

That year Hickman left Haeger in order to start his own company, taking with him his son-in-law, Harvey Hamilton, and his designer associate Frank Petty.[1]

Though its charter of incorporation was not issued until March 3, 1946, Royal Hickman Industries appears in Chattanooga city directories as early as 1945. The principals were Royal A. Hickman (president), Frank Petty (vice-president and general manager), and Harvey Hamilton (secretary-treasurer). This organization continued until June 28, 1951 when the company charter was surrendered. The operation was then sold to Phil-Mar Lamp Company of Ohio and was renamed Ceramics Art, Inc. Petty and Hamilton remained as manager and sales manager of Ceramics Art, but it closed after 1952. Royal Hickman continued to maintain a residence in Chattanooga until 1952, but apparently even before that date was spending most of his time in Florida, where he opened his next pottery. Petty and Hamilton were also gone from Chattanooga by 1954.[2]

A plan of Royal Hickman Industries appears on a 1950 Sanborn Map.[3] The operation was adjacent to one of Chattanooga's larger rail yards in the southwest part of the city (Figure 2-57). Located on the site were a large main building with work areas for producing the molded, glazed "Art Pottery" and several storage buildings. The main building was still standing in 2002, having been used by a series of metal recycling operations.

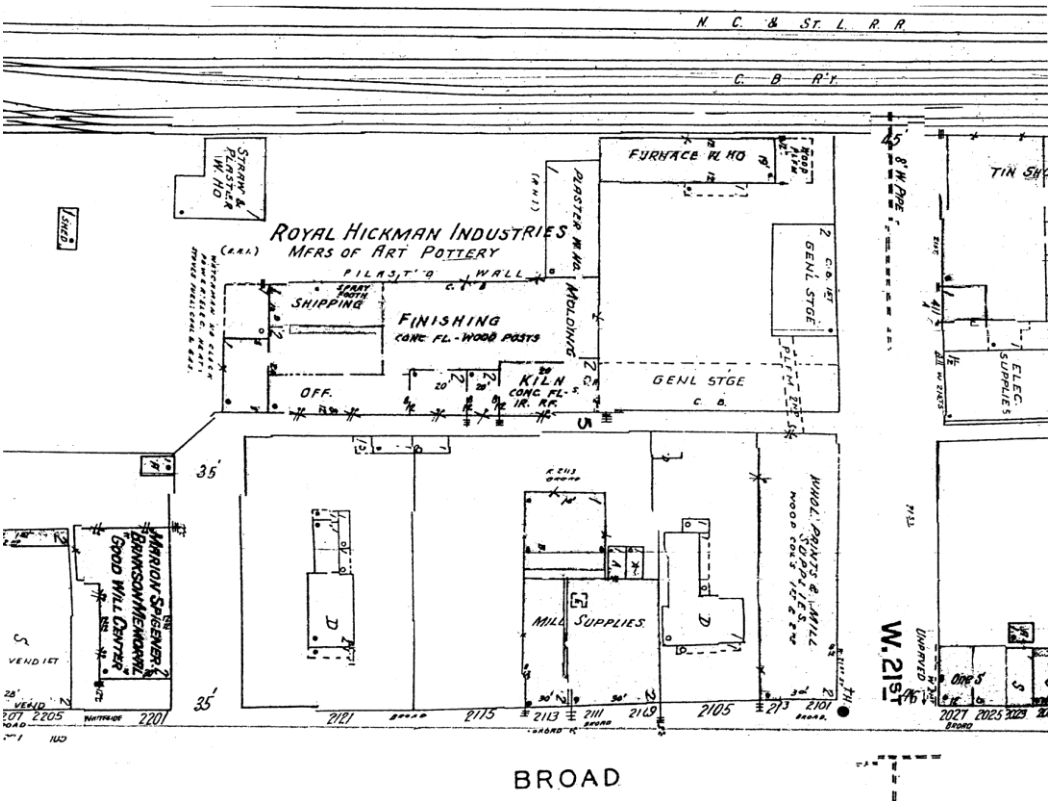


Figure 2-57. Plan of Royal Hickman Industries, based on a 1950 Sanborn Fire Insurance Map (Chattanooga, 1950, Sheet 83).

Royal Hickman Industries is not an easy operation to classify. The terms studio art pottery and industrial art ware have been used to describe the kinds of work that Hickman did in Tennessee and other places. The category “Other Factory Ware” seems the best term to use in the context of this study. Clearly there were a substantial number of workers employed in a factory environment, though actual names and numbers are presently unknown.

There has been no comprehensive study of what Hickman produced at the Chattanooga operation as opposed to other places he worked. Photographs of a few ornamental vases and animal sculptural forms made in Chattanooga accompany an article written by Hickman’s daughter (and see photograph with Part Three entry for Royal Hickman). She also notes that Royal Hickman Industries carried out contract work for Phil-Mar Lamp Company before being sold to them.[4] Hickman’s association with Frank Petty led to use of a speckled “Petty Crystal Glaze,” which may have a strong association with Tennessee pieces. Wares with this glaze as well as examples of brightly colored lamps, vases, planters, and bowls (usually designed in animal or plant figural forms) are illustrated in a book with a section devoted to Hickman’s pottery in Tampa, Florida. According to this source, the Florida operation started in 1949.[5] If this starting date is correct, there were at least three years of overlap between the Chattanooga and Tampa operations, and many of the same wares were no doubt produced at both locations. While there are existing pieces marked “Royal Hickman / Florida,” there are apparently a large number embossed on the base with just the name “Royal Hickman,” usually followed by a number. In the work just cited, it is suggested that the wares made in Tennessee are distinguishable from those produced in Florida based on the color of the clay body – white in Florida, tan in Tennessee.[6]

In recent years Royal Hickman wares have become collectible items. As a result, quite a few have passed through the online auction site “eBay," often with less than accurate accompanying descriptions. There are avenues of research by which a lot more could be learned about the Tennessee wares, but time constraints have made this impractical for the authors. During a 2002 examination of the former Royal Hickman Industries site, 60 sample sherds were collected from a rear lot. These sherds (curated as a TDOA collection) are mostly very small in size and yield little information concerning original form, but they provide a quick look at the glaze colors that were used. Glaze colors by number of sherds are: 12 mixed pale yellow and green, 10 dark blue green, 10 yellow, 7 dark brown to black, 5 gray-blue, 4 light blue, 4 purple, 3 pink, 2 green, 2 mixed brown and pink, and 1 white. The ware is a type of hard-bodied whiteware, and some of the body colors are distinctly white, suggesting that body color may not be a reliable means for distinguishing Florida Hickman ware from that made in Tennessee. At least some of the sherds could be from planters and a few probably represent parts of some of the many animal forms used for both lamps and floral wares.

Source(s): **1**. Wisconsin Pottery Association (1998); Paradis and Paradis (1999:141-161).
2. Royal Hickman Industries, Charters of Incorporation Card File, R. G. 227, Tennessee State Library and Archives, Nashville (charter in Record Group 42, Book

25, p.82); Chattanooga City Directories (various publishers), 1944-1954 (copies at Tennessee State Library and Archives) – 1945, pp. 1339, 1419, and 2025; 1946-47, pp. 1472, 1556, and 2206; 1948, pp. 1236, 1332, and 1891; 1949, pp. 1255, 1330, and 1899; 1950, pp. 1303 and 1379; 1951, pp. 1260, 1329, and 1859; 1952, pp. 895, 1303, 1372, and 1909; 1953, pp. 1983; (Note 1 above). **3**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Chattanooga, 1950, Sheet 83). **4**. Hamilton (1999:157-159). **5**. Frankel (1999:136-154). **6**. Frankel (1999:153).

Hancock County

Though it covers part of what is claimed to be one of the earliest non-Native American settlement areas in the state, Hancock did not become a separate county until relatively late. This occurred through a series of legal maneuvers that began in 1844 and finally concluded in 1848, at which time Sneedville was made the county seat. The only information concerning pottery making here is an 1850 census listing for one individual. The authors' 1979 report on pottery making in Tennessee includes an appendix on "Tobacco Pipe Production," in which it is explained that Hancock County had a local craft industry devoted to smoking pipes. This seems to have been a situation where pipe making was not connected to the production of pottery. An example of a mold used by one of the local pipe makers is illustrated in that report (and see Part One, Figure 1-14). Names of Hancock County residents now known to have practiced this craft include: Phebee Miser (1860), Isaiah Mullins (1880), Comfort Williams (late 1800s), and Jessie Collins (early 1900s).

Unrecorded Hancock County Potteries (N = 1)

Nelson Ketron
[Traditional Earthenware ?]

Information connecting Nelson Ketron to a possible Hancock County pottery comes solely from his listing as a potter on the 1850 census.[1] At the time he was 42 years of age and married with eight children. By tracking his 1850 neighbors forward and eventually finding him (with a variant spelling of his name) on the next census, it was learned that by 1860 he had taken a new wife, moved to a different part of the county, and was following the occupation "brick mason."[2] By 1870 he had moved out of state, and there are no post-1850 clues connecting him to pottery making (see Part Three entry for Nelson Ketron). Efforts to identify Ketron's exact 1850 location were not successful, and any additional thoughts concerning his "pottery" are purely speculative. His general geographical location and other factors suggest he possibly had an earthenware pottery of limited duration.

Source(s): **1**. Federal Census, 1850, Hancock County, No. 92, p. 14. **2**. Federal Census, 1860, Hancock County, Four Mile District, No. 1213, p. 493.

Hawkins County

Hawkins is one of Tennessee's earliest counties, created in 1786, while the area was still part of North Carolina. The settlement soon called Rogersville began serving as county seat the following year, and its position astride the western migration route known as "The Great Wilderness Road" made this a place of considerable early importance. Rogersville contains the site of the earliest (1808) clearly documented pottery in East Tennessee, and Hawkins County has one other recorded and two unrecorded potteries, the existence of which spanned much of the remainder of the nineteenth century. In 1912 members of the Weaver family, prominent in the nineteenth-century pottery industry in several counties, established a large brick and tile plant at what became the town of McCloud. This plant was built in a rural agricultural area of Hawkins County in response to early twentieth-century shifts in ceramic production demands. There is no evidence any household pottery was ever made at the McCloud location.

Site Number	Relevant Name(s)	Dates	Category
40HW55	Anderson	ca. 1876-1890	Transitional Stoneware

Benjamin W. Anderson is the listed owner of a pottery described on an 1880 Hawkins County census of manufacturing schedule.[1] On the 1870 census, when Benjamin was only 18 and still living in his father's household, his stated occupation was "Working on Farm."[2] By 1880 he was married with two children and listed on the regular census as a "Farmer & Crock Manufacturer."[3] The beginning of this independent manufacturing venture probably corresponded with his acquisition of several tracts of land, starting in 1876.[4] The earliest relevant surviving Hawkins County tax record shows Anderson owned 225 acres by 1879.[5] It is unclear how long the pottery lasted, but there are indications production may have ended about 1890. It was certainly closed by 1900. According to the census for that year, Anderson had moved from his former location in northern Hawkins County to the town of Rogersville, the county seat. His 1900 profession was salesman for a hardware business.[6] This census also shows that one of his sons had been born in Kansas in 1887, implying at least some period of absence during the mid-1880s.

According to the 1880 manufacturing schedule Anderson's pottery employed as many as ten people during part of the preceding year. However, only four of these were males over 16 years (other categories of sex and age were left blank).[1] Assuming that one of the adult male workers was Anderson himself, at least two others can be identified from the regular census. Jonathan Morgan lived in the household of Anderson's father, David Anderson, and was identified as a boarder who "Works in Crock Factory." As discussed elsewhere (see ET site 40GN28 and Part Three entry for Morgan) Morgan was apparently working both here and in Greene County. Benjamin Anderson also had a boarder living in his household,

identified as a "Crock Turner." This was 22-year-old George W. Snow. The other adult male worker was probably J. R. Wooten (see below), who like Morgan seems to have worked here part of the time and across the state line in Virginia at other times. The six women and/or children part-time workers are presumably among those listed in the two Anderson households, which had a total of 20 people.[7]

By 1883 George Snow was living in west Greene County, and by 1890 Jonathan Morgan had become a resident of the Greene County town of Mohawk, possibly operating his own pottery there (see individual entries and ET site 40GN23). Perhaps the best clue for how long the pottery operated comes from indirect information concerning J. R. Wooten. Though initially associated with his family's pottery in Washington County, Virginia, Wooten eventually moved to other states, and the 1900 census shows that three of his children were born in Tennessee in 1884, 1886, and 1888.[8] While surviving Hawkins County tax records are erratic for this period, there is representation for the year 1886, and this shows J. R. Wooten in the same district as Benjamin Anderson.[9] In addition there is a surviving stoneware flowerpot, signed in cursive script by Wooten and dated August 12, 1890, that also bears the name of Hattie Fulkerson, the young Hawkins County woman to whom it was presented.[10] This implies that Wooten was still working in Tennessee and that Anderson's pottery was still active in 1890. However, Wooten had moved to Iowa by 1892.[11] This suggests the pottery did not operate much past 1890.

The 1880 manufacturing schedule indicates Anderson's pottery made "stone & earthen ware."[1] A collection of sherds from the site confirms the former but not the latter. The schedule also shows a $2,000 capital investment, $600 paid in total annual wages, a $400 annual investment in materials, and an annual product value of $1,700. The pottery operated full time for 9 months and half time for 3 months. The skilled workers were paid $1.50 per day, unskilled workers $.50 per day.

The TDOA collection from the site of Anderson's pottery (40HW55) consists of 40 stoneware waster sherds (19 rim, 12 body, and 9 base pieces) and 33 items of kiln furniture. A majority of the sherds have a brown or gray salt glaze on one or both surfaces, usually the exterior. Some have a weak brown slip on the interior. The apparent common vessel form was a wide mouth crock, but a few sherds are from ovoid crocks or jars with some mouth constriction. Only two rim forms are apparent. There are 17 sherds from vessels with flat to slightly rounded, everted rims, and 1 straight, flat rim sherd from a wide-mouth form. One sherd is from a jug with a tapered collar rim. One body sherd has part of a wheel-thrown horizontal lug handle, and one has a tiny portion of a stamped number, probably a gallon capacity mark. Two body sherds each have portions of two parallel bands formed by close-set wheel incised lines (5 or 6). The bands are spaced about ¾ inch apart (a privately-owned sherd from this site has similar bands with a sine wave line between the bands). Besides vessel sherds, there is a half section of a spherical marble-like object, 5.4 cm (2⅛ in.) in diameter. Kiln furniture is evenly divided between sandy clay coils, flattened and used as vessel supports (N=12), and hand-squeezed sandy

clay coils used as horizontal wadding between vessel stacks (N=11). There are also 10 portions of clay discs that exhibit evidence of multiple firings. These all seem to be vessel bases that were secondarily used for stacking items to be fired in the kiln.

This site is unusual in that it has, or at least once had, some well-preserved visible kiln remains. These surface remains suggest a structure about 16-17 feet square with a single loading door, a brick inner lining, and a stacked stone outer shell. Presumably it was a type of updraft kiln, but archaeological testing would be needed to ascertain actual dimensions and other information. The size of this operation, as indicated by the 1880 manufacturing schedule, and the fact that at least three outside potters were hired to work here suggests something a little larger than a traditional pottery. It seems to best fit the Transitional Stoneware category.

Source(s): **1**. 1880 Census of Manufacturing Establishments, Hawkins County, District 9 (microfilm copy, Tennessee Division of Archaeology). **2**. Federal Census, 1870, Hawkins County, District 9, p. 112. **3**. Federal Census, 1880, Hawkins County, District 9, No. 23, p. 282. **4**. Hawkins County Deeds, Book 30, pp. 353, 416, and 508. **5**. Hawkins County Tax Records, District 9, 1879. **6**. Federal Census, 1900, Hawkins County, District 10, No. 15, p. 141B. **7**. Federal Census, 1880, Hawkins County, District 9, Nos. 23 and 38. **8**. Federal Census, 1900, Iowa, Fremont County, Washington Township, ED 67, Sheet 1A, p. 348, No. 1; Wahler (2000a). **9**. Hawkins County Tax Records, District 9, 1886. **10**. Wahler (2005). **11**. Farmers Directory, Fremont County, Iowa 1892, Hamburg section <http://iagenweb.org/Fremont/directories/farmers_directory4.html>.

Site Number	Relevant Name(s)	Dates	Category
40HW263	Kizer	1808	Traditional Earthenware

Published information concerning the existence of an 1808 pottery in Rogersville, the Hawkins County seat, appeared in 1996. The author of this general county history has also conducted a thorough study of Rogersville lot ownership.[1] Contact with him made possible the identification of a specific, recordable location where the pottery must have stood, but a paved parking area now covers this same location. If any remains exist, they are buried under several feet of urban overburden.

The basis for the location of the pottery is a May 25, 1808 deed from Richard Mitchell to George Kizer, by which Mitchell sold Kizer for $200 a small lot on what was then the eastern edge of Rogersville.[2] Mitchell was a local land dealer, and it is obvious he was selling Kizer the lot where Kizer was already established. The surveyor's description of the tract describes a rectilinear parcel with one boundary line running to "the west corner of said Kizers Potters Shop - then Round the Same to Include Land house and Kiln."

A Sanborn insurance map shows that as late as 1925 a small stream, by then only partially above ground, ran beside or through what was once George Kizer's lot (this stream is now completely buried).[3] Unfortunately nothing more has been learned about Kizer or his establishment. Given the time frame, it was almost certainly a traditional earthenware pottery. It probably operated for a few years before and after 1808, but even this is not certain. Its main distinction is that it is the earliest clearly documented pottery in East Tennessee and one of the earliest in the state.

Source(s): **1**. Price (1996 and 2002). **2**. Hawkins County Deeds, Book 6, p. 88. **3**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Rogersville, 1925, Map 4).

Unrecorded Hawkins County Potteries (N = 2)

John Noonkesser
[Traditional Stoneware ?]

The published summary of manufacturing data collected in connection with the sixth census of the United States in 1840 lists a single pottery for Hawkins County. This had an annual production of $300 worth of "manufactured articles," employed one man, and operated with a $50 capital investment. No specific location is suggested by the summary.[1]

When this information was first noted in the 1970s, it seemed unlikely that a particular person could be associated to the indicated site.[2] However, later research in connection with two Jefferson County potteries (ET sites 40JE31 and 32) found the potter John Noonkesser listed on the census reports for Hawkins County in 1830 and 1840.[3] It seems reasonably certain he must have been the operator of the pottery described in the 1840 "Compendium." It appears that Noonkesser owned no land during this period, but several of his 1830 Hawkins County neighbors appear on an 1836 land-owner tax list in District 9.[4] This suggests that the pottery was located northwest of Rogersville, but an actual site has not been found. The assumption that the ware produced at this location was probably stoneware is based entirely on what is known about Noonkesser's work in Jefferson County.

Source(s): **1**. Compendium of … the Sixth Census (1841:243). **2**. Smith and Rogers (1979:43-44). **3**. Federal Census, Hawkins County – 1830, p. 63; 1840, p. 202. **4**. Douthat (1993:214-215).

Samuel Hodge
[Traditional Earthenware ?]

Another Hawkins County pottery for which a site has not been found is known from a newspaper account originally published on April 21, 1891. The writer, James

Rogan, reminiscing about his early life in the area called "Swamper," northeast of the Hawkins County seat Rogersville, provided a series of descriptions of former places and residents. In one passage he noted the following:

> In that massive but unadorned and now tenantless mansion in the valley below once dwelt Samuel Hodge, who nearly half a century ago, located here with the view of establishing a manufactory of tiles, terra-cotta and crockery. After struggling for a few years to make successful his enterprise, he gave up in despair and sold his entire works, which so far as I have been able to learn, were never afterward operated.[1]

A literal interpretation of Rogan's "half century ago" remark would suggest a starting date just after 1840 for Hodge's pottery, and this appears supported by various records. There are several early Sullivan and Washington County deeds for Hodge, and he is listed on the 1840 population schedule as a resident of Washington County.[2] In January of 1845 William Finnel sold Hodge a 75-acre tract in Hawkins County, and it is only after this date that Hodge is referred to as a resident of Hawkins County.[3] The 75 acres seem to be the same property James Rogan described as containing Hodge's pottery. In 1848 Hodge began purchasing land in Knox County, and by 1850 he and his family were residing there (see Part Three entry for Samuel Hodge). This second move seems to support Rogan's assertion that Hodge only ran his Hawkins County pottery for a few years. The writers' efforts to find any physical evidence of this Hawkins County pottery have been unsuccessful.

Source(s): **1**. Rogan (1989:44). **2**. Federal Census, 1840, Washington County, p. 253. **3**. Hawkins County Deeds, Book 19, p. 69.

Jefferson County

Jefferson County was created in 1792, while the area was still part of the Territory South of the River Ohio. The town of Dandridge has served as county seat since 1793. Pottery making began here at an early date, and Jefferson County potteries are mentioned in census sources for 1820 and 1840. While the 1840 reference may relate to one of three recorded Jefferson County pottery sites (probably site 40JE184), the 1820 description seems to be for a pottery for which an exact location has not been determined. There are also two other unrecorded sites associated with two Jefferson County potters who worked during the period from 1850 to 1860. One of the more unusual though oblique references to pottery making is found in an 1887 publication called The Tradesman, A Southern Trade Journal Devoted to Manufacturing, Mining, Mercantile, and Industrial Pursuits (p. 20). This is an advertisement for J. W. Peck of the Jefferson County community of Mossy Creek stating simply "Earthenware Pottery – Will Erect." Additional research on Peck does not indicate he was a potter but a farm implement dealer. There cannot have been much local or even regional demand for independent construction of potteries or

pottery kilns, but perhaps Peck was fulfilling a limited demand for the construction of brick or brick and tile kilns.

Site Number	Relevant Name(s)	Dates	Category
40JE31	Noonkesser / Potts	ca. 1850s-1860s	Traditional Stoneware

This site and the one following (40JE32) are situated in close proximity on a central Jefferson County creek that flows into the French Broad River. Though these kiln sites are on what became separate farm tracts, these tracts were once part of the same 240 acres. Based on tax records, this initial tract belonged to William Silvius by 1853.[1] Silvius is critical to understanding the locations of two potters identified as such in 1860. For that year John "Nooncasser" [Noonkesser] and A. J. Potts are listed as potters on the same page of a state business directory, under the heading for Dandridge, the Jefferson County seat.[2] Potts was a son-in-law of William Silvius.[3] While no record has been found of his owning any Tennessee land, Potts's name appears on the 1850 Jefferson County census next to that of his father-in-law. For that year he is called a laborer.[4] He has not been found on the 1860 census, however, John Noonkesser is listed as a 60-year-old potter living next to William Silvius at that time.[5] Potts was still in the area, for both he and Noonkesser and William Silvius are shown in the same Jefferson County district (No. 4) on an 1861 list of "Free White Males."[6] As neither of the potters owned land, they must have been operating either the same or two separate potteries on the farm of William Silvius. The latter possibility would account for the two kiln sites.

Whether Noonkesser and Potts worked together or separate, their operations on the Silvius land apparently ended before 1870. Census records show Potts was in Kentucky by 1870, with birthplaces for his children suggesting a move from Tennessee by 1865.[7] In 1868 the Noonkessers purchased a tract of land in another district (No. 3) and remained there with the land owned by John's sons David and William Noonkesser into the twentieth century.[8] Nothing has been found to show any of the Noonkessers were potters after 1868.

Complicating the matter, however, is the existence of two privately-owned East Tennessee salt-glazed stoneware vessels bearing the stamped name "D NOONKESSER." One is a constricted-mouth jar with an interior lid ledge and a decorative "2" stamp. The other is a wide mouth cream pot, also marked with, besides the Noonkesser name, a capacity number (an impressed "1").[9] These vessels may related to John's son David, who was 20 by the time the family moved in 1868 or, as noted elsewhere, they could be the work of the somewhat more elusive Daniel Noonkesser (see Part Three entry). Also, in spite of the lack of evidence for the Noonkessers making pottery in Jefferson County after 1868, this remains a possibility, and there could still be one or more pottery sites pertaining to them that remain to be found.

In 1974 the 40JE31 site was briefly investigated in connection with a salvage excavation carried out on the neighboring site (40JE32).[10] The archaeologist who directed the work suggested that the kiln remains at this location seemed to be rectangular, though not enough testing was done to be sure of this.[11] The limited excavation produced only a small collection of artifacts, now stored at the Frank H. McClung Museum, University of Tennessee, Knoxville. There is also a very small collection curated by the TDOA. Together, the two collections consist of 12 sherds of gray, salt-glazed stoneware and 5 pieces of kiln brick. There is 1 rim sherd, suggesting a wide mouth jar or crock, 10 body sherds, and 1 base sherd. Several of the sherds are poorly fired. Though there is little to base any conclusions on, there is nothing to suggest a significant difference between the stoneware made here and what was produced at the nearby 40JE32 site.

Source(s): **1**. Jefferson County Tax Records, District 4, 1853; critical to site 40JE31 are Jefferson County Deeds, Books: W, p. 63; 18, p. 16; 19, p. 58; 33, p. 339; 97, p. 56 (the tract owned when the site was recorded in 1978). **2**. Mitchell (1860:56). **3**. Fite (2004). **4**. Federal Census, 1850, Jefferson County, District 13, Nos. 487 and 488. **5**. Federal Census, 1860, Jefferson County, (no district numbers), Nos. 238 and 239. **6**. Jefferson County, Tennessee, Genealogy and History / Free White Males, January 1, 1861 <http://www.tnhillbillie.net/tn/jefferson/databases/1861fwm/index.html>. **7**. Federal Census, Kentucky, Anderson County – 1870, District 5, No. 979 and 1880, District 5, p. 338B, No. 126. **8**. Jefferson County Deeds, Vol. 9, pp. 359-361 (see also Vol. 15, p. 105); Federal Census, Jefferson County – 1880, District 3, p. 506C, No. 122; 1900, District 3, ED 62, Sheet 20A, Precinct No. 7, p. 268, No. 330; 1910, District 3, ED 68, Sheet 813, p. 53, No. 160. **9**. Wahler (1997:5, No. 18 and 11, No. 41). **10**. Following an earlier discussion of these two sites (Smith and Rogers 1979:44) their site numbers were reversed to make them compatible with numbers applied to two University of Tennessee artifact collections. **11**. Richard Polhemus, 2004, personal communication.

Site Number	Relevant Name(s)	Dates	Category
40JE32	Noonkesser / Potts	ca. 1850s-1860s	Traditional Stoneware

As discussed above, this and the preceding kiln site (40JE31) are not far apart, and both are on a tract of land that belonged to William Silvius by 1853.[1] The 1860 potters A. J. Potts and John Noonkesser, and perhaps some of their kin, seem as likely to associate to this site as to the preceding one. Historical records suggest operations at one or both of these sites from possibly as early as 1853 to perhaps as late as 1868.

In 1974, bulldozer clearing at the 40JE32 site partially exposed the remains of a kiln, and fortunately this was reported to staff at the University of Tennessee. Richard Polhemus, then a student at that institution, directed a volunteer salvage excavation that succeeded in exposing a large portion of the remains of this kiln. The activities of this group were chronicled in two newspaper articles that detail

many of the findings.[2] These include photographs of the work in progress, showing the kiln remains set against the side of a low hill. The remaining structure was circular, apparently about 20 feet in diameter, with opposing fireboxes, remnants of an upper firing chamber, and a more or less intact, lower firing-tunnel system. One of the articles includes renderings, apparently drawn by the excavators, showing cross-sectional views of the former appearance of the kiln, based on its remains (Figure 2-58). The general style of this kiln is similar to circular, updraft kilns better known in connection with stoneware sites in Middle Tennessee.

The artifacts excavated from this site are housed at the Frank H. McClung Museum, University of Tennessee, Knoxville. The collection was examined by the authors in 2004 and was found to contain a total of 555 vessel sherds, some of them combined into five partially restored vessels, three shown in Figure 2-59. The first of these ("Vessel 1" – not shown) consists of 18 sherds from a stoneware pitcher. This has a straight rim, with an incised line below the rim, and there are two pieces of an extruded, strap handle. The vessel was overfired, exhibiting a dull gray surface, with no remaining glaze. "Vessel 2" (Figure 2-59, right) was reconstructed from 16 sherds.

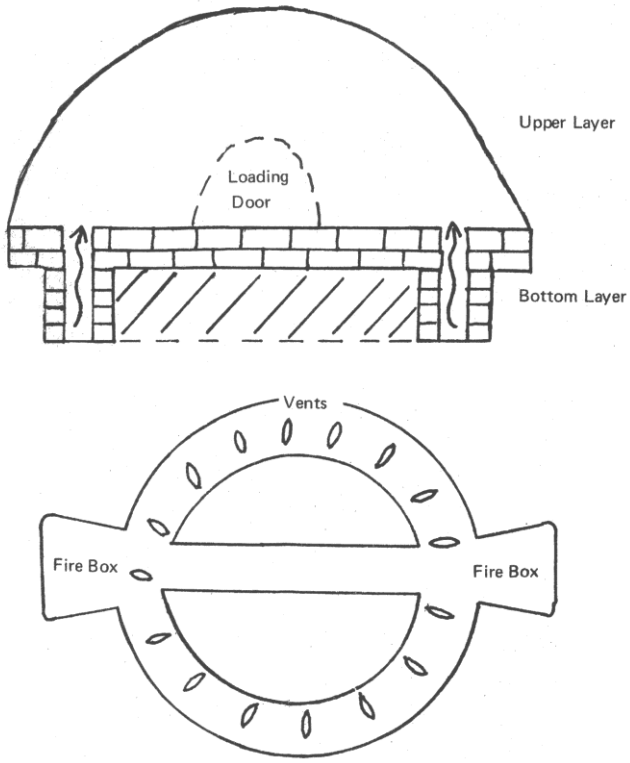


Figure 2-58. Vertical and horizontal cross-sectional views of the former appearance of the kiln at East Tennessee site 40JE32, based on a drawing in Gentry (1974).

This is a 6½-inch tall stoneware chamber pot, with a broad, flat lip and an extruded strap handle with 2 lands and 3 grooves. The piece is generally overfired, and one large piece split away during firing and became heavily burned. "Vessel 3" (Figure 2-59, left) is composed of seven sherds from a 7¾-inch tall, gray salt-glazed wide-mouth stoneware jar. This has a slightly rounded, everted rim and a beaded foot. "Vessel 4" (Figure 2-59, center) was reconstructed from 19 sherds. This is a large (9 in. tall) stoneware crock, with a flat, everted rim and a gray to reddish-orange, overfired surface. "Vessel 5" is indicated by 25 matching sherds from a single large stoneware crock with a flat everted rim. While the vessel's general form is clear, there are too few pieces to provide its exact shape. It has a weak, brown salt-glazed exterior surface.

Figure 2-59. Restored stoneware vessels (heights 6½ to 9 in.) from East Tennessee site 40JE32 (collections of the Frank H. McClung Museum, University of Tennessee, Knoxville).

A majority of the vessel rim sherds not associated with restorable vessels (N=60) are from wide-mouth crocks with flat to slightly rounded lips (N=47). Most are brown or gray stoneware that is somewhat overfired, with only remnants of salt glaze. Nine straight-sided rim sherds with an incised line on the exterior surface below the rim all appear to be from pitchers. One other probable pitcher rim sherd lacks this incised line. There are two gray salt-glazed stoneware sherds from jugs with straight rims, and a thick rim sherd from an unknown form. The latter has a flat lip and a heavy cordon of clay on its exterior surface, just below the rim. It has a brown salt-glazed surface.

The bulk of the 40JE32 collection is composed of 368 body sherds. Almost all of these are from brown or gray salt-glazed stoneware vessels, and many exhibit evidence of overfiring. Three or four of these sherds appear to be lead-glazed earthenware, but this may or may not reflect local production.

There are 30 stoneware base sherds exhibiting the same glaze characteristics as the body sherds. Most have parallel wire marks from where the vessel was cut from the wheel head, and three or four have beaded feet. There are 12 sherds from strap handles, presumably handles from jugs or chamber pots like the one illustrated (Figure 2-59, right). All of the handles appear to have been made by extrusion. Eight have 2 lands and 3 grooves; four have a single medial ridge on the upper surface.

As indicated by five recovered specimens, stoneware tobacco pipes were produced at this kiln. Three are plain sided, stub-stemmed varieties, exhibiting varying degrees of salt glazing (Figure 2-60, lower). Two other stub-stemmed pipes are rather crude, figurehead or anthropomorphic forms (Figure 2-60, upper). One of these is unglazed; the other has an irregular salt glaze.

The 40JE32 collection contains 223 items of kiln remains and kiln furniture. There are 25 pieces of kiln brick and miscellaneous fired clay. The bricks have one or more surfaces with heavy salt-glaze residue. There are 15 unusual "brick-like" objects that may have been used in stacking items to be fired in the kiln. Four of these are simply 5- to 7-inch long, fired clay bars, with a 1¼-inch square cross section. The remaining 11 are rectangular shaped pieces of fired clay, 5 to 7 inches long by about 2 inches wide by about 1 inch thick. These have two or more deep parallel grooves running the length of one side of the piece, which is flat on the other side (Figure 2-61). There are 19 pieces from broken jug stackers, which were made in a form that is more or less common for these devices.[3] The largest category of items in the kiln furniture grouping consists of 164 fired clay objects, the forms of which resemble hand-rolled cigarettes (Figure 2-62). These sections of clay coils range from about 1¾ to 3½ inches long, with one end that is pointed and one end somewhat rounded. Some of these items have been exposed to salt vapor, while some are unglazed. Though no definite explanation of function can be offered for these, they are reminiscent of the ceramic pins used by some early potters when firing earthenware plates in saggers.[4] Perhaps they served some similar kind of support function in the 40JE32 kiln. Their use as tobacco pipe firing supports seems one possibility, but none of the 164 examples recovered shows any clear indication of such use.

Figure 2-60. Stoneware tobacco pipes from East Tennessee site 40JE32 (collections of the Frank H. McClung Museum, University of Tennessee, Knoxville).

Besides the total of 783 items contained in the 40JE32 excavated collection, there is a small surface collection containing four sherds and four pieces of kiln brick curated by the TDOA. This material adds nothing of significance to what is indicated by the larger collection. It merely affirms that this was the site of a mid-nineteenth-century stoneware pottery, presumably associated with one or both of the families, Potts and Noonkesser, discussed at the beginning of this description.

Source(s): **1**. Jefferson County Tax Records, District 4, 1853; critical to site 40JE32 are Jefferson County Deeds, Books: W, p. 63; 18, p. 16; 19, p. 58; 24, p. 577; 27, p. 119;

31, p. 37; 42, p. 434; 164, p. 182 (the tract owned when the site was recorded in 1978). **2**. Aldridge (1974); Gentry (1974). **3**. Greer (1981:221). **4**. Bivins (1972:102).

Figure 2-61. Rectangular fired clay kiln furniture object from East Tennessee site 40JE32 (collections of the Frank H. McClung Museum, University of Tennessee, Knoxville).

Figure 2-62. Fired clay coil kiln furniture objects from East Tennessee site 40JE32 (collections of the Frank H. McClung Museum, University of Tennessee, Knoxville).

Site Number	Relevant Name(s)	Dates	Category
40JE184	Mort / Mills	ca. 1840-early 1880s	Traditional Earthenware

Site number 40JE184 identifies a small area with a visible concentration of sherds indicating a former pottery-making operation. The initial information concerning these remains did not include any site history, and developing such proved challenging. The site is located in southwest Jefferson County in or on the edge of what was once a thriving village called Shady Grove. Some of the first Jefferson County court sessions were held here in 1792, and it had, among other things, an early 1800s powder mill. Much of this area, which is along the north shore of the French Broad River, was inundated by the creation of Douglas Lake in 1943.[1]

The suggested pottery appears to be on land purchased in 1839 by George Hinkle. In one of his acquisition deeds it is noted that Hinkle was from Virginia. In 1840 he sold some of his land to John Mort.[2] Pottery making at the 40JE184 site may have begun with Mort, who was also from Virginia and married to a Hinkle (see Part Three entry for John Mort). However, the Hinkle name also has a Virginia association to this craft. The George Hinkle living in Jefferson County had a son named Jesse, who received some of his father's land by will in 1852.[3] Jesse Hinkle (or Henkle) is the name of a relatively well known Virginia potter.[4] Online genealogical information shows this Jesse Hinkle lived from 1798 to 1872 and that his father's name was George Hinkle.[5] However, if the rest of this same information is correct, then the George and Jesse Hinkle in Tennessee and those who apparently remained in Virginia are not the same people. Nevertheless, they may have been the descendants of a common ancestor, and there could be an older connection to pottery making that remains to be interpreted. All that can be surmised at this point is that the 40JE184 site is on land the Tennessee Hinkles once owned, and it is possible they were somehow involved with the pottery that is otherwise associated with John Mort.

This pottery may be the one noted in the 1840 census "Compendium," which lists a single Jefferson County pottery that produced a mere $40 worth of unspecified ware.[6] There are no surviving manufacturing schedules for this year, and no name or specific place associations have been made. The timing, however, could be right for the beginning of John Mort's pottery.

As John Mort is shown on census reports with a farming occupation, his connection to pottery making is not readily apparent.[7] However, a paper relating some of Shady Grove's oral history, written in 1932 but not published until 2005, contains the statement that: "In 1859, two men by the name of Mort and Mills made all kinds of crockery ware out of clay, jars to can fruit, jugs, and smoking pipes."[8] This seems to confirm that Mort was more than just the pottery owner and did participate in its production. It also appears that while the association between the

Mort and Mills names is correct, the date suggested may be a little too early for Mills to have been present.

The clearest indication that pottery was made at this location is for the potter Aaron Mills. He appears on several censuses for Jefferson County, called a laborer in 1850 and 1860 and a potter in 1870 and 1880.[9] However, the fact that he was a potter before the Civil War is shown in a pension application completed by Mills in 1883 and made part of the Civil War pension application later filed by his widow.[10] Various records indicate that Mills lived in northeast Jefferson County before the war but was living near the 40JE184 pottery site from about 1865 to 1882. In 1872 John Mort sold Mills a small tract of land, perhaps where Mills was already living. In 1882 Mills sold this property and one other small tract he had later acquired and moved to Kansas.[11] John Mort was by then 82 years old, and he died four years later.[12]

All of this suggests the pottery at site 40JE184 operated from about 1840 to the early 1880s. A private collection from this location and a small one curated by the TDOA indicate a largely earthenware production, though with hints that some stoneware may have been produced. The TDOA collection contains 40 sherds, 32 of them brown or dark-brown glazed earthenware, 6 unglazed bisque-fired earthenware, and 2 that appear to have a weak salt glaze over bodies that are somewhere between earthenware and well fired stoneware. Vessel portions include rim (N=20), body (N=4), base (N=12), lid (N=2), and hand-pulled strap handle (N=2) sherds. Most of the 20 rim sherds exhibit a collar with exterior ridge form (N=17). The remaining three rim sherds are beveled, square collar, and flat everted forms. The one sherd that is closest to being salt-glazed stoneware is the domed, knob-handle portion of a domed jar lid. The private collection from this location also contains a few similar jar lids in glazed earthenware. It may or may not be meaningful, but the best-documented piece of Virginia pottery made by Jesse Hinkle is a tall earthenware jar with a domed knob-handled lid.[4]

Source(s): **1**. Stanyard and Holland (2003:1 and 47). **2**. Jefferson County Deeds, Book U, pp. 475 and 544 (see also Deed Books: W, p. 23; 12, p. 43; 68, pp. 420 and 426; 77, p. 405; 87, p. 84). **3**. Jefferson County Wills, Book 5, pp. 162-164. **4**. Cullity (1991:66-67), Comstock (1994:421-422), Russ (1996:112-113). **5**. RootsWeb; George P. and Jesse Hinkle; Ancestors & Relatives of my parents, James W. Henrich and Maureen P. Mulvaney <http://world connect.rootsweb.com/>. **6**. Compendium of … the Sixth Census (1841:243). **7**. Federal Census, Jefferson County – 1840, p. 348; 1850, No. 1143/1185 (all one district), 1860, No. 519/530 (no district); 1870, District 1, No. 228; 1880, District 16, p. 365A, No. 2. **8**. Douglas (2005). **9**. Federal Census, Jefferson County – 1850, No. 1796 (all one district), p. 451; 1860, No. 315 (no district), p. 351; 1870, District 1, No. 227; 1880, District 16, No. 21. **10**. Federal Pension Application for Mary J. Mills, Certificate 254.526, Box 36216, National Archives, Washington, D. C. **11**. Jefferson County Tax Records, District 12, 1853-1865, District 1 (part changing to District 16), 1866-1883; Jefferson County Deeds, Book 11, pp. 46 and 47 and Book 15, p. 333; Note 9 above; and Part Three entry for Aaron Mills. **12**. Templin and Henderson (1988:271).

Unrecorded Jefferson County Potteries (N = 3)

Aaron Mills
[Traditional Earthenware ?]

Aaron Mills is identified as a potter on the censuses for Jefferson County in 1870 and 1880. Previously, in 1850 and 1860, he was called a laborer.[1] The 1870 and 1880 entries relate Mills to a recorded Jefferson County site (40JE184), but he does not appear to have moved to this location until after the Civil War. An examination of records pertaining to Mills and his neighbors before the Civil War shows he lived in northeast Jefferson County, well removed from where he later lived (see Part Three entry for Mills). In the late 1880s, Mills's widow applied for a pension, based on his Civil War service, and a document in this file states that Mills was a potter before the war.[2] This implies that Mills was working in this profession at a site that has not been found. While this missing site is probably in Jefferson County, part of the Jefferson County district where Mills initially lived (District 12) went into the formation of Hamblen County in 1870. It is therefore possible that the place where Mills worked before the Civil War is in that county rather than Jefferson. The assumption that Mills probably made glazed earthenware at this first location is based solely on what is known regarding the production at site 40JE184.

Source(s): **1**. Federal Census, Jefferson County – 1850, No. 1796 (all one district), p. 451; 1860, No. 315 (no district), p. 351; 1870, District 1, No. 227; 1880, District 16 (formerly part of District 1), No. 21. **2**. Federal Pension Application for Mary J. Mills, Certificate 254.526, Box 36216, National Archives, Washington, D. C.

Sehorn
[Traditional Earthenware]

Information provided in a synthesis of the data collected for the 1820 special census of manufacturers indicates one Jefferson County pottery.[1] This operation employed two men who used lead and clay to produce $500 worth of pottery. There was a capital investment of $100, and the machinery included a "clay mill." Unfortunately, the original census schedule for this operation has not survived, and the identity of the potters is unknown.

Circumstantial evidence, however, suggests members of the John Sehorn family probably operated this 1820 pottery. John Sehorn (1748-1831), of German descent, was born and reared in the middle Shenandoah Valley region of Virginia, from where he served as a Revolutionary War soldier. He moved his family to what would become Tennessee in the early 1780s and by about 1790 was in what would soon become Jefferson County. During his lifetime, he achieved some degree of wealth and prominence. John Sehorn had eight children, including sons John (b. 1779), Jacob (b. 1780), Martin (b. 1788), Cathey (b. 1790), George (b. 1793) and Alexander (b. 1795).[2]

A family connection to pottery is only apparent for Alexander B. Sehorn. Alexander owned at least 100 acres of Jefferson County land that came from his father, but sometime after his father's death in 1831 Alexander sold out and began a series of moves.[3] By 1850 he and his family had migrated to Scott County, Arkansas, where Alexander is listed on the census as a 55-year-old potter.[4] The birthplaces of children in his household in 1850 suggest Alexander was at least 40 when he left Tennessee, and it seems reasonable to assume pottery making was an occupation he already practiced by then. It is further assumed he and perhaps one of his brothers are the two men who operated the Jefferson County pottery enumerated in 1820. If so this pottery must have been in the general vicinity of Seahorn Creek, a tributary of the French Broad River in the eastern part of the county.

Source(s): **1**. Digest of Accounts of Manufacturing Establishments in the United States and of Their Manufactures (1823:24). **2**. McBride and Robinson (1975:656); Trobich (2000). **3**. Jefferson County Deeds, Book R, p. 192 and Book S, pp. 138, 218, 223, and 259; Jefferson County Wills, Book 3, 1826-1840 (p. 151 of bound copy in Tennessee State Library and Archives). **4.** Federal Census, 1850, Arkansas, Scott County, Hickman Township, p. 130, No. 57.

Luke Stansbury
[Traditional Stoneware ?]

The existence of a Jefferson County pottery unrelated to any of those recorded is assumed from the 1850 census listing for the potter Luke Stansbury.[1] Though he owned no land and lived in other counties before and after this date (see Part Three entry for Luke Stansbury), research concerning his 1850 land-owning neighbors places him in Inman's Bend of the French Broad River, southeast of the Jefferson County seat, Dandridge.[2] The waters of Douglas Lake now cover much of this area, and no pottery remains have been found. Because it is known that Stansbury worked in stoneware before 1850, it seems logical to assume he continued to make this kind of ware during his stay in Jefferson County.

Source(s): **1**. Federal Census, 1850, Jefferson County, No. 2033. **2**. Central to this interpretation is information concerning the wealthy landowner S. W. Inman. Stansbury was a close neighbor to Inman in 1850.

Johnson County

Johnson County, which was carved out of Carter County in 1836, forms Tennessee's northeast corner. It is bounded on the north by Virginia and on the east by North Carolina. The county seat was initially called Taylorsville, but its name was changed to Mountain City in 1885. As the 1970s survey of Tennessee potteries used an examination of the 1850 and 1860 censuses as a point of departure, no Johnson County sites were discovered at that time. However, later information

concerning an 1870 potter led to the recording of two sites. Due to the unusual circumstances of its location, one of these sites became the object of a small salvage excavation in 1983.

Site Number	Relevant Name(s)	Dates	Category
40JN189	Campbell	ca. 1870-1885	Traditional Stoneware

The earliest direct information concerning the pottery at site 40JN189 comes from the 1870 census for Johnson County. This shows Lindsey Campbell as a 19-year-old potter living with his new wife in the household of Lawrence Smith, a neighbor to Lindsey's mother-in-law, Matilda Rainbolt.[1] The Rainbolt family had lived here, on a sizable tract of land, for many years before Lindsey Campbell came to the area from North Carolina. He was present by May 8, 1870, when he married their daughter Candis, and he eventually owned 80 acres of what had been Rainbolt land.[2] Campbell only lived until 1885, his widow until 1936.[3]

In the 1980s two of Lindsey and Candis Campbell's grandchildren still lived near their grandparents' former homeplace and were able to provide important information about what had been there. They had not actually known their grandfather, but had been told about his pottery, which was located near where their grandparents' log home once stood. They knew the approximate location of the kiln, as well as the "clay bank" situated a few hundred feet up a ravine above the house and kiln. According to them, their grandfather's relatives lived in Virginia, where he had four brothers, at least two of whom came down from Virginia periodically to help with the pottery. One of these brothers was named "Hosey" or "Hosen," the other "Dess." Hosey, who was crippled, often came to Tennessee on the train, continuing to make such visits for many years after their grandfather's death. Dess eventually married a local woman and lived with her in Carter County. The grandchildren seemed certain that none of the Campbell's made pottery in Tennessee after Lindsey's death in 1885.[4]

From this initial information it was later learned that Lindsey was the son of William Campbell, a potter who worked in Lincoln and Catawba counties in North Carolina, then moved to Virginia around 1869. William's sons in 1860 were John, Albert, Lindsey, Hosea, Esley, and David.[5] Obviously, the true name of "Hosey" Campbell was Hosea. He is listed by this name and as a potter on the 1880 census for Bland County in southwest Virginia.[6] While there is some uncertainty concerning the brother called "Dess," he is apparently the son named on two census reports as "Esley," who later became identified by his first name, William (named for his father). There is also a family bible that gives his name as William Dess Campbell.[7] Direct information concerning other Campbell family members who may have been potters or who may have had some involvement with Lindsey's Tennessee pottery remains unclear. On the 1880 census, Lindsey is shown as a farmer, probably because his Johnson County pottery was a seasonal or part-time operation.[8]

Since the 1940s the waters of Watauga Reservoir, a Tennessee Valley Authority (TVA) lake in southern Johnson County, have inundated the site of the former Campbell house and pottery. It was a matter of coincidence that when the first attempt was made to find remains of the pottery in 1983, it happened to be during a period when the reservoir had been drawn down to its lowest level since 1948, to facilitate repairs to the dam.[9] In response to this draw-down, TVA was sponsoring an assessment and salvage of archaeological remains in the reservoir basin. Because it was assumed the Campbell pottery remains would not be out of water again for a very long time and because they were subject to a slow adverse affect due to submersion and lake fluctuations, a plea was made to TVA for permission and assistance to conduct a limited salvage excavation at the site. Subsequently, in December of 1983, a team of four archaeologists, two from the Tennessee Division of Archaeology and two from the University of Tennessee (the latter under contract to TVA), completed a two-day excavation that exposed portions of the remains of the Lindsey Campbell kiln (see Acknowledgments section).

When the 40JH189 site was first found in November of 1983, it was recognized as something special. It was clear from visible surface evidence that a significant portion of the kiln was still intact and that the primary, if not the only, ware produced here had been an alkaline-glazed stoneware. Because there was no normal ground cover in the area of this normally underwater site (Figure 2-63), exposing the kiln remains was expected to be relatively easy. The site was especially intriguing because it was the only known example of an East Tennessee pottery that produced this particular kind of ware.

Figure 2-63. Beginning work on the Lindsey Campbell kiln remains (Test Unit A, facing southwest). An old road normally under the waters of Watauga Reservoir is visible down slope, in the upper portion of the photograph.

In the limited time available for the salvage excavation, it was only possible to complete five small test units, but these provided significant details, including the overall plan of the kiln. The largest of these units (Unit A), which measured 1 by 1 meter (3.28 ft. square), revealed a standing portion of the kiln's east sidewall (Figure 2-64). This consisted of a maximum of seven courses of irregularly laid brick, which in the upper courses exhibited a distinct arching inward. Inside (west) of this wall the excavation encountered six levels, including silt, brick rubble, and contrasting layers of burned sand and clayey soils, apparently representing at least two kiln floor episodes. The bottom most level was composed of bright-orange heavily burned clay that rested on undisturbed subsoil. A small excavation unit at the north end of the kiln revealed the base of a stone chimney. Another test unit at the kiln's south end showed that it had a brick-lined firebox, the base of which was well below the level of the kiln's firing-floor. Cross-sectional and horizontal plans of the remains appear in Figure 2-65. Unquestionably this was a groundhog-style kiln, very similar to the one shown in Part One (Figure 1-5). Overall dimensions for the Campbell kiln are 19 ft. north-south (including the chimney base) by 11.7 ft. east-west.

Besides the information concerning kiln type, the excavation produced a collection of 351 waster sherds and 238 other related artifacts. This collection is sufficiently large to treat separately, and it is discussed in Appendix C. As suggested during the initial site recording, the excavation demonstrated that the only kind of ware produced at this site was alkaline-glazed stoneware. This no doubt directly relates to the origins of Lindsey Campbell. As noted above the William Campbell family lived in Lincoln County, North Carolina in 1850 and adjoining

Figure 2-64. Portion of the east wall of the Lindsey Campbell kiln remains in Test Unit A (view is facing west).

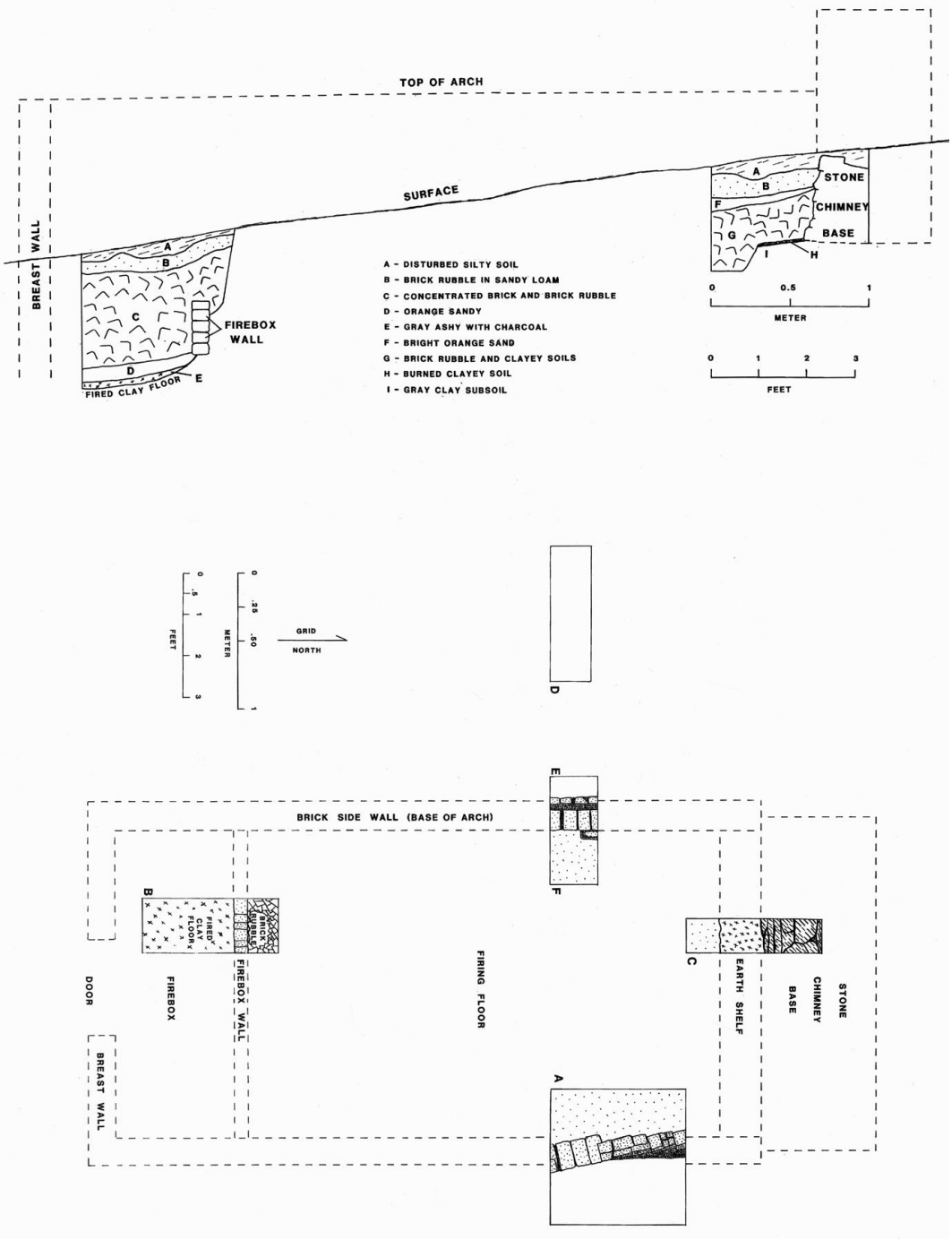


Figure 2-65. Cross-sectional view and horizontal plan of the Lindsey Campbell groundhog kiln remains as revealed by test excavation units.

Catawba County, North Carolina in 1860. During 1860, when Lindsey's father was identified as a potter, Lindsey was 11, just the age to begin learning the family craft. The family appears to have stayed in North Carolina until about 1869, when most of them went to Virginia, Lindsey to Tennessee. The key point is that Lincoln and Catawba counties are widely known as centers for the production of alkaline-glazed stoneware, probably beginning as early as the 1830s.[10]

The Division of Archaeology's 40JN189 collection provides almost the only clues for what was produced at the Campbell pottery. The writers were able to learn of only one surviving example of an intact vessel believed made at this site. This bulbous but squatty storage jar (Figure 2-66) came from the old Lindsey Campbell log home and was passed down through Campbell descendants. It shares many of the characteristics suggested by partial examples recovered from the Campbell kiln site, including a rounded, somewhat drooping rim, opposing lug handles, and a mottled brown and tan alkaline glaze inside and out.

Figure 2-66. Alkaline-glazed stoneware jar (height 11¾ in.) made at the 40JN189 site (private collection).

Source(s): **1**. Federal Census, 1870, Johnson County, District 6, No. 66. **2**. Federal Census, 1860, Johnson County, District 6, No. 49; Johnson County Marriage Licenses, Book 1857-1876 (no page nos. but near end of book); Johnson County Tax Records, District 6, 1870s-1880s. **3**. Carrier (1984:37). **4**. Verda Matherly and Earl Lipford, 1983, personal communications. **5**. Federal Census, North Carolina – 1850, Lincoln County, p. 252, No. 989; 1860, Catawba County, p. 394, No. 17 / Federal Census, Virginia – 1870, Wythe County, Fort Chiswell Township, No. 183; 1880, Smyth County, Rich Valley, p. 70B, No. 209. **6**. Federal Census, Virginia, 1880, Bland County, Rocky Gap, p. 371C, No. 129. **7**. Joleen Marsh, 2005, personal communication; Richard Hathaway, 2005, personal communication. **8**. Federal Census, 1880, Johnson County, District 6, No. 114. **9**. Old Butler Emerges, a special section of the Johnson City Press, December 1, 1983, pp. 1A-10A, Johnson City, Tennessee. **10**. Bridges (1980); Zug (1986:70-84, 437); Beam et al. (1999).

Site Number	Relevant Name(s)	Dates	Category
40JN190	Bradley	ca. 1870s-1890s	Traditional Stoneware (?)

Information concerning a pottery at site 40JN190 is precise based on oral tradition but rather vague in terms of hard evidence. The site's owner in 1983 had lived there since 1945, and had been told by Bradley family descendants that a pottery shop and kiln once stood near their former family home. When he moved into the house it still contained a large assortment of crocks, churns, and jugs, and he was told Jim and John Bradley made these. Furthermore, in the 1940s there was still ample evidence, in the form of visible waster sherds, indicating that pottery had

once been made here.[1] In 1981, this same owner sold all of the left-behind pieces of pottery to an antiques dealer. This information eventually came to the attention of the writers but, unfortunately, too late to allow for an examination of any of the pieces. By 1983, bulldozer activity and other events at the site had also obscured any relevant surface evidence, and not a single sherd could be found to establish the type of ware made.

It was easy enough to confirm that the property in its modern form came from the estate of Peter K. Bradley, one of the last living sons of Irvin K. Bradley.[2] Irvin Bradley was also the father of James L. and John, the Jim and John remembered as potters. Census records shown the family in this part of Johnson County by 1860 and suggest these two sons could have been working in their craft by or not long after 1870, when James was 19 and John was 14. They were both still in their father's household in 1880, and James was still there in 1900.[3] John died in 1896, James and his father in 1903.[4] This suggests that pottery making at the 40JN190 site would have been at least partially contemporary with the 40JN189 Campbell pottery, which was about 8 miles distant. Unfortunately, throughout all of this neither Irvin nor any of his sons are ever identified as having anything other than farming occupations. The only piece of documentary evidence that may relate to pottery making is that the 1903 list of items in an inventory of estate for Irvin K. Bradley includes "12 crocks," which sold for one dollar.[5]

Based on what the writers were told about the 40JN190 site vessels sold in 1981 and the assumption that the operation here may have been to some degree similar to the one at site 40JN189, it seems likely the Bradleys made stoneware. Whether they too followed an alkaline-glaze tradition or produced the more common salt-glazed ware is simply not known.

Source(s): **1**. Stacy Grindstaff, 1983, personal communication. **2**. Johnson County Deeds, Books 44, p. 479 and Book 48, pp. 401 and 474. **3**. Federal Census, Johnson County, District 5 – 1860, No. 8; 1870, No. 57; 1880, No. 227; and 1900, No. 277. **4**. Carrier (1984:50). **5**. Johnson County Inventory of Estates, Volume 1, pp. 10-13.

Knox County

Knox is one of Tennessee's pre-statehood counties, created as a subdivision of the Southwest Territory in 1792. The county seat Knoxville served as territorial capital and then as capital of the state until 1818. Though direct information is lacking, pottery making in this county probably began at a very early date. One piece of indirect information is that the patriarchs of two early pottery families, John Love and Joseph Reevely, were both residents of the Knoxville area by 1809 (see entries for Thomas B. Love and various members of the Reevely family). Knoxville had the only stoneware pottery listed in the 1820 census of Tennessee manufacturing establishments. There were at least eight potteries that operated in Knox County during the nineteenth and very early twentieth centuries, all of them producing stoneware. Four of these were Traditional Stoneware operations, two fit

the Transitional Stoneware category, one evolved from Traditional into Transitional Stoneware, and one, though an unrecorded site, seems to have operated at the Factory Stoneware level. The 1979 pottery survey report mentions a possible Knoxville pottery operated by "Trent & Toms." Additional research shows this was a general sales firm that merely sold pottery and pipe made by others (see discussion of Knox County site 40KN63).

With establishment of the Great Smoky Mountains National Park in 1934, the Knoxville region saw the development of a tourist industry that promoted, among other things, the selling of factory and "hand made" pottery. While it is not always clear where this pottery was produced, it does not appear any of it was made in Knox County before 1950. Examples of things that sometimes give the appearance of having been made locally include small brown jugs and other containers with a paper label bearing the name of a firm and the word "Knoxville." Included in this category are: pieces with the label name "Great Smoky Mountains Industries," which was operated by Russell W. Hanlon from about 1938 into the 1960s; "The Lamb Company" started by Leonard C. Lamb, which from about 1934-1940 sold pottery with a paper label identifying it as "Wayside Handmade Pottery"; "Johnson's Pottery Shop" owned by Mrs. Ola J. Johnson in the early 1940s (products unknown); and the operation suggested by a single small stoneware jug with a paper label that says "Swan Pottery, Knoxville." In the 1979 pottery report it was suggested this Swan Pottery name represented an unrecorded Knox County pottery. It now seems more likely it relates to this category of non-locally-made tourist ware.

Site Number	Relevant Name(s)	Dates	Category
40KN61	Floyd / Graves	1830s-1860s	Traditional Stoneware

Site 40KN61 is located in the community of Graveston, in northern Knox County. Land records show that by 1814 George Graves was acquiring portions of a large tract that included what eventually became Graveston.[1] A pottery was established here at an early date, and there is a strong tradition connecting it to John Floyd. Floyd's pottery shop was remembered as having stood near the local gristmill, which was built by George Graves, probably in the early 1800s (the mill building continued to stand until 1971).[2] John Floyd's name appears in relevant records by 1831, and he seems by then to have been in a partnership arrangement with George Graves.[3] A single Knox County pottery, which had one employee and produced $200 worth of "manufactured articles," is listed in the "Compendium" for the 1840 census.[4] This must be a reference to John Floyd's pottery. In 1849 Graves conveyed 197 acres of his land to John Floyd, but this was a conditional deed, dependant on certain obligations regarding past debts being met. It does not appear Floyd actually owned any of the Graves land until after 1850.[5] This seems to explain why Floyd, who is listed on the 1850 census as a "potter" with $1,000 worth of real estate is not shown as owner of the local pottery. The owner was George Graves, listed on the census as a farmer with $2,000 in real estate.[6] Graves's

pottery had three male workers, a number that either included John Floyd or perhaps indicated laborers under his supervision.[7]

John Floyd continued to be called a potter on the 1860 census.[8] George Graves died the following year, and his mill and other possessions were awarded to his widow. There is no mention of a pottery in his estate, apparently because John Floyd had become its owner sometime in the 1850s, probably by 1858.[9] The pottery operation may have ended before 1870 and might not have survived the Civil War. Floyd is called a farmer on the 1870 census, by which time he was 65 years old.[10] The Floyd family sold their Tennessee lands in 1875, and moved to Texas, where John Floyd died in 1879.[11]

The 1850 description of the pottery owned by George Graves states that it had a capital investment of $200, and that during the preceding year it had used 18 wagon loads of clay (valued at $29), 10 bushels of salt (valued at $5), and 36 cords of wood (valued at $50) to produce 3,600 gallons of stoneware (worth $500). The operation used horse and hand power, and there were three male workers, who received $65 in monthly wages.[7] As noted above, it is not clear if John Floyd, the only "potter" listed near George Graves on the regular 1850 census, was counted in this special census. He seems to have already been Graves's business partner, and may have been thought of as an unnamed owner. The regular census listings included a total of four individuals with the occupation "laborer" living in the households of Floyd and Graves. These were Michael Devault, Parson Correll, James Copeland, and Henry Miller.[6] Some of these may be the pottery workers referred to in the manufacturers census schedule.

The work of John Floyd is established with certainty by the existence of a 5-gallon salt-glazed stoneware water cooler (Figure 2-67). This has an incised, cobalt-filled floral design on the front, with cobalt embellishments on the handle terminals, around the base of the spigot, and on the dome-shaped lid. On the back shoulder "June 30, 1857 / Made by Jn Floyd / Knox Couty (sic) Tenn." appears in cursive-incised cobalt-filled letters, and above this a stamped number "5." Another stylistically similar water cooler is also believed to be the work of Floyd. It shows an elaborate use of cobalt, with a blue-filled drawing of a peafowl, the date 1842, and a comedic drawing and reference to President John Tyler's tariff vetoes.[12] Other vessels possibly made at the John Floyd pottery exist, but their provenience is much less certain.

A TDOA collection from the 40KN61 site suggests a possible minor phase of earthenware production. This includes 7 reddish-brown, tan, and dark-brown lead-glazed and 1 unglazed bisque-fired earthenware vessel sherds, plus an unusual 2.6 cm diameter earthenware cylinder, broken at one end. This solid cylinder has a brown glaze over an orange body, and the unbroken flat end is perforated with 14 small holes of varying depths. Such hard-to-define miscellaneous fired clay objects are common finds on kiln sites, and this object seems to support the suggestion that

at least some earthenware was made here. Only one of the earthenware vessel sherds is a rim, and it has the “ogee curve” form.

Figure 2-67. Front and back views of water cooler by John Floyd (height 18½ in. with lid); gray salt-glazed stoneware with cobalt-blue embellishments (private collection).

When this site was recorded in 1978, an unusual glaze-mill runner stone had been found by the site owner, who allowed it to be photographed.[13] This stone, which was 44 cm (17½ in.) in diameter, had been cut from a half section of a larger mill stone. It seems likely this was a formerly used stone from the Graves gristmill, recycled for use in a potter’s glaze mill. As glaze mills were essential for preparing the lead-based glazes used by earthenware potters, this too may be information pointing to a period during which earthenware was made at this location.

The bulk of the 40KN61 surface collection is composed of 58 stoneware vessel sherds, 1 piece of stoneware drain tile, and 31 pieces of kiln furniture. Most of the vessel sherds exhibit a gray to brown salt glaze, often over a brown slip. Stoneware rim sherds (N=17) are primarily from wide mouth crocks or jars. A majority of these (N=11) exhibit the flat to slightly rounded, everted rim form. Other open forms include 1 thick, straight flat rim; 1 thin, straight flat rim; 1 thick, square collar rim; 1 thick, rounded rim; and 1 ogee curve rim. There is also a single jug or bottle rim (an inverted cone collar over a reeded neck), and one other jug is obvious from a body sherd that includes part of the vessel’s shoulder and neck. There are 4 extruded strap handle sections that also suggest the making of jugs. One of these is heavy and thick, and 3 of the 4 have a defined top medial ridge with a central groove running the length of the ridge. There are 29 stoneware body sherds and 8 base sherds. The latter are flat bottomed with a slight, beaded foot.

The 31 kiln furniture items include 9 sherds from jug stackers, most with a heavy salt glaze that built up during multiple uses. There are 8 clay coils bent in a v-shape and used as supports between vessels, 9 rectangular clay bars used as vessel supports or spacers, 1 dumbbell-shaped spacer, 2 amorphous pieces of flattened clay with finger indentations, and 2 chunks from the heavily salt-glazed kiln wall.

Source(s): **1**. East Tennessee Land Grant Book 4, pp. 509 and 536 and Book 19, p. 475 (Tennessee State Library and Archives); Knox County Deeds, Book O-2, p. 122. **2**. Rodgers (1980:36 and 68). **3**. Knox County Deeds, Book W-1, pp. 167-168. **4**. Compendium of … the Sixth Census (1841:243). **5**. Knox County Deeds, Books: O-2, p. 190; X-2, p. 584; Y-2, p. 488 / Knox County Tax Records, District 5, 1840s-1860s. **6**. Federal Census, 1850, Knox County, 15th Subdivision, No. 1229 and No. 1232. **7**. 1850 Census of Manufacturing Establishments, Knox County, p. 170 (microfilm copy, Tennessee Division of Archaeology). **8**. Federal Census, 1860, Knox County, District 5, No. 685. **9**. Rodgers 1980:20-32 and Note 5 above. **10**. Federal Census, 1870, Knox County, District 5, No. 46. **11**. Knox County Deeds, Book R-3, p. 543; Pitts et al. (1975:576). **12**. Wahler 1997:52, No. 2; Caldwell et al. (2003:117). **13**. Illustrated in Smith and Rogers (1979:147).

Site Number	Relevant Name(s)	Dates	Category
40KN62	Grindstaff / Lawson / Zachary	1889- ca. 1897	Transitional Stoneware

It appears William Grindstaff ended his long career as a Tennessee potter at this site in northeastern Knox County. In the 1970s, information concerning this pottery was still available from the grandson of Samuel Zachary, the owner of the farm where Grandstaff lived and worked during the late 1800s.[1] The grandson knew the former locations of two kilns, one for brick and one for pottery, and he had been told Grindstaff came to his grandfather's farm because of the existence of a type of "blue clay." The family had retained two similar jars made at the pottery (Figure 2-68). It is reasonably certain Grindstaff was living near the 40KN62 site when he died about 1897, and he was buried in a nearby cemetery.[2]

The most definitive evidence for William Grindstaff working at this location comes from two articles in The Knoxville Journal. The first, dated April 26, 1889, has the names slightly garbled, but indicates Zachary, Grindstaff, and Lawson had formed a partnership "to be known as Grindstaff & Co., for the establishment of a pottery manufactory." The location was on a main rail line more than 15 miles northeast of Knoxville and was described in a manner that clearly associates it to the area defined as site 40KN62. It was expected the pottery would be in working order within 30 days and that it would "employ not less than twenty-five hands and will have a capacity of from eight to fifteen hundred gallons per day." The second article, dated May 15, 1889, notes that the large pottery of "Zachary, Grindstaff & Co." was in operation, and a "large amount of first-class ware" had already been produced using local clay.[3] The surnames mentioned in the articles obviously refer

to the property owner Samuel Zachary, to William Grindstaff, and to Grindstaff's potter brother-in-law B. A. Lawson.

Figure 2-68. One of two similar jars made at the 40KN62 site (height ca. 10 in.); gray salt-glazed stoneware (private collection).

There is nothing in family lore to suggest Samuel Zachary was a potter. He was 43 in 1889 and is listed on the 1880 and 1900 census reports as a farmer.[4] Local sources also cast doubt on the pottery being as large as the newspaper articles seem to imply. Besides Grindstaff and Lawson no other potters or pottery workers are known by name. The absence of an 1890 census makes it difficult to even guess at the pottery's size, but the best compromise seems to be an assumption that this operation was larger then a Traditional Stoneware pottery, but not large enough to fit the Factory Stoneware category. It appears B. A. Lawson moved to Jefferson County in 1897 (see Part Three entry), and this probably relates to the death of William Grindstaff and closing of the 40KN62 pottery.

Besides the two jars mentioned above, there are some other pieces of Grindstaff pottery believed made at this site. One of the more unusual is a stoneware hunter's horn (Figure 2-69). When this piece was photographed in 1978, its owner had clear information concerning its history, including that it was made at the Zackary farm pottery.

Figure 2-69. Hunter's horn made at the 40KN62 site (length 17 in., but a small portion of the distal end is missing); dark tan to gray salt-glazed stoneware (private collection).

An identical stamp links several other pieces. This has the impressed words "KNOXVILLE, TENN." in a semi-circle. The most unusual example of the use of this stamp is on a stoneware figural jug with an expanded neck in the form of a human head. A raised collar surrounding the neck of this figure has a medallion-like impression at the base of the collar's front "V," and this indentation is surrounded by four of the Knoxville stamps. In addition, on the front body of the jug, the impressed name "W GRINSTAFF" appears above a series of meaningless letters.[5] There is also at least one other vessel, a straight-sided jar, that bears the name " W GRINSTAFF" along with one of the Knoxville stamps.[6] The writers have also seen in private collections a jar with the number 1 stamped above one of the Knoxville stamps and a churn with the number 2 above a Knoxville stamp (Figure 2-70).

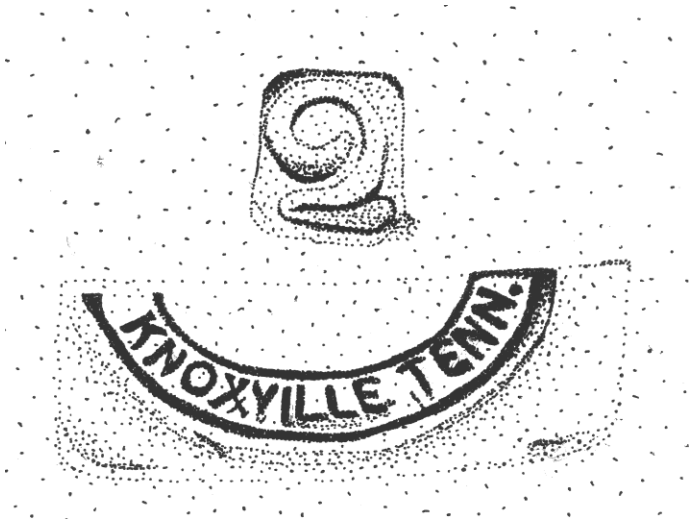


Figure 2-70. Sketch of a "Knoxville" mark (below a stamped "2") appearing on vessels made by William Grindstaff (probably at site 40KN62).

While it seems likely all the vessels with this Knoxville stamp were made at the 40KN62 site, this is muddled by the fact that a sherd bearing a major portion of one of these stamps was found at the Blount County site were Grindstaff and Lawson worked for many years (see ET site 40BL17). While there are a number of possibilities for how a single vessel made in Knox County might have been transported to the place where these potters formerly worked, it seems possible the stamp was also used at the Blount County location. This could have been done to give the vessels a kind of appeal in the largest available regional market, the city of Knoxville.

During recording of the 40KN62 site surface visibility was poor, but there is a small TDOA collection of stoneware sherds (N=18) representing vessels made here. Most of these have gray to dark tan salt-glazed exteriors, and more than half exhibit use of a brown slip on the interior. There are 4 rim sherds from wide mouth crocks or jars. The represented rim forms are half beveled (N=2), thick rounded (N=1), and tall thick rounded (N=1). There are 10 body and 4 base sherds. Where visible, the base sherds have feet that are to some degree cut back.

Source(s): **1**. Sam Zachary, 1978, personal communication. **2**. See discussion in Part Three entry for William Grindstaff, including Note 11. **3**. The Knoxville Journal, Knoxville, Tennessee – From Our Note Books, April 26, 1889; A New Industry, Extensive Pottery Works at House Mountain, May 15, 1889. **4**. Federal Census,

Knox County, District 4 – 1880, p. 252, No. 267; 1900, p. 157, ED 74, Sheet 12. **5**. This vessel is described by Wahler (1997:7, No. 25) and is presented as a double-image photograph with much detail in Caldwell et al. (2003:118). **6**. Wahler (1997:3, No. 11).

Site Number	Relevant Name(s)	Dates	Category
40KN63	Duncan and Ellis / Weaver / Knoxville Pottery / etc.	late 1860s-1888	Traditional Stoneware / Transitional Stoneware

The Weaver Pottery, located on the northwest edge of Knoxville's central core in an area once known as "Mechanicsville," has been the subject of much research. Only a summary of information is presented here. The site (40KN63) was recorded in 1978, but in 1980 it became the focus of a dedicated archaeological investigation.[1] Charles H. Faulkner, the director of that excavation, has also written additional articles concerning the site and Weaver family history.[2] The 1980 excavation uncovered the remains of two kilns, reflecting separate phases of pottery production. Initially, it was thought this same site, which is bounded by two Knoxville city streets and the stream called Second Creek, might also have been the location of an earlier, 1820s, pottery operated by Samuel Smith, Jr. However, a review of all data now available provides no clear support for this.[3] The writers continue to assume that while Smith's pottery must have been near the 40KN63 site, its remains, if still extant, are somewhere outside the boundaries of the Weaver site (see discussion under Unrecorded Knox County Potteries, Samuel Smith, Jr.).

It appears the first pottery on the 40KN63 site was one started by James M. Duncan and A. P. Ellis. They do not seem to have been in Knoxville before the Civil War, and the earliest record found is in an 1869 city directory. This lists the business "Duncan and Ellis" as "potters and grocers" with an address that places them at the 40KN63 location. Both also lived at this location, and Ellis is described as a potter, boarding with Duncan. Another potter, M. K. Kelly, was also a boarder in the residence of J. M. Duncan.[4]

Ellis and Kelly seem to have left Knoxville immediately after their directory listings, and it is thought the brothers David and William Weaver arrived in Knoxville the same year, 1869.[5] The 1870 census for Knox County shows the Weavers and James M. Duncan in three adjoining households, all listed as potters.[6] On September 18, 1872 the Weavers purchased the pottery lot from Duncan, and the business quickly became known as "Weaver and Bro." Beginning in 1874 the Weavers expanded the size of their property, made modifications to the main building, added some steam-powered equipment, and built a new kiln. From this date until about 1882 the business seems to have prospered.[7]

By 1876 George W. Weaver, a younger brother to David and William, had joined the firm, which continued to be called Weaver & Bro.[8] It is likely their father,

George C. Weaver, also moved from Ohio to Knoxville about this time (as show below, he was definitely in Knoxville by 1880). Documentation that could be taken as support for this is contained in an 1877 report made to the governor of Tennessee. This shows that the "Knoxville Pottery" (the only pottery listed for Knox County) employed ten people. These employees were ranked in terms of salary with three earning 75¢ per day, four $1 per day, two $2 per day, and one $3 per day. Even though he was somewhat advanced in age, if George C. Weaver was present, his long experience as a potter might have earned him the $3 per day wage. The business had a capital investment of $6,000, an annual wage expenditure of $3,463, and an annual production of "jars, drain pipes, vases & c." valued at $12,000.[9]

A search of the 1876 city directory for Knoxville revealed two people besides the Weavers who worked at Weaver & Brother. John Austin worked as a "potter," while Henry Petty is listed as a "colored laborer."[10] Petty's position was no doubt as one of the three 75¢-per-day laborers. Even if all of the Weavers (three or four) were counted among the ten employees, there are still four or five other mid-1870s Weaver pottery workers whose names remain unknown.

Another source regarding Weaver & Brother products at this time is an 1876 state business directory. This notes that the Weavers were "Manufacturers of all kinds of stoneware, fruit jars, flower pots, vases, sewer pipe, chimney tops, and dealers in sealing wax, etc."[11]

By 1880 the operation included George C. Weaver and his sons William, David, and George W., all listed on the census as potters.[12] Another potter, William Vincent (age 49), is shown near the Weavers, obviously working for them.[13] For some unknown reason the Weaver pottery is not listed among the 1880 Knox County manufacturing establishments enumerated by special census.

In July of 1882 William Weaver sold his half of the Weaver & Brother partnership to David Weaver. This is reflected in the 1882 Knoxville city directory, and from this date on only the name David H. Weaver appears as owner of the pottery. Initially the business continued its focus on "Stoneware, Fruit Jars, Flower Pots, Vases, Sewer Pipe [and] Chimney Tops," but by 1884 there was a shift in emphasis toward the production of sewer pipes.[14]

The layout of the pottery at this time is documented on two Sanborn maps dated 1884 and 1885. During archaeological work on the site, the 1884 plan was found to be more accurate than the 1885 version, and a redrawn version of the former is presented in the excavation report.[15] The 1885 version of this plan is similar to the earlier but has some minor differences.[16] It is shown here (Figure 2-71) in order to make both versions readily available.

By 1887 what was sometime called "Weaver Brothers" and sometimes the "David H. Weaver Pottery" began to be called the "Knoxville Pottery and Pipe Works." The operation now specialized in "Sewer Pipe, Chimney Flues, Stoneware,

Fruit jars, Fire Brick, Fire Clay, & c."[17] This was a relatively short phase of operation. On June 8, 1888, David Weaver sold the property to a Knoxville furniture company. While many factors conspired to make continued operation in an evolving urban environment unfavorable, it is significant that most of the Weavers continued in pottery or at least the ceramics industry for many more years.[18]

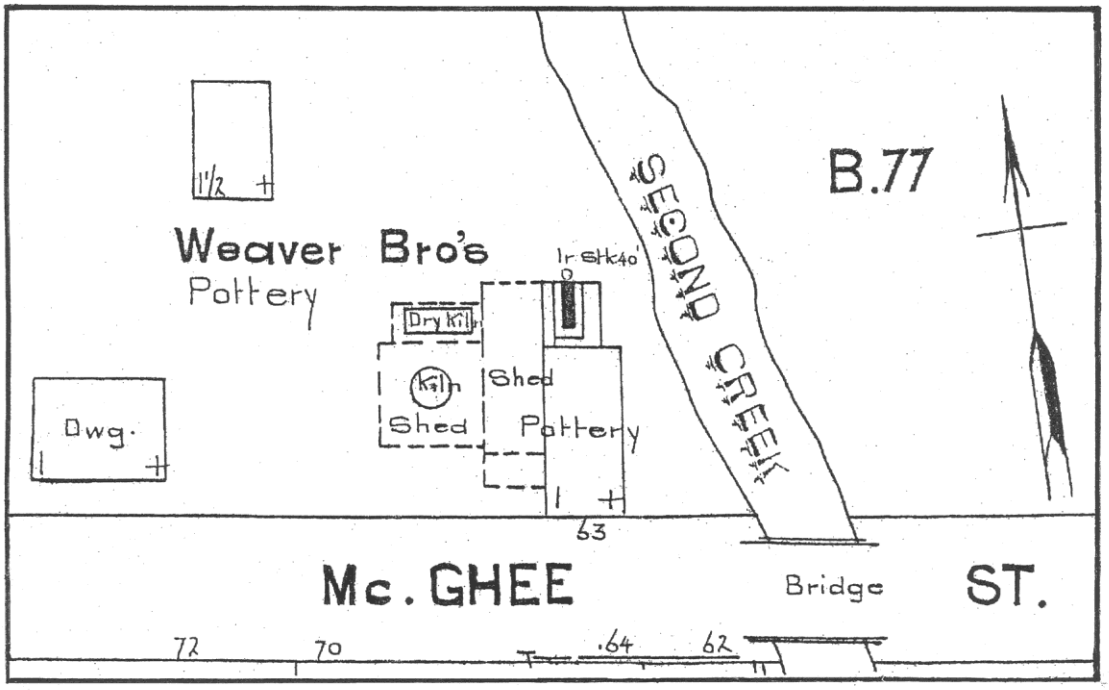


Figure 2-71. Plan of the Weaver Brothers Pottery, based on an 1885 Sanborn Fire Insurance Map (Knoxville, 1885, Sheet 7).

It appears that in addition to David, all of the Weavers continued to work at the 40KN63 location until near the end, although the youngest brother George W. Weaver died in 1885 (see Part Three entries for George C., William H., and George W. Weaver). David H. Weaver and his son Carl are listed in the 1891 Knoxville city directory under "Stoneware Manufacturers," but this business was at a different location than the former Weaver pottery.[19] Probably they were selling in downtown Knoxville wares left over from the Knoxville pottery plus products made at a pottery they had started in 1890 in the Greene County town of Mohawk (see ET site 40GN23).

In the 1979 report on Tennessee pottery some sketchy information was used to suggest a possible Knoxville pottery named "Trent and Toms."[20] Additional research establishes that this was a general sales firm, located on McGhee Street near the Weaver pottery. In 1888 they advertised as selling pottery and pipe, but it seems reasonably certain they were simply distributing wares produced by the Weavers.[21]

As indicated by the two Sanborn maps discussed above and the 1980 site investigation, the Weaver pottery, during its latter stages, consisted of a one-story frame shop building, an enclosed steam engine, an open shed to the west of the shop, an enclosed circular kiln, and a rectangular drying kiln just north of the firing kiln. The remains of this circular kiln measured approximately 16 ft. in diameter, with four firing eyes. Excavation also revealed the remains of an earlier circular kiln that was only 7.8 ft. in diameter. The early kiln appeared to have been wood fired, whereas the larger, later kiln was fired with coal.[22] Remnants of metal bands associated with this later kiln suggest it may have been similar to the crown downdraft kiln used by the Weavers at their 1890s Mohawk pottery (Figure 2-31).

Because the 1980 work on the Weaver site was a salvage excavation, carried out in response to major disruptions related to highway construction, a totally systematic approach to the site was not feasible. Nevertheless, much important information was recorded in support of a large artifact collection. One of the more difficult to interpret phases of site activity was the late 1860s to 1874 period. The small, apparently wood-fired kiln represents this phase, and the earliest site deposits suggest a focus on making stoneware jars, bowls, churns, and jugs. Artifacts clearly representing this earliest phase are, however, limited in number.[23]

The entire collection from the 1980 excavation consists of 4,734 vessel sherds, 959 drain pipe sherds, 1,862 pieces of kiln furniture, 81 pieces of kiln debris, and 68 unidentified items. Most of the sherds recovered are from stoneware vessels with salt-glazed exteriors and brown slip-glazed interiors or sometimes salt over brown slip. Identified vessel forms are bowls, milk pans, crocks, milk pots, jars, churns, jugs, and knob-handle lids. Other forms are represented by pieces of drain pipe, architectural tile, chimney flues, flowerpots, and one spittoon sherd. Little evidence for decoration was found. Cobalt blue designs occur on two represented vessels, and portions of two bowls have molded floral or scalloped designs.[24]

The TDOA also maintains an artifact collection from the 40KN63 site. Most of this material came from the disturbances that occurred during the 1980 highway construction. There are 229 stoneware vessel sherds (a few with partial marks), 4 pieces of drain pipe, 3 pieces of tile, and 33 pieces of kiln furniture.

The most distinctive attributes for identifying Weaver vessels are maker's stamps, gallon capacity numbers, and jug handles. The common maker's mark found on the site and seen on vessels in private collections is a stamped "WEAVER & BRO. / Knoxville / Tenn" (Figures 2-72 and 2-73). This often occurs along with a gallon capacity stamp consisting of a script number surrounded by a circular pattern of toothed indentations. Known capacity numbers include ½, 1, 1½, 2, 3, 4, and 5. It is believed that the Weaver & Brother mark was used between 1872 and 1882, while the same style of gallon capacity mark may have continued in use after David

Figure 2-72. Drawing of maker's mark and volumetric stamp used on Weaver vessels (from Faulkner, 1981, Figure 24 – courtesy of Charles H. Faulkner).

Figure 2-73. Stoneware crock or "milk pot" (height ca. 8 in.) with the Weaver & Bro. stamp (private collection).

H. Weaver became the sole owner of the pottery. Weaver jug handles were usually extruded with multiple lands and grooves. Two patterns are known: 7 lands and 6 grooves and 9 lands and 8 grooves. Sometimes there is a pronounced central land or ridge that is taller or wider than the others.[25]

The Weaver pottery, which began as the small Duncan and Ellis operation, is a good example of an urban pottery in transition. Initially it must have been similar to "Traditional" stoneware potteries located elsewhere in Tennessee. After the arrival of the Weavers, and especially after the modifications they initiated in 1874, the business took on a more factory-like character with several non-family workers, several degrees of labor specialization, a larger kiln fired with coal, and increased mechanical and mechanized ways of operating. However, it does not appear this operation ever reached the scale of a true factory, and it is suggested that what the Weavers ran is a good example of what is herein defined as a "Transitional Stoneware" pottery.

Source(s): **1**. Smith and Rogers (1979:46-47); Faulkner (1981). **2**. Faulkner (1982, 1987, 1990, and 2002). **3**. Faulkner (1981:24, 38, 88 and 2002:110). **4**. Knoxville City Directory, 1869, pp. 74 and 86 (copy in the McClung Collection, Lawson McGhee Library, Knoxville). **5**. Faulkner (1981:37). **6**. Federal Census, 1870, Knox County, 7th Ward, Nos. 108, 109, and 110. **7**. Knox County Deeds, Book K-3, pp. 262-264; Faulkner (1981:37-39). **8**. Knoxville City Directory, 1876-77, pp. 97 and 110 (copy at Tennessee State Library and Archives). **9**. County Manufacturing Statistics, Knox County, Knoxville Pottery, 1877, Prepared by the Tennessee Bureau of Agriculture, Statistics, and Mines (Record Group 40, Tennessee State Library and Archives). **10**. Knoxville City Directory, 1876-77, pp. 32 and 81 (copy at Tennessee State Library and Archives). **11**. Polk & Co. (1876:194). **12**. Federal Census, 1880, Knox County, District 12, Nos. 333, 334, and 342. **13**. Federal Census, 1880, Knox County, District 12, No. 355. **14**. Knoxville City Directory, 1882, p. 76 (copy in the McClung Collection, Lawson McGhee Library, Knoxville); Faulkner 1981:40-41. **15**. Faulkner 1981:8 and 42. **16**. Sanborn Fire Insurance Maps, McClung Collection, Lawson McGhee Library, Knoxville (Knoxville, 1885, Sheet 7). **17**. Knoxville City Directory, 1887, p. 54 (copy at Tennessee State Library and Archives). **18**. Faulkner (1981:43). **19**. Knoxville City Directory, 1891-92, pp. 605 and 681 (copy at Tennessee State Library and Archives). **20**. Smith and Rogers (1979:48). **21**. Knoxville City Directory, 1888, pp. 380 and 457 (copy in the McClung Collection, Lawson McGhee Library, Knoxville). **22**. Faulkner (1981:19-26). **23**. Faulkner (1981:39). **24**. Carnes (1981); Faulkner (1982:219). **25**. Carnes (1981); Faulkner (1982:226-227); Wahler (1997: Nos. 164, 167, 170, 205).

Site Number	Relevant Name(s)	Dates	Category
40KN66	Knoxville Pottery Co.	1904-1907	Transitional Stoneware

On December 12, 1904 a charter of incorporation was issued to the "Knoxville Pottery Company" for the purpose of "manufacturing all kinds of pottery and pottery wares." Three days later this company purchased its manufacturing site, a lot in the

"Oakwood Addition" on the north edge of Knoxville. The company organizers were W. B. Caldwell, R. H. Cate, C. A. Nickerson, William H. Weaver, and J. E. Cassady.[1] Only one of these, William H. Weaver, is believed to have had any real connection to the making of pottery. William Weaver (see Part Three entry), at the age of 60, was returning "home" from a 17-year-period of working at potteries in West and Middle Tennessee, and this latest Knoxville pottery was located about two miles north of the one he and his brother David Weaver operated from the early 1870s to the late 1880s (site 40KN63). According to the 1905 Knoxville directory and a 1906 state business directory, R. H. Cate, who also owned a Knoxville distillery, was president of the Knoxville Pottery Company, C. A. Nickerson was vice-president, William Caldwell was secretary and treasurer, and William Weaver was the superintendent or general manager.[2] This pottery declined after less than three years in business, and the property was leased for other purposes in August of 1907. Terms of the lease specified that the owners would "tear away pottery kilns and remove all machinery, boilers, pipes, etc." Mention is also made of granting continued use of a railroad connection originally paid for by the pottery company.[3] The company was finally dissolved in 1910.[4]

The fact that this pottery's entire operating span was midway between two census years, 1900 and 1910, makes it difficult to define in terms of its employees and other matters. Clearly it was not a traditional operation, and it must have relied on hired workers with little if any connection to the owners. The 1907 lease agreement and limited surface collections from the site, which has been much disturbed by urban growth, suggest a reliance on a mechanized production of wares. However, there is nothing to indicate a very large scale of production. On the basis of available data, it seems best to include it in the "Transitional Stoneware" category, though an argument for adding it to the "Factory" category could perhaps be made.

There are two known collections from the site. One curated by the University of Tennessee's Department of Anthropology contains sherds from "Bristol-glazed and Albany-slipped stacker jugs and crocks" and pieces of kiln furniture. Some of the sherds have a "cobalt blue encircled capacity number." There are also two sherds from salt-glazed stoneware vessels, and a few pieces of stoneware tile.[5]

A TDOA collection from this site consists of 55 stoneware vessel sherds, 4 pieces of drain tile, and 11 items of kiln furniture. Two of the sherds are from heavy thick-walled crocks, with tall thick rounded lips, Albany-type slipped interiors, and Bristol-glazed exteriors. This same glaze combination appears on 2 rim sherds with interior lid ledges, probably representing churns. There are 18 body sherds with the Albany-type interior and a Bristol-glazed exterior, and 22 body sherds with a Bristol glaze on both surfaces (one of these has part of a cobalt blue "2" in a circle). This overall Bristol glaze also occurs on 8 base sherds, most of which have markings suggesting they were made using a jolly mold. [6] There are 3 sherds that represent jugs. Two suggest a jug with an Albany-type slip on both surfaces and a short, thick, straight neck. There is one piece of heavy, thick handle with an overall Bristol glaze

that is probably from a jug. The kiln furniture items are 9 flattened clay coils used in vessel stacking and 2 pieces of miscellaneous fired clay.

Source(s): **1**. Knoxville Pottery Company, 12/12/1904, Tennessee Secretary of State Charters of Incorporation, Book J-6, p. 123 (now Record Group 42, Tennessee State Library and Archives, Nashville); Knox County Deeds, Volume 181, p. 178. **2**. Knoxville City Directory, 1905, pp. 203, 222, 523, 892 and 997 (copy at Tennessee State Library and Archives); Young and Co. (1906:212). **3**. Powers of Attorney and Contracts, Knox County, Book PA2, p. 118. **4**. Knox County Deeds, Book 240, p. 459. **5**. Faulkner (1987:9-10). **6**. Greer (1981:69).

Site Number	Relevant Name(s)	Dates	Category
40KN69	Lonas	ca. 1820s-1840s	Traditional Stoneware

Remains of this west Knox County pottery are located on what was once a sizable farm owned by Jacob Lonas, who died in 1857. Lonas family oral history suggests that the pottery was started sometime before 1859 by a potter who came here from some other place. There is also a story that this potter became insane, resulting in a relatively short period of operation.[1]

A somewhat different possible explanation for a pottery at this location is that it might have been connected to Isaac E. Warnack. Warnack, who was born in Pennsylvania in 1801, was in Knox County by the early 1820s, where he purchased land adjoining a Jacob Lonas (at the time there were two of them in west Knox County). There is nothing to prove a Warnack association with pottery making during this period, but by the 1830s Isaac had moved his family to the Upper Alton area of Illinois where they had a subsequent long involvement with stoneware production. Perhaps Isaac and/or his brother(?) Henry, who was also in Knox County in 1830, were potters before they left Tennessee.[2]

A small collection of stoneware waster sherds from this site is curated by the Department of Anthropology, University of Tennessee. Most seem to be from poorly fired crocks or other containers with a salt glaze that did not mature properly. Visible surface indications of a kiln at this site suggest that is was the type usually referred to as a groundhog kiln.[1]

Source(s): **1**. Faulkner (1997). **2**. Knox County Deeds, Book S, Vol. 1, p. 481 and Book U, Vol. 1, pp. 224 and 266; Federal Census, 1830, Knox County, p. 329; Walthall et al. (1991:5-8); RootsWeb, warnacktree [and] RootsWeb, Walsh, Isaac Edward Warnack <http://worldconnect.rootsweb.com/>.

Site Number	Relevant Name(s)	Dates	Category
40KN286	Bowlus, Miner, & French	ca. 1865-1867	Traditional Stoneware

In the 1970s the existence of a marked four-gallon salt-glazed stoneware jar (Figure 2-74) provided evidence for a Knoxville pottery that could not then be precisely located.[1] This vessel has an impressed oval stamp with the names "BOWLUS, MINER, & FRENCH / MANUFACTURERS / KNOXVILLE TENN." and a decorative vine-like embellishment above and below the word Manufacturers (Figure 2-75). A second vessel, a small kiln-warped crock, with this same maker's mark is now also known (Figure 2-76).

Additional research has shown that the full names of the indicated "manufacturers" are Lewis H. Bowlus, Samuel D. Miner, and Hugh French. Bowlus and Miner were from Ohio, and during the Civil War both served in that state's 9th Cavalry Regiment (Union Army). Bowlus rose to the rank of Major. Their unit served in and around Knoxville in 1863, and this experience obviously served to draw them back to this location after the war.[2] Bowlus mustered out of service in July of 1865, and by September he was in Knoxville, where he witnessed at least three deeds for Samuel Miner.[3] The following month (October 30, 1865) Bowlus applied for and was issued a one-year license to sell "goods, wares and merchandise" at a store operating under the name "Bowlus, Miner, and Co."[4] This was the start of the business that included but was more than a pottery.

Exactly when "Bowlus, Miner, and Co." became "Bowlus, Miner and French" is unclear, but Hugh French was apparently part of the company from near its beginning. In a deed dated November 14, 1866, Samuel D. Miner sold Robert S. Miner for $800 his interest in "the business and the pottery … conducting under the firm name Brothers Miner & French." This deed further states that the "said pottery" was located "at the foot of Gay St. near the river."[5] In a following deed, dated November 15, 1866, Bowlus and Samuel Miner mortgaged a stock of goods being held in storage in the basement of a Knoxville building.[6] This included a long list of table and kitchen items, valued at $1,000.59, obviously intended to be used in operating a store. It seems likely this implied store was the "business" part of Bowlus, Miner, and French. It is unclear how best to interpret the names "Brothers Miner & French" appearing in the November 14th deed. Perhaps "Brothers" should have been "Bowlus," and there was merely some confusion relating to the fact that Samuel Miner was selling his interest to his brother Robert.

A third deed relating to these same matters is dated December 7, 1866.[7] In this conveyance Robert S. Miner (spelled Minor) sold H. K. French for $300 his interest in "the Pottery now known and conducted under the firm of French and Minor being my one third interest therein … Said Pottery being Situated, lying and being at the foot of Gay Street near the river in the city of Knoxville." It is again

Figure 2-74. Gray salt-glazed stoneware storage jar with bilateral, lug handles (height 13½ in.) with a "Bowlus, Miner & French" maker's mark (private collection).

Figure 2-75. Close-up of the Bowlus, Miner, and French mark.

Figure 2-76. Gray salt-glazed stoneware crock (height 7-7½ in.) with same impressed Bowlus, Miner, and French maker's mark shown in Figure 2-75 (private collection).

unclear why Bowlus's name was not included in this record, but the fact that Robert Miner was merely transferring the one-third interest obtained from his brother the previous month could mean that Bowlus still owned his third.

The name change to "French and Minor" implies that Hugh French had assumed the lead role in the pottery operation. After December 7, 1866, he owned at least two-thirds of it. As Bowlus's name was no longer mentioned, it could be that French was now the sole owner. However, various records indicate that he was by no means a potter. "H. K." was evidently the same person otherwise known as Hugh L. W. French, who served in the Confederate Army and was a member of a prominent Knoxville family. Following his involvement with the pottery, in August of 1867, he petitioned for and was eventually granted the right to follow his father's profession as a lawyer. He is listed on the Knox County tax records through 1869, but probably died sometime that year.[8]

Neither Samuel nor Robert Miner seems to have had any direct connection to the making of pottery. As noted above, Samuel was a private in the same Ohio Civil War unit as Major Lewis Bowlus, and they obviously came to Knoxville after the war pursuing joint economic ventures. Miner bought a sizable tract of land west of Knoxville, and his main focus appears to have been farming. He was still in Knox County in 1870, listed as a farmer. By 1880 he had moved to Colorado, and was in California by 1900.[9] Apparently, the only record for Robert Miner even being in Knox County is his purchase of his brother's interest in the pottery in 1866, which he then almost immediately sold.

Lewis H. Bowlus initially held the lead role in ownership of the pottery, but he too was no potter. Besides his Bowlus, Miner, and French business, he rented some Knox County property for the purpose of extracting marble and burning lime, and then in 1869 he was appointed Deputy Registrar for Knox County.[10] He remained in Knoxville through 1870, called a "Life Insurance Agent" on the census, then lived for a while in Nashville, before moving back to Ohio.[11]

The most significant clue concerning who was responsible for making the Bowlus, Miner, and French pottery comes from the December 7, 1866 deed.[7] This instrument was witnessed by Nathan K. Smith. It is reasonably certain this is the same Nathan K. Smith who at other times lived in Ohio and is listed on censuses for that state as a potter.[12] He was apparently brought from Ohio by Lewis Bowlus and/or Samuel Miner to operate their Knoxville pottery, an arrangement that probably lasted less than two years.

The relatively few local records pertaining to this pottery appear to end after the last 1866 deed mentioned above, and this absence of records suggests the pottery did not last much beyond that year. The apparent explanation for its demise is that in March of 1867 there was a week long Tennessee River flood that wrecked havoc all along the city waterfront, including destruction of the bridge that had been built by the Federal army during its occupation of Knoxville.[13] This bridge was at the

end of State Street, the street immediately east of Gay Street.[14] As noted in two of the deeds cited above, the pottery was at the foot of Gay Street near the river, and was in the direct path of this flood.

Confirmation of this appears in a Macon, Georgia newspaper in the form of published extracts from a series of articles printed in the Knoxville Commercial from March 6 through March 12, 1867.[15] On March 7 it was reported that if the waters continued to rise "William's old warehouse, with all the buildings on the bank, will be swept away." The following day it was noted that the "old Williams warehouse" was still standing. On March 9 the following was noted: "The old Williams warehouse, occupied as a pottery by Messrs. French & Carpenter, is still in place, owing, probably, to the fact that a large quantity of coal was on the floors below." Flood elevation figures given in the last of these extracts make it clear that even if Williams warehouse was not actually washed away, it must have sustained immense damage from flood waters that essentially submerged it.

The March 9, 1867 abstract indicates Hugh French had yet another partner in the pottery operation. It seems likely the Carpenter named was James B. Carpenter, a Knoxville businessman with a number of interests. The warehouse that housed the pottery probably belonged to a member of a locally prominent Williams family that had a connection to the French family by marriage.[16]

A series of Civil War era photographs of Knoxville include at least two views showing a large, apparently commercial building on the west side of the end of Gay Street, not very high above the river.[17] This must be the building called Williams Warehouse, which housed what began as the Bowlus, Miner, and French Pottery. The same building, labeled "Store Ho." [House], also appears on a contemporary map of Knoxville (Figure 2-77). Though it is dated 1867, the map's information content may predate the March 1867 flood. In a later, ca. 1885, photograph that includes this area, this building is missing.[18] This portion of modern downtown Knoxville has undergone too much modification to retain any obvious evidence of things here in the nineteenth century, but the pottery location indicated by the documents was considered specific enough to record as a numbered site (40KN286).

Figure 2-77. Portion of an 1867 map of Knoxville (Weste 1867) showing the building ("Store Ho.") sometimes called Williams Warehouse that housed the Bowlus, Miner, and French pottery.

There is little to suggest what kind of pottery was operated by Bowlus, Miner, and French and later by French and others. It is assumed Nathan Smith carried out most of the actual potting, but whether or not others worked there too is unknown. It must have been a relatively small operation, and the category "Traditional Stoneware Pottery" seems the best fit or now. It is interesting that the pottery may have been associated with the operation of a store. James M. Duncan and A. P. Ellis started a Knoxville pottery not long after the presumed end of Bowlus, Miner, and French, and Duncan and Ellis billed themselves as "potters and grocers" (see site 40KN63).

Source(s): **1**. Smith and Rogers (1979:48). **2**. Civil War Soldiers & Sailors System <http://www.itd.nps.gov/cwss>; Union Ohio Volunteers, 9th Regiment, Ohio Cavalry <http://www.itd.nps.gov/cwss/templa...Ohio%20Cavalry&unitcode=UOH0009RC>. **3**. Pratt (2005); Knox County Deeds, Book C3, pp. 476, 478, and 479. **4**. Knox County Merchant License Book, 1861-1866, p. 382. **5**. Knox County Deeds, Book D3, p. 485. **6**. Knox County Deeds, Book D3, pp. 486-489. **7**. Knox County Deeds, Book D3, p. 513. **8**. Knox County Court Minutes Books, Volume 24, p. 199; Knox County Tax Records, 1860s, District 1; Pratt (2005). **9**. Knox County Deeds, Book C3, pp. 476, 478, and 479; Federal Census, 1870, Knox County, District 12, p. 232, No. 129; Federal Census, 1880, Colorado, At Hotsprings, Rio Grande, p. 328C, No. 70; Federal Census, 1900, California, Alameda County, ED 365, Sheet 10B, p. 103, No. 192. **10**. Knox County Deeds, Book A1, p. 159; Knox County Court Minute Books, Volume 25, p. 59. **11**. Federal Census, 1870, Knox County, 7th Ward, p. 435, No. 129; Federal Pension File for Lewis H. Bowlus, Certificate 646.627, National Archives, Washington, D. C. (copy filed at Tennessee Division of Archaeology). **12**. Pratt (2005); Federal Census, Ohio, Muskingum County – 1860, p. 9, No. 127; 1870, p. 386, No. 607; 1880, p. 537, No. 188. **13**. Knoxville Whig, March 13, 1867, p. 3. **14**. Davis et al. (1891, Plate 48, No. 2). **15**. The Great Freshet! The flood in East Tennessee. Immense Destruction of Property. Macon Weekly Telegraph, March 22, 1867, Vol. 2, Issue 17, Macon, Georgia [America's Historical Newspapers <http://infoweb.newsbank.com>]. **16**. Pratt (2007). **17**. Seymore (1982:110-111 and 162-163). **18**. Copy of a ca. 1885 photograph of the area of Knoxville's Gay Street Bridge provided by Charles H. Faulkner, University of Tennessee, Knoxville.

Unrecorded Knox County Potteries (N = 2)

Knoxville Stoneware, Sewer Pipe, and Tile Company
[Factory Stoneware]

The Knoxville Stoneware, Sewer Pipe, and Tile Company operated at a location northeast of downtown Knoxville, on the East Tennessee, Virginia, and Georgia Railway. Deeds relating to the purchase of a two-acre tract and the building of a railway spur line were filed in early 1890.[1] The company was organized and started that year, and by the following year it had 20 employees making "hollow

brick, sidewalk and paving brick, farmer's drain tile, vitrified sewer pipe, and fine stoneware." The raw material for these was obtained from "fine clay beds where the factory is located," and the products were shipped to places in Tennessee, Virginia, Kentucky, North Carolina, and Georgia.[2] Some of this same information is repeated in the first relevant city directory.[3] In spite of the optimism expressed in early ads, the business did not last long. City directories suggest it closed by 1894. In terms of its production of "fine stoneware," it apparently merely filled a gap between the closing of the Weaver Pottery (site 40KN63) in 1888 and the opening of the Knoxville Pottery (site 40KN66) in 1904.

Little is known about the people who actually carried out the work of the Knoxville Stoneware, Sewer Pipe, and Tile Company. The company founders were said to be from Ohio.[4] The first officers were William M. Sweaney, President; Anthony Zoller, Vice-President; and Williiam H. Steward, Secretary and Treasurer.[3] Subsequently, Harry M. Aiken replaced Sweaney as President; C. A. Rosenbeck became Vice-President, and Anthony Zoller was referred to as Superintendant.[5] Only Zoller seems likely to have had any direct involvement with production, and later issues of the Knoxville city directory do not show any continuation of involvement with pottery or clay products on the part of any of them.

As pottery vessels comprised only a portion of what was produced by this business, it is difficult to estimate their importance. No surviving examples are known to the writers or to others familiar with Knoxville area pottery.[6] As there were at least 20 employees, it is assumed the operation should be considered a "factory." However, this categorization is based on assumptions concerning the overall production rather than pottery making specifically.

While city directories describe the Knoxville Stoneware, Sewer Pipe, and Tile Company in a manner that indicates its general location, this is an area that has been greatly altered by modern industrial development. Surface indications are especially confused because the Cherokee Shale Brick Company, a large manufactory with eight kilns, was located here in the 1940s.[7] There is simply not enough information to determine a clear site location for the 1890 to 1894 operation.

Source(s): **1**. Knox County Warranty Deeds, Vol. 105, p. 172; Knox County Trust Deeds, Book 29, p. 538. **2**. Morrison (1891:106). **3.** Knoxville City Directory, 1891-92, pp. 212, 681, and 683 (copy at Tennessee State Library and Archives). **4**. The Knoxville Journal, Knoxville, Tennessee – A Big Pottery, March 23, 1890; That Pottery, March 27, 1890; The Deed Filed, March 29, 1890. **5**. Transcript of an entry in the 1893 Knoxville City Directory provided to the writers by Charles H. Faulkner, University of Tennessee, Knoxville (original in the McClung Collection, Lawson McGhee Library, Knoxville). **6**. Faulkner (1987:9). **7**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Knoxville 1948, Sheet 63).

Samuel Smith, Jr.
[Traditional Stoneware]

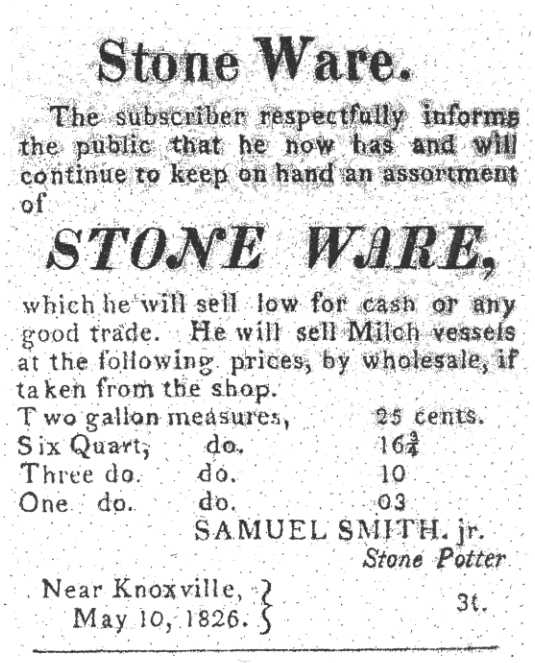
The Samuel Smith pottery, which was in operation by 1820 and lasted until about 1832, has generated considerable interest due to its early production of stoneware.[1] It was the only pottery among those listed on the 1820 census of Tennessee manufacturing establishments described as making anything other than earthenware. According to this source, the proprietor was Samuel Smith of Knoxville, who operated a "Stone Ware Manufactory" that employed two men.[2]

While it is assumed the 1820 proprietor was the individual usually identified as Samuel Smith, Jr., it is possible his father Samuel Smith, Sr., about whom little is known, was the person in control. The younger Smith was only 20 years of age at the time, and the father was also in Knoxville, or at least he was by October 6, 1824, when both were named in a Knoxville court case.[3] However, in 1821 the younger Samuel Smith bought a 100 acre tract that must have been the location of his pottery, and he could have already been leasing this property by 1820.[4] This was the main tract he held until 1832. The younger Smith's identity as a potter is proven by a series of Knoxville newspaper ads starting in July of 1822. These show that "Sam'l Smith, Jr." was in the "Stone Potting business."[5] His father was, however, close by, for in 1825 "S. Smith, Sr." advertised that he wished to sell an "Air-gun," which was available "At the Stone Pottery near Knoxville."[6] While this might suggest the older Smith had some direct interest in the pottery, it could also be that he was merely using his son's place of business as a convenient location for making a sale. Samuel Smith, Sr. was probably deceased by 1830, and by the time Samuel Smith, Jr. sold his pottery tract, in June of 1832, he had moved to Anderson County.[7]

It has been suggested that Samuel Smith's early appearance as a stoneware potter is directly tied to the fact that he was from Switzerland, where this ware already had a long history of production. It is not clear at what age Smith left his mother country, but family lore places him in Knoxville by 1819.[1]

Besides the 1820 census of manufacturing establishments' entry, the newspaper ads mentioned above provide other important clues concerning Smith's operation. At different times from 1822 to early 1826 he ran ads seeking one or two apprentices, "Boys of steady habits from twelve to fifteen years of age," to learn the "Stone Potting Business." Later in 1826 he offered to "Hire a Negro Man, of about 16 years of age, for which good wages will be given." In 1823 he advertised for "Broken Glass Wanted," offering "two cents a pound in Stone Ware for any quantity of Broken Glass Delivered to my Stone Ware Factory in Knoxville." In mid-1826 (Figure 2-78) he advertised that he had an assortment of stoneware, including "Milch vessels," which if "taken from the shop" were priced at two gallon (25 cents), six quart (16½ cents), three quart (10 cents), and one quart (3 cents).[8] In addition to the workers suggested by these ads, by 1830 Smith owned a male slave between 24 and 36 years of age, who no doubt helped with the pottery work.[1]

The 1820 census information shows that Smith's pottery had an annual production of "12 kilns of Stone Ware … in different kinds of ware [presumably meaning different vessel forms]," valued at $30 per kiln (total $360). The raw materials used were 12 wagonloads of clay and flint at $2 per load ($24) and 30 bushels of salt at $2.50 per bushel ($75), and there was another $10 in "contingency expense.[2]



Stone Ware.

The subscriber respectfully informs the public that he now has and will continue to keep on hand an assortment of

STONE WARE,

which he will sell low for cash or any good trade. He will sell Milch vessels at the following prices, by wholesale, if taken from the shop.

Two gallon measures,		25 cents.
Six Quart,	do.	16¾
Three do.	do.	10
One do.	do.	03

SAMUEL SMITH. jr.
Stone Potter

Near Knoxville, } 3t.
May 10, 1826. }

Figure 2-78. Samuel Smith, Jr. advertisement appearing in the May 10, 1826 issue of the Knoxville Enquirer, Knoxville, Tennessee.

Unfortunately, an exact location for this pottery has not been determined. In late 1823 Smith purchased a tract of land from James Kennedy, for which he was to give "the sum of $500 payable in stone ware."[9] This and two other small tracts he soon bought were on the east side of Second Creek. This suggests the pottery was also on Second Creek and at least in the general vicinity of the later Weaver operation (site 40KN63).[10]

The wares of Samuel Smith, Jr. are known from two kinds of evidence. Historic site excavations in Knoxville have produced a few salt-glazed stoneware sherds with his distinctive mark, an impressed block-letter "SMITH.I^{R}" with an I for the J and a superscript R.[11] There are also at least six extant vessels with this mark. This includes two moderately tall (ca. 10 and 14 in.), ovoid jars with bilateral lug handles and constricted, collar rims; a tall jug that is missing its handle; and a small (6½ in. tall) flask. The Smith "Jr" mark is impressed under a handle on each of the jars, on the bottom of the flask, and under the lower handle attachment point on the jug. One or two of these marks appear to be variant forms, with both the "I" [J] and "R" in superscript.[12] The remaining marked vessels are the small jar shown in Figure 2-79 and the jug in Figure 2-80.

Surface treatment of the known Smith vessels is difficult to classify, and the sometimes weak brown slip, which in one case exhibits what seem to be glass runs, has been referred to as an iron wash.[12] Previously the writers suggested that Smith's 1823 advertisement for broken glass delivered to his pottery might have been related to his paste formula.[13] It now seems much more likely the glass was used as an ingredient in the preparation of slip. Finely ground glass "cullet" has a history of use by stoneware potters firing with wood, who regard it as:

… a frit that is similar to feldspar – except without the alumina. For this reason, it is ideal for slip glazes. It allows an ample amount of insoluble sodium to be added, without adding alumina, as feldspar does.[14]

Figure 2-79. Samuel Smith, Jr. stoneware jar (height 7 in.) with brown slip under a weak salt glaze, a lid ledge rim, and a double beaded foot. The impressed mark "SMITH.I^{R}" is on the base (TDOA photograph taken courtesy of the East Tennessee Historical Society, Knoxville).

Figure 2-80. Samuel Smith, Jr. stoneware jug (height 12¼ in.) with weak brown slip and faint salt glaze. Strap handle has medial ridge and three finger indentations at bottom attachment point. Impressed mark "SMITH.I^{R}" is below handle (TDOA photograph taken courtesy of the East Tennessee Historical Society, Knoxville).

More research into Samuel Smith's Swiss pottery origins as well as sophisticated analyses of surviving pieces of his pottery could lead to a better understanding of his work as perhaps the state's earliest stoneware potter. The most important potential discovery would be finding actual remains representing the site where he worked.

Source(s): **1**. Wahler (2001a); Faulkner (2002:108-110). **2**. 1820 Census of Manufacturing Establishments, Knox County (microfilm copy, Tennessee State Library and Archives). **3**. Knox County Minutes, Book 13, p. 133, John Hillsman vs. Samuel Smith Sr. and Samuel Smith Jr. **4**. Knox County Deeds, Book T-1, p. 100. **5**. The Knoxville Intelligencer, July 30, 1822. **6**. The Knoxville Register, September 23, 1825 [concerning early nineteenth-century air guns see Moore and Haynes (2003:265-266)]. **7**. Knox County Deeds, Book W-1, p. 212. **8**. These ads appear in various issues of the The Knoxville Intelligencer, The Knoxville Register, and The Knoxville Enquirer, and many of them are reproduced in Beasley (1971:43) and Wahler (2001a). **9**. Knox County Deeds, Book T-1, p. 101. **10**. Faulkner (2002:109) and discussion of ET site 40KN63. **11**. Faulkner (1987:4 and 2002:110). **12**. Wahler (1997:40, Nos. 159 and 160; 41, No. 162 / 2009c). **13**. Smith and Rogers (1979:47-48). **14**. Hendley (2004:41).

McMinn County

McMinn County was created in 1819. Like several southeast Tennessee counties, it was formed from lands that belonged to the Cherokee until relinquished by terms of a series of treaties negotiated from 1816 to 1819. The town of Athens has served as county seat since 1823. Two nineteenth-century stoneware pottery sites are recorded in southeast McMinn County. These are less than two miles apart but seem to relate to different potters, individuals who though unrelated, nevertheless, shared the same last name.

Site Number	Relevant Name(s)	Dates	Category
40MN21	T. B. Love	ca. 1830-1873	Traditional Stoneware

The principal name associated with this pottery is Thomas B. Love. Love moved from Knox to McMinn County by 1830, where his name appears on the census with his father John on one side and his brother-in-law Francis Reevely on the other.[1] One genealogist has suggested that John Love was a potter, but the writers have been unable to find any clear support for this (see Part Three entry for Thomas B. Love).[2] By contrast, Francis Reevely, who married Thomas Love's sister Louvina, probably received training as a potter at an early age (see Part Three entry for Francis Reevely). No doubt Francis and Thomas were working together in 1830. Any involvement John Love may have had with such work ended with his death in

1834.[3] His will indicates he was a joint owner with son Thomas B. Love in their McMinn County land, and this property was to pass to Thomas.[4]

A surviving four-year series of McMinn County tax records (1829-1832) shows Thomas B. Love with 320 acres from 1830 to 1832, Francis Reevely with 160 acres in the same district as Love in 1830 and 1831, and Hugh Reevely (a brother to Francis) with these same 160 acres in 1832.[5] Hugh was also a potter (see Part Three entry), and he evidently took the place of his brother Francis, working with Thomas Love beginning in 1832. Hugh Reevely was still living near Thomas Love in 1840 but moved to West Tennessee the following year.[6]

For 1850, Thomas B. Love is listed on the census as a "Farmer Potter." His household included his wife Susan and children Samuel, Margaret, James, Hugh, William, and Robert.[7] Samuel, the oldest, was 17. No occupation is shown for him, but it is presumed he and the other older children may have provided some help with their father's work. Thomas B. Love's pottery is listed on the special census of manufacturing establishments for 1850, and the form indicates there was only one employee, presumably meaning Love himself. The value of annual production was relatively low, reinforcing the idea that this "Farmer Potter" operation was probably seasonal in nature.[8]

On the 1860 and 1870 census reports, Thomas Love is identified only as a farmer.[9] It is difficult to know what this means in terms of his possible later work as a potter, but he might have continued at least some production until near the time of his death in 1873.[2] The inventory of his estate in 1873 includes two apparently sizable lots of "crockery" and "crocks." The former sold for $5, the latter for $15.[10]

Data collected for the 1850 census of manufacturing establishments provides a limited view of Thomas Love's operation at that time.[8] Love had $100 invested in his one-man pottery, which operated the previous year using horsepower, clay (120 bushels valued at $25), and wood (valued at $100) to produce $600 worth of pottery. The product is described as "earthenware," and the absence of salt as a raw material would seem to support this. However, a TDOA sherd collection from the pottery site includes only four pieces of brown or mottled-green glazed earthenware, as opposed to 92 sherds from stoneware vessels. It is also likely these earthenware sherds relate to a general scatter of nineteenth-century debris from a house that once existed near the kiln remains, and they may not be from vessels made at the 40MN21 site.

The common vessel form indicated by the 92 stoneware sherds is a wide-mouth crock with a flat to slightly, rounded everted rim. The width of these rims is relatively narrow, and many of them grade towards a reverse bevel form. Two or three appear to be from constricted mouth jars. Most of the rim sherds (N=32) are from vessels with relatively thin walls. Most have some degree of brown or reddish-brown slip on one or both surfaces and an exterior salt glaze. Surface colors range from dark reddish-brown to dark gray, the latter being most common. There are 27

body and 24 base sherds with this same general surface treatment. All base sherds have a slight to moderate cut back foot. In addition, there is 1 partial reeded jug lip; 3 partial, convex jar lids; and 5 pieces from extruded strap handles, each with 3 lands and 2 grooves. One of the jar lids has a rather crudely formed knob handle at the top of the dome. Kiln furniture is limited to a rectangular strip of fired salt-glazed clay, a lump of consolidated glazing material, and two partial kiln bricks.

A distinctive attribute found on 19 of the sherds is an impressed "TBL" mark (Figure 2-81). This was almost always applied on a sidewall near the vessel's base. The indented initials, obviously for Thomas B. Love, appear inside a sometimes-faint rectangle that has a wavy top line and a bottom line marked with five raised dots. Dimensions of the rectangle are 30 by 18 mm (1¼ by ¾ in.).

Figure 2-81. Portion of stoneware sherd from site 40MN21 showing mark (TBL) used by Thomas B. Love.

There are at least two surviving vessels with this mark. One is a small, 6½ inch tall, crock with relatively straight walls and the same thin flat rim exhibited by the surface collection sherds.[11] The other is the jug shown in Figure 2-82. This has the same kind of extruded handle indicated by the surface collection, and the TBL mark near its base.

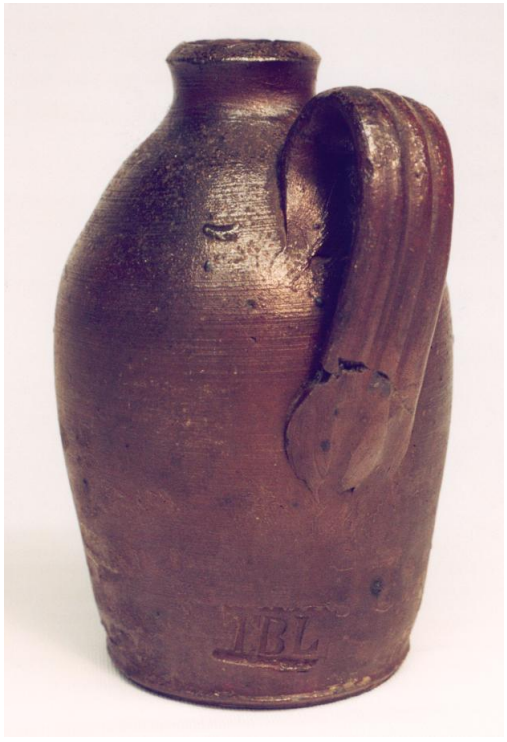


Figure 2-82. Stoneware jug with mark for Thomas B. Love (height 7⅛ in.); salt over brown slip, tapered collar rim, and an extruded handle (TDOA photograph taken courtesy of the East Tennessee Historical Society, Knoxville).

Source(s): **1**. Federal Census, 1830, McMinn County, p. 160. **2**. Haddad (2003b). **3**. Historical Records Survey (1940, Vol. 2, Part 1, p. 24). **4**. McMinn County Wills and Inventories, Vol. 2 (1828-1834), p. 163. **5**. McMinn County Tax Records, 1829-1832, Captain Douglas Company. **6**. Federal Census, 1840, McMinn County, pp. 126 and 129. **7**. Federal Census, 1850, McMinn County, p. 202, No. 1523. **8**. 1850 Census of Manufacturing Establishments, McMinn County, p. 192 (microfilm copy, Tennessee Division of Archaeology). **9**. Federal Census, McMinn County, District 15 – 1860, No. 919; 1870, No. 26. **10**. McMinn County Inventories and Settlements of Estate, Vol. 1, p. 15. **11**. Wahler (1997:10, No. 38).

Site Number	Relevant Name(s)	Dates	Category
40MN22	J. M. Love	ca. 1870-1882	Traditional Stoneware

The remains of a pottery at this site were found based on verbal information obtained during investigation of the Thomas B. Love site (40MN21), and initially there was no clear suggestion concerning a specific potter.[1] Deeds indicated this pottery was on what had once been known as the "Jack Wilson Farm," which began as a 409-acre tract purchased by Wilson in 1865.[2] Eventually it was determined that the remains most likely relate to James M. Love, who is listed on the 1870 census as a McMinn County potter.[3]

James Love moved from Alabama to Monroe County, Tennessee by 1858 and to McMinn County by 1870. Surviving relevant records, suggest he owned no land in McMinn County, and he apparently moved back and forth between McMinn and Monroe counties during the 1870s (see Part Three entry for J. M. Love). On the 1870 census he is shown in a different district than Jack Wilson, however for 1880 he is listed, now as a farm laborer, near Wilson's widow and with some of the same neighbors he had in 1870.[4] Though it cannot be stated with absolute certainty, it appears there had been a district boundary change with Love remaining in more or less the same location in 1870 and 1880. He was still in his 1880 district in 1882.[5] He apparently then moved back to Monroe County, where he died in 1918, still recognized as a potter.[6] While there are various assumptions that can be made from the data available, it seems James Love was working at the 40MN22 site during the period 1870 through 1882, but also living some of the time in Monroe County.

The TDOA maintains a sizable collection of waster sherds and kiln furniture from this site. The stoneware sherds (N=128) are divided between rims (N=54), body (N=49), base (N=21), and handle sections (N=4). Most exhibit a gray or brown salt glaze over a weak brown slip on one or both surfaces. A distinctive attribute of this ware is its rim form, and this rim treatment seems to provide additional evidence for an association between this site and James M. Love (see artifact discussion under ET, Monroe County site 40MR99). Nearly all of the rim sherds are from wide-mouth crocks or jars with a thick everted rim that has a completely flat lip. Some approach the "Tapered Roll, Flat Rim" form, but others are from vessels with relatively straight sides. The lips range from just under 2 to almost 3 cm in width

(about 1 in.). One body sherd has a rather crudely applied horizontal lug handle, the base sherds have straight to slightly beaded feet, and the 4 handle sections are from extruded strap handles. These handle sherds have 3 lands and 2 grooves with a rather pronounced medial land. They may be indicative of jugs. No other definable jug sherds were found, but the kiln furniture (N=32) includes 10 pieces that appear to be from jug stackers. Other kiln furniture items are 13 flattened coils used as vessel supports, 6 pieces of clay coils used as horizontal wadding, and 3 pieces of kiln brick, each with the "frog" indentation commonly seen on box-molded handmade bricks.

Source(s): **1**. Smith and Rogers (1979:49-50). **2**. McMinn County Deeds, Book N, p. 399. **3**. Federal Census, 1870, McMinn County, District 11, No. 72. **4**. Federal Census, 1880, McMinn County, District 15, No. 139. **5**. McMinn County Tax Records, District 15, 1870s-1880s (incomplete coverage). **6**. Tennessee Death Records, Monroe County, 1918, No. 306 (microfilm copy, Tennessee State Library and Archives).

Marion County

Marion County was created in 1817 from lands ceded by the Cherokee. The town of Jasper has served as its county seat since 1819. There is documentary evidence for an 1840 Marion County pottery, but almost nothing is known beyond its mere existence. Another pottery, for which there is a substantial amount of information, was in operation 100 years later.

Site Number	Relevant Name(s)	Dates	Category
40MI98	Tennessee Art Pottery / Boggs	1937-ca. 1940	Late Art-Early Studio

The Tennessee Art Pottery was the subject of a contemporary description prepared by the Federal Writers' Project of the Work Projects Administration, and a manuscript version of this description was quoted in the 1979 pottery report.[1] Later a more formal published version was found. This 1939 entry appears under a discussion of the town of Jasper, the Marion County seat.

> The Tennessee Art Pottery, one block west of the square, at the rear of the Phillips Hotel, is operated by J. H.[sic] Boggs who digs clay from the banks of the Tennessee River, refines and turns it on a potter's wheel of his own construction, and bakes and glazes it. He makes flower pots, yard vases, water pitchers, and other articles. The baked ware of this, one of the few surviving old-time potteries, is widely known in the section for its durability and pleasant homely designs.[2]

The "J. H." Boggs mentioned was actually James Andrew Boggs, who came from a long line of Alabama potters.[3] In the 1930s one of James's sons, Virgil E. Boggs, began making trips to Jasper, Tennessee to sell pottery. Here he met Agnes

Phillips, who soon became his wife. The couple initially lived in Alabama, but in 1937 they returned to Jasper and took up residence in the Phillips Hotel, which Agnes Boggs began to manage. Virgil's father soon joined them, and opened his pottery. Though Virgil may have provided limited help with the pottery, James did almost all of the turning and other production work. Virgil's main focus was selling ware. This arrangement lasted until about 1940, when James Boggs returned to Alabama. Virgil remained in Jasper, and his business eventually developed into "Boggs Wholesale Pottery Company," which sold pottery but did not make it.[4]

James Boggs's pottery occupied a back wing of the Phillips Hotel, which provided space for his shop and storage area. A coal-fired kiln stood just east of the wing. It was round with an arched loading door and firing eyes. Boggs produced some glazed stoneware, but he mostly made unglazed floral wares.[5] A postcard image from this period shows James Boggs at the front of the Phillips Hotel with an assortment of Tennessee Art Pottery vessels (Figure 2-83).

Figure 2-83. Postcard image (ca. 1939) of James A. Boggs with Tennessee Art Pottery wares displayed in front of the Phillips Hotel, Jasper, Tennessee (courtesy of Phil A. Boggs).

The Phillips Hotel no longer exists, and urban modifications have masked any visible indications of the pottery. Clearly, however, there were strong similarities between the Tennessee Art Pottery and the Boggs pottery in Prattsville, Alabama, where James Boggs worked with his son Horatio Boggs. Both operations used round coal-fired kilns, and during the same general period there was an emphasis away from glazed stoneware in favor of unglazed floral wares.[6] However, a few privately-owned vessels indicate Boggs also made a line of bright blue-glazed vases with basal marks showing they were products of the Tennessee Art Pottery. One example is shown in Figure 2-84, with its stamped base mark in Figure 2-85. The mark reads "TENNESSEE ART POTTERY' inside the outer edge of a circle. The rest of this particular mark is faint, but other examples show it once included the horizontal words "HAND MADE" and below that "JASPER, TENN." (curved like the top words to fit the inner edge of the circle). Other of these vases include one that is

straight sided with a flaring rim and a thick band around its mid-section, and one with an incurving body and a flaring rim. While the pottery that operated at site 40MI98 seems to have exhibited some "traditional" pottery characteristics, its best fit seems to be in the Late Art-Early Studio category.

Figure 2-84. Vase (height 10 in.) with dark and light blue speckled glaze and "Tennessee Art Pottery" basal mark (private collection).

Figure 2-85. Black printed basal mark on the Figure 2-84 vessel.

Source(s): **1**. Smith and Rogers (1979:50). **2**. Federal Writers' Project (1939:481-482). **3**. Willett and Brackner (1983:46). **4**. Mrs. Virgil E. Boggs and Phil A. Boggs, 1981, personal communications. **5**. Mrs. Virgil E. Boggs, 1981, personal communication. **6**. Sweezy (1984:127-129); Brackner (1998).

Unrecorded Marion County Potteries (N = 1)

Unknown Name
[Traditional Earthenware ?]

The published summary of manufacturing data collected for 1840 lists a single pottery in Marion County. This operation had a capital investment of $25 and an annual production of "manufactured articles" valued at $250. The number of employees was one.[1] No names or specific locations are suggested by the summary, and nothing more has been learned about this pottery. The general heading for these 1840 entries is "Earthenware," and this is taken as a suggestion for categorizing this pottery. Clearly, however, this is a "best guess" with no firm supporting information.

Source(s): **1**. Compendium of … the Sixth Census (1841:243).

Monroe County

As was the case with neighboring McMinn County, Monroe County was created in 1819 from lands ceded by the Cherokee. There are two recorded nineteenth-century stoneware pottery sites in Monroe County. Both are located in the northwest portion of the county, not far from the county seat, Madisonville.

Site Number	Relevant Name(s)	Dates	Category
40MR98	Pearson / Black / Evans	1840-1860	Traditional Stoneware

The pottery that operated at site 40MR98 is on a farm that once belonged to Andrew Pickens, a fact known to the 1970s owner.[1] Pickens provides the main clue for understanding the relationship between this site and a series of Monroe County potters. One of the earliest relevant records is the listing of a single one-man Monroe County pottery in the published summary of 1840 manufacturing data.[2] It is reasonably certain the individual referred to in this entry was John W. Pearson, who lived next to Andrew Pickens in 1840.[3] By 1850 Pearson had moved to adjoining Polk County where he and his 15-year-old son Jackson were both identified as potters.[4]

The census for this same year shows Lorenzo Pearson, who is believed to be John Pearson's younger brother, having taken John's place in Monroe County. Lorenzo Pearson is identified as a 27-year-old potter living next to Andrew Pickens. Pearson was without any real estate, while Andrew Pickens had a sizable amount of property.[5] The 1850 census also suggests that another potter, 21-year-old James M. Black, was living near Pickens and probably working with Pearson. Though Black is shown in a different district, the arrangement of the census suggests he was actually very close to Pickens and Pearson, merely separated by a district boundary line.[6]

By 1860 Black moved to another state, and Pearson seems to disappear from Tennessee records after 1850 (see individual entries). Another potter, 30-year-old F. M. Evans (shown on the census as F. M. Ivans), was living in Pearson's 1850 district in 1860.[7] This is assumed to mean a continuation of the 40MR98 pottery through that date. The operation is further assumed to have ended by April of 1861 when Evans enlisted in the Confederate Army.[8]

Little is known about the pottery that operated here. The 1840 "Compendium" entry shows only that it had one employee, a capital investment of $50, and an

annual production valued at $710. This was the highest production value assigned to any of the East Tennessee potteries listed in 1840.[2]

A vessel in a private collection was probably made at this site. This is a constricted-mouth, ovoid, salt-glazed stoneware jar that has the stamped name "L. D. Pearson" near its base.[9] Pearson's named on this vessel suggests a manufacture date sometime during the 1840s or perhaps the 1850s.

There is a small TDOA collection from the 40MR98 site. It contains 21 sherds from stoneware vessels and 7 pieces of kiln furniture. Two rim sherds are from wide-mouth crocks, at least one of them ovoid in shape. The lips are flat and everted, and both sherds have and exterior brown to tan salt glaze with no interior glaze. There are 15 body sherds, probably from crocks or jars. All have some shade of brown salt-glazed exterior with no interior slip or glaze. One base sherd has a weak tan salt-glazed exterior, and a square beaded foot. Another apparent base sherd is too small for certainty, but it may represent a piece of kiln furniture, specifically a jug stacker. Two sections of extruded strap handles also suggest jugs. Each was made with 3 lands and 2 grooves. The kiln furniture includes 2 pieces of rectangular-shaped pieces of fired clay used as vessel supports, part of a clay coil that was used as horizontal wadding, and 4 pieces of kiln brick or kiln floor material. One of these last has a small piece of fused vessel adhering to it.

Source(s): **1**. Bob T. Lee, 1978, personal communication. **2**. Compendium of … the Sixth Census (1841:243). **3**. Federal Census, 1840, Monroe County, p. 146. **4**. Federal Census, 1850, Polk County, District 6, No. 767. **5**. Federal Census, 1850, Monroe County, District 12, Nos. 820 and 821. **6**. Federal Census, 1850, Monroe County, District 7, No. 801. **7**. Federal Census, 1860, Monroe County, District 12, No. 1110. **8**. Sergeant Francis M. Evans, Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee, Lillard's 3rd Mounted Infantry (Tennessee State Library and Archives microfilm). **9**. Wahler (1997:12, No. 45).

Site Number	Relevant Name(s)	Dates	Category
40MR99	Love	1870s-1880s	Traditional Stoneware

The pottery that existed at site 40MR99 has a reasonably clear connection to Walter C. Love, listed as a 40-year-old potter on the 1880 census for Monroe County.[1] In the 1970s a descendant of a former owner of the farm containing this site was able to explain Love's association, based on the neighbors shown living around him on the 1880 census.[2] It also appears that Walter's older brother, potter James M. Love, had a periodic connection to this pottery.

The Love brothers were in Monroe County by 1862, when they became Civil War soldiers. There is evidence that Walter was working as a potter soon after the war, and James is shown to be a potter on the 1870 census for McMinn County (see individual entries for W. C. and J. M. Love). Though it is likely one or both brothers

had an earlier association with the 40MR99 site, the earliest actual record appears to be an 1873 deed for six acres in Monroe County's District 12. James initially purchased this tract, but he soon sold it to Walter. For reasons that are not clear, Walter then seems to have repurchased it several times, before finally selling it in 1885.[3] Though James was in McMinn County much of the time until about 1882, he was likely working with Walter part of the time until at least 1885, which is probably when pottery production ceased at this site.

When the 40MR99 site was first visited in the 1970s it was in a good state of preservation, with visible kiln remains. There was also a description provided by a former resident who had seen the kiln in the early 1900s.[2] It appears this was a type of circular updraft kiln, probably similar to one known from Jefferson County (ET site 40JN32), which was similar to those commonly used at stoneware potteries in Middle Tennessee. Unfortunately the remains of this kiln were later destroyed.

The wares produced at this site are represented by a TDOA collection composed of 44 stoneware waster sherds and 3 pieces of kiln furniture. There are 6 rim sherds from wide mouth crocks or other open forms. Interestingly, several of these exhibit the same kind of thick, everted rim with a completely flat lip seen on sherds from the McMinn County site where James M. Love is believed to have worked (ET site 40MN22). There is also 1 small sherd that could either be from a bowl rim or from a domed lid. There are 28 body and 9 base sherds. The bases all have more or less straight feet. Sherds that were well fired have a salt-glazed exterior surface that varies from dark gray to dark brown. A majority of the sherds have no interior glaze or slip, but a brown slip appears to have been applied to the interior of vessels represented by 2 rim and 3 body sherds. The items of kiln furniture are a square-sided clay coil encrusted with salt glaze, a heavily salt-glazed base sherd that may be from a sagger, and a large chunk of spongy, fired clay with embedded sherds (probably part of the kiln floor).

Source(s): **1**. Federal Census, 1880, Monroe County, District 12, No. 173. **2**. W. Wright Webb, 1978, personal communication. **3**. Monroe County Deeds, Books: T, pp. 1, 690, and 691; V, p. 222; X, pp. 56 and 80.

Morgan County

Morgan County, which forms part of the west edge of East Tennessee, was created in 1817. Its county seat is the town of Wartburg. It does not appear there are any clay resources of note within this county, and there is no evidence for any early potteries. Two potteries were established in northern Morgan County near the end of the period covered by this study. One of these was in and the other was just outside the town of Sunbright. Transportation modes available by this time made the lack of clay resources of less importance than other factors.

Site Number	Relevant Name(s)	Dates	Category
40MO159	Sunbright Pottery	1946-ca. 1948	Other Factory Ware

The Sunbright Pottery was under construction by March of 1946. According to an article in a Morgan County newspaper Mr. and Mrs. William Brys had moved into a house in Sunbright, and he would soon be employed "at the new pottery being erected by Mr. P. L. Reagan in West Sunbright."[1] In October of the following year P. L. Reagan and his wife Maxine executed a deed by which they sold one acre to the Sunbright Potteries "a partnership," noting that this was the "parcel of land on which the Sunbright Pottery Plant is now located." Obviously the purpose of this instrument was to incorporate or broaden the pottery's ownership base, but no other partners are named in the deed.[2] On what seems to be the only surviving Morgan County tax record of relevance, the Sunbright Pottery was taxed on two acres.[3]

Discussions with several current and former area residents, indicate that Pat and Maxine Reagan moved to Sunbright from out of state during the Depression, and that he was initially associated with a local lumber business.[4] This is confirmed by Morgan County deeds starting in 1935.[5] William Brys had been trained as a mold maker by his father, but he was unemployed when he moved from Ohio to his wife's home county in 1946. Pat Reagan learned of Brys's skill and hired him to work in the pottery.[6] Local opinion is that Brys and other pottery workers were employed until about 1948, by which time the pottery was struggling to stay in business.[4] This seems to be substantiated by the fact that in June of 1948 a tax lien was placed on the pottery by the Internal Revenue Service for non-payment of taxes.[7] The debt was soon discharged, but the business did not recover.[8] The Reagans sold the tract that apparently included the pottery site in 1950, but the pottery is not mentioned.[9] Sometime after the pottery closed the building was destroyed by fire.[4]

The Sunbright Pottery operated in a substantial building that appears in the background (Figure 2-86) of a photograph originally taken to show the photographer's house and barn. It had a well-lighted work area (the long section with multiple windows shown in the photograph), what may have been the office and sales area at the front, and a raised back section that contained the kilns. A local resident who remembers the pottery in operation when he was a boy said that carts loaded with pottery were pushed on rails into the kiln. After the workers had left for the day, he and his friends sometimes played on these carts.[10] The description suggests the pottery had one or more "tunnel kilns."

In spite of its substantial appearance, the Sunbright Pottery seems to have struggled from the beginning. Informants stated that Pat Reagan had no previous experience running a pottery, and they talked about several problem areas. The firing was dependant on natural gas supplied from local wells, and this was not always a reliable source. There were also problems with the pottery's water supply. There were often problems with glazes and the correct ingredients and formulas for

these. Clay was shipped here from Polk County in southeast Tennessee, adding to the operating expense.[4]

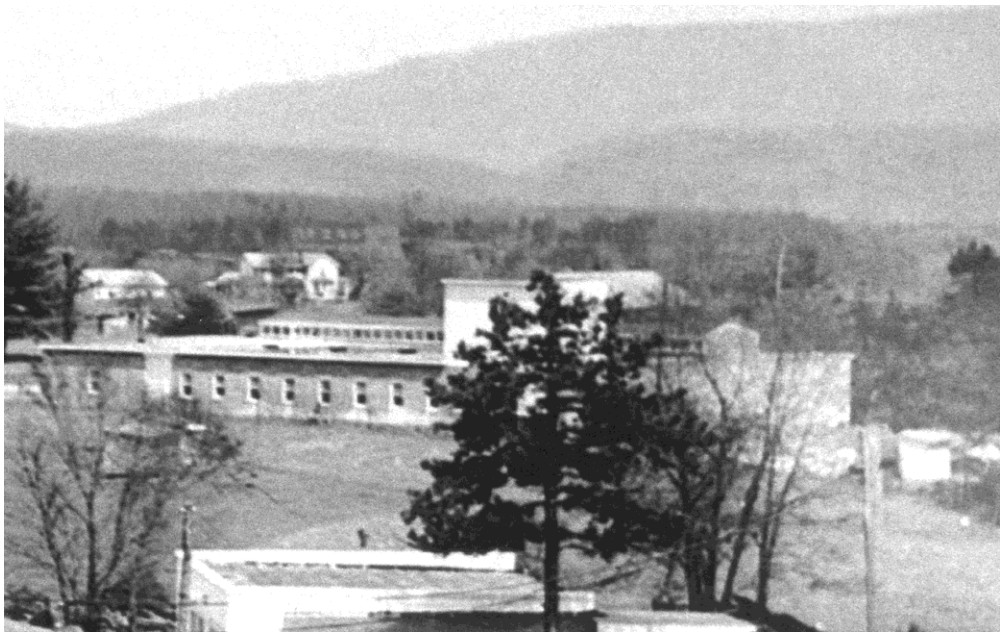


Figure 2-86. Sunbright Pottery building, enlarged from a 1940s general view photograph (courtesy of Herb Judkins).

There seems to be no general agreement concerning the number of people who worked at the Sunbright Pottery. Estimates given by people who actually worked there suggest there may have been as many as 30 to 40 employees, mostly women. At least in the beginning, Pat Reagan's son-in-law William B. Davis helped run the operation. As indicated above, William Brys designed and made the molds used to slip cast the wares. Homer Dean and Raymond (Red) Lackey were remembered as being in charge of firing the kiln, and one person said Homer Dean knew the most about the overall pottery making process. Gene Kennedy was also mentioned as a kiln operator. Ledford Cochran and Sam A. Bertram were in charge of the glazing. Imogene Human worked on filling orders and also helped finish the greenware by removing mold seams. Andrea Galloway and a Mrs. Olmstead also performed this finishing work. Lee Haynes and Leonard Northrup worked in some capacity. Pat Reagan was frequently away from the pottery on other business, and he eventually hired George Griffin as the plant supervisor.[11]

In spite of problems that led to a relatively short two to three year operation, Sunbright produced a considerable amount of pottery. Its wares have in recent years become collectible items, and even more recently these have found a niche in the online auction site "eBay." Especially common are brightly colored floral wares, including two distinctive vase forms. One of these is a double-swan vase, often in blue (Figure 2-87). The other takes the form of five tubular stem-holders rising out of

Figure 2-87. Swan vase made at Sunbright Pottery, height 6½ in. (private collection).

Figure 2-88. Sunbright pottery wares, left to right, blue wall pocket, light-yellow vase, brown stylized honey container, dark-green wall pocket (private collection).

Figure 2-89. Example of a Sunbright Pottery basal mark.

a cluster of foliage. This and some other forms are shown in Figure 2-88. The bear-reaching-into-a-hole-in-a-tree form was a honey container apparently made for the Smoky Mountains tourist trade. It is embossed around its base with the words "NATURE'S SWEETNIN." Sunbright also produce some tablewares, including platters and pitchers, much of it in a colorful-glazed Art Deco style. A majority of the products have a mold-relief basal mark consisting of a sun symbol with "SUNBRIGHT POTTERIES" above and "SUNBRIGHT / TENN." below (Figure 2-89). There are also a few surviving special-made pieces that have the word Sunbright in underglaze gold or the names of people who worked at the pottery.

A former Sunbright Pottery employee who worked on filling orders stated that this was done by reference to the numbers usually seen on the bottom of Sunbright pieces. She also remembered that much of the ware was shipped to S. S. Pennock, though she did not remember where they were located.[12] This appears to explain why the main Sunbright product was vases and other floral wares. The Pennock Company, started by C. E. and S. S. Pennock in Philadelphia in 1886, is a wholesale flower distribution company that by the 1940s had branches in several major northeastern cites.[13]

Based on the general manner in which it was operated the Sunbright Pottery easily fits the "Other Factory Ware" category. Though little is known about the raw products used in production, the observed ware is a form of glazed porcelain – white bodied, hard, and well vitrified. This is seen in a TDOA collection of 87 sherds from the site. These are mostly too small to provide much information about vessel form, but they do illustrate the range of colors produced. Glaze colors by number of sherds are: 20 light yellow, 17 pinkish-purple, 16 white/clear, 11 medium dark blue, 11 light blue, 7 deep yellow, and 5 medium dark green.

Source(s): **1**. Morgan County News, March 28, 1946, p. 1, Wartburg, Tennessee. **2**. Morgan County Deeds, Book U-4, p. 455. **3**. Morgan County Tax Records, 1948, District 5. **4**. Glena Davis and Imogene Human, 1991, personal communications; Ledford Cochran, Shirlene Freels, Helen Hagen, and Herb Judkins, 2004, personal communications. **5**. Morgan County Deeds, Book C-4, pp. 414-416 and Book Q-4, pp. 378 and 402. **6**. Mrs. William A. (Jane) Brys, 1991, personal communication. **7**. Morgan County Trust Deeds, Book A-2, p. 548. **8**. Morgan County Deeds, Book W-4, p. 298. **9**. Morgan County Deeds, Book B-5, p. 326. **10**. Herb Judkins, 2004, personal communication. **11**. Pollard (2002) and Note 4 above. **12**. Imogene Human, 1991, personal communication. **13**. Pennock <htttp://pennock.com/hist. htm>.

Site Number	Relevant Name(s)	Dates	Category
40MO160	Brys	ca. 1947-1960	Late Art-Early Studio

William A. Brys's pottery was a direct spin-off from the Sunbright Pottery (site 40MO159). Though the beginning date for this second operation is not entirely

clear, it was almost certainly before the 1950 closing date used in this study. Brys's small pottery was started either a little before or immediately after the larger pottery ended, and it was located in the town of Sunbright rather than on its outskirts. As suggested by some dated vessels made by Brys, it may have been in operation by 1947 (see Part Three entry for William Brys). It too was sometimes referred to as the Sunbright Pottery or Brys Pottery, but at least one official name was "William Brys Ceramic Studio." This name appears on packing slips used by Brys.[1]

When he first opened his studio pottery, Brys may have received some assistance from Lee Haynes, who had also worked at the Sunbright Pottery.[2] Brys's sons later helped run the operation, and one of them provided details about the pottery as he remembered it. The pottery was located in a small building on the bank of a creek and included a kiln that was fired with local natural gas. The clay came to the shop in large bags and contained flint and feldspar. This dry clay was mixed with water in a large barrel with a motorized shaft, and the resulting liquid solution (clay slip) was dispensed through a spigot on the barrel. There was also a large metal drum containing ceramic balls for mixing the glaze. During the years the pottery was in operation, Brys made hundreds of different molds. A lot of his wares were produced for the tourist trade and sold in shops near the Great Smoky Mountains National Park. Some pieces carried the Smoky Mountains name. Around 1960 a flood heavily damaged the shop. Brys elected not to reopen it and had his sons destroy all the molds he had created so they could not be used by someone else.[3]

Source(s): **1**. One of these was given to the authors by William D. Brys, son of William A. Brys. **2**. Ledford Cochran, 2004, personal communication. **3**. William D. Brys, 2004, personal communication.

Polk County

The area that became Polk County in 1839 was taken out of Bradley and McMinn counties, which were created after 1819 from Indian lands. Benton has served as the county seat since 1840. Only one pre-1950 pottery is known for Polk County. Its site is located in the northern portion of the county, not far from two pottery sites in McMinn County.

Site Number	Relevant Name(s)	Dates	Category
40PK259	Pearson	ca. 1846-1859	Traditional Stoneware

In the 1970s a Polk County pottery site was assumed to exist based on the listing of John W. Person and his son Jackson as potters on the 1850 census. However, little more could be learned because of the poor condition of early Polk County records, and the writers' attempts to find an actual site were not successful.[1]

Several years later, information supplied by a Pearson descendant led to discovery of the site (40PK259). This great granddaughter of John W. Pearson knew the specific Polk County community where her grandfather, Lorenzo Dow Pearson, was born in 1846.[2] This was about the time the family moved from Monroe County to Polk County, and by 1860 most of the family had moved to Arkansas or were no longer in Polk County (see entries for John W. and J. L. Jackson Pearson).

According to the 1850 census, John Pearson owned a small amount of real estate and was assisted at his pottery by his eldest child, 15-year-old Jackson.[3] This is essentially all the information the records provide, but in 1986 some oral tradition concerning the pottery was known to an elderly local resident, who had been told stories by her grandmother. The most interesting of these was that the potter family was "bad about breaking their pots in anger." In one particularly heated argument, both the husband and wife threw pots until they "did not have a single crock left to strain their milk." Afterwards, "he sat by the fireplace and cried." The next day they agreed not to break anymore pots, and they "went out and made some more."[4]

The 40PK259 site was seriously damaged by bulldozer activity several years before it was found, but it was possible to make a surface collection of 18 sherds and 5 pieces of kiln remains. Two rim sherds are from stoneware vessels with a poor surface finish (apparently a very weak salt glaze). One of these represents a constricted mouth jar with a slightly rounded, everted rim (similar to the tapered roll, flat rim form). The other is from an open vessel with a thick, straight rounded rim. There are four body sherds that have a weak brown salt glaze. Eight body sherds are technically earthenware, but it is not clear if this was intentional or the result of insufficient firing. Four base sherds are from brown stoneware jars or similar forms with straight feet. Two of these have a brown slip on the exterior, with a heavy salt glaze over the slip. The most definitive evidence for salt glazing comes from the kiln remains. There are three pieces of brick, one with a heavy salt buildup on two surfaces. There are also two large pieces of conglomerate sandstone that apparently represent part of the kiln wall, and these also have a very heavy salt buildup on one or more surfaces.

Source(s): **1**. Smith and Rogers (1979:52). **2**. Hoeven (1984). **3**. Federal Census, 1850, Polk County, District 6, No. 767. **4**. Mrs. Richard Bain, 1986, personal communication.

Rhea County

Rhea County has existed since 1807. Its early county seat was the town of Washington, but in 1889 this function was transferred to the railroad-based town of Dayton. It is likely members of the Reevely family were engaged in pottery making in this county at an early date, but clear information on locations remains illusive. At least one Reevely pottery must have existed near the Tennessee River, which forms the county's east border, but an actual site has not been found. One other

nineteenth-century pottery appears to have operated in central Rhea County, but it too remains unrecorded.

Unrecorded Rhea County Potteries (N = 2)

Reevely
[Traditional Stoneware ?]

It seems certain there was at least one Rhea County pottery associated with Joseph Reevely and/or his descendants. There is indirect but compelling evidence that Joseph was a potter (see Part Three entry), and by 1820 he was living in Rhea County on a 350-acre tract, described as being on the north side of the Tennessee River (though Rhea County generally lies west of the river, which in places runs north-south, the county is on the north side of the river's long course).[1] Joseph's son Hugh is mentioned in the deed relating to this tract, and son Charles probably also lived there, as he married in Rhea County in 1822.[2] Assuming Joseph was operating a pottery at this time, these two sons, known from later sources to be potters, were no doubt working with him.

After the 1820s only Charles Reevely was still in Rhea County, where he appears on the 1840, 1850, and 1860 censuses. He is identified as a potter on the 1850 census, then as a farmer in 1860.[3] In November of 1869 Charles's widow sold the land where they had lived.[4] This tract was partially bounded by Richland Creek, southeast of Dayton, and otherwise described in such a way as to place it on the north side of a bend in the Tennessee River. While a definite connection has not been made, it seems likely this was part of the same land once owned by Joseph Reevely, and there was possibly a continuation of pottery making at more or less the same location over a period of 30 to 40 years. Twentieth-century changes to the Tennessee River shoreline related to construction of Tennessee Valley Authority reservoirs make it difficult to define an exact location for this presumed Reevely pottery, and it remains unrecorded. As the Reevelys are only known to have made stoneware, it is assumed this would have been the ware they produced in Rhea County.

Source(s): **1**. Rhea County Deeds, Book E, p. 265. **2**. Broyles (1980:341). **3**. Federal Census, Rhea County, District 8 - 1850, No. 641; 1860, No. 53 (and Note 2 above). **4**. Rhea County Deeds, Book K, p. 101.

Mathis
[Traditional Stoneware ?]

A second Rhea County pottery is implied by the listing of James Mathis as a 60-year-old potter on the 1850 census. Mathis was still present in 1860, though the spelling of his name was changed, his age was incorrect, and no occupation was assigned to him.[1] He was not found on the 1870 census, and almost nothing else

was learned regarding him. Tracing some of Mathis's neighbors forward suggests he lived in an area 7 to 8 miles north of Dayton, the county seat, but an actual site was not found. The suggestion that he probably made stoneware is speculation based solely on what is known about pottery production in southeast Tennessee around 1850.

Source(s): **1**. Federal Census, Rhea County, District 5 – 1850, No. 374; 1860, No. 224.

Roane County

Roane County, formerly considered part of Knox County, has existed as a separate entity since 1801. Its county seat has always been the town of Kingston, which has the singular distinction of serving as Tennessee's capital for one day. This 1807 event served to fulfill the technical terms of the 1805 Treaty of Tellico (which stated that Kingston would be made the state capital), whereby the Cherokee ceded several thousand acres of land. Roane County had at least four nineteenth-century potteries, but two of them were closely associated with iron furnace operations. Several individuals identified on census reports as potters appear to have worked primarily in the production of iron wares.

Site Number	Relevant Name(s)	Dates	Category
40RE149	Hardbarger / Eagle Furnace	ca. 1840s-1850s	Traditional Stoneware

According to his descendants, Daniel Hardbarger operated a nineteenth-century pottery at Eagle Furnace on lower Whites Creek in western Roane County.[1] This furnace and its owner Robert Cravens played pivotal roles in Tennessee's early iron industry. Cravens was a nephew of ironmaster George Gordon (see Part Three entry) and received his training from him, before establishing Eagle Furnace in 1839. Cravens is best known for his later association with the Bluff Furnace in Chattanooga, the first coke-fired furnace in the Southern Appalachian region.[2]

By the mid-nineteenth century, at least two furnaces and two forges existed at the Eagle Furnace location, though all were not operating. The operating furnace (from 1839 until at least 1854) was called "Eagle Steam and Water Hot-Blast Charcoal Furnace, No 1."[3] Iron manufacture apparently continued here until 1863, but it is presently unclear if there was a post-Civil War operation. The period around 1850 was one of steady local demand for cast and wrought iron products.[4] The molding of cast iron wares probably relates to the professions of six men listed as potters on the 1850 Roane County census. These include Daniel Hardbarger, Samuel Hardbarger, Adam Kirkland, George Kirkland, John Ball, and James Small, all shown as living in the midst of various Eagle Furnace iron workers.[5] Given the circumstances of their location, it could be argued that the pottery occupation assigned to each of them was only a reflection of work they did for Eagle Furnace,

presumably as mold makers. However, in the case of the Hardbargers, there are artifacts and family stories relating to their operating a pottery at Eagle Furnace, and these are both specific and seemingly credible.[1] Assuming this is correct, then any of the neighborhood potters listed in 1850 could have produced at least a minimal amount of pottery as well as iron work. Unfortunately the 1860 census does not supply any additional useful information. John Ball was by then a farmer in another state, Daniel Hardbarger was called a farmer, Samuel Hardbarger was listed as a "laborer," Adam Kirkland was a "hammerman" (an iron working profession), George Kirkland was a "laborer," and James Small was a farmer.[6]

The Eagle Furnace site is difficult to assess as most of it is now under the waters of Watts Bar Lake. The Hardbarger family information indicates the pottery location, which was near the furnace, is also inundated. There is an oral description relating to the pottery kiln. It is said to have been circular in shape, appearing like an igloo, and dug into the side of a hill.[1]

A few ceramic sherds seen during low water stages suggest the pottery made in association with Eagle Furnace was mostly if not entirely stoneware. A collection on loan to the TDOA contains 16 sherds (and some items relating to the manufacture of iron). The most distinctive piece is a large rim sherd from a gray salt-glazed stoneware crock, with a weakly everted, rounded rim (almost a thick rounded rim). The rim was badly deformed during firing, and the vessel would almost certainly have been non-functional, meaning that it was in all likelihood made at this location. There are 7 body and 3 base sherds from stoneware vessels with weak brown or gray salt-glazed exteriors and no interior finishes. Each of the base sherds has a cut back foot. The remaining 5 items are body sherds that are difficult to classify. There are 3 that seem to be definite examples of brown lead-glazed earthenware, but the other 2 appear to be transitional between earthenware and stoneware. The latter have slip glazes that are dark brown to almost black. The finish on these transitional sherds is similar to that on two small vessels believed made by Daniel or Samuel Hardbarger and passed down to his descendants (Figure 2-90). Each of these has a dark, probably manganese-containing, slip glaze, and their bodies are between earthenware and stoneware in hardness.[7] While there is a possibility the Hardbargers and their associates produced both earthenware and stoneware, the strength of evidence is that the pottery at Eagle Furnace should be considered a traditional stoneware operation.

Source(s): **1**. Ann Hartbarger, 1978, personal communication. **2**. Council et al. (1992:47-91). **3**. Leslie (1859:82, 83 and 204). **4**. Council et al. (1992: 50, 81). **5**. Federal Census, 1850, Roane County, 20th SubDivision, Nos. 990, 997, 1014, 1019, 1028, and 1057. **6**. Federal Census, 1860, Roane County, District 12, Nos. 1598, 1605, 1615, and 1669 (and individual entries for those named). **7**. Smith and Rogers (1979:30 and 54.)

Figure 2-90. Cream pitcher (height ca. 3½ in.) and sugar bowl (height ca. 3 in.) made by Daniel or Samuel Hardbarger and passed down to descendants (private collection).

Site Number	Relevant Name(s)	Dates	Category
40RE150	Hardbarger / Gordon / Piney Grove Furnace	ca. 1823-1828	Traditional Earthenware (?)

The 40RE150 site on Whites Creek in western Roane County contains the remains of an early nineteenth-century iron furnace that had an associated pottery. The furnace was part of a larger operation referred to as "Gordon's Iron Works" that also included a forge, a saw and gristmill, and an unknown number of other structures. All of these things were located on a 3,000-acre tract granted to George Gordon and Matthew English following their 1821 petition to the state legislature.[1] According to an 1850s source, the furnace, known as "Piney Grove Charcoal Furnace," was built in 1823 and abandoned in 1828. Some distance downstream was "Gordon's Bloomery Forge," built in 1822 and still operating in 1856.[2] In 1827 Gordon's Iron Works was one of five Tennessee locations considered for a national armory.[3]

Whatever the nature of their original agreement, it does not appear Matthew English became a joint owner of Gordon's iron works until the signing of an 1827 deed. This same instrument establishes that Gordon's operation included a pottery. On January 21, Gordon sold English a one-fourth interest in his "forge" and his "saw and grist mill" plus a half interest in various land holdings and in his "furnace and blushes and pottery."[4]

Daniel Hardbarger is believed to have operated the pottery mentioned in this deed. Family information, passed down through descendants, contends Hardbarger came to Tennessee in the early 1800s and made pottery at the furnace owned by Gordon and English.[5] Hardbarger's work as both an iron molder and a potter is known from various sources (see Part Three entry).

Within the boundaries of site 40RE150 there are visible remains indicative of the operation of Piney Grove Furnace, and it is assumed there are also archaeological remains of the associated pottery. Unfortunately, the majority of the site is buried under a heavy layer of flood deposited soils, and it would require a substantial archaeological excavation to determine if such remains do exist. At this time there are no collected samples of pottery sherds or known examples of surviving relevant vessels. Because of the rather early date, it seems likely the pottery would have produced glazed earthenware.

Source(s): **1**. Roane County Court Minutes, Book I (1821-1823), p. 2. **2**. Leslie (1859:83, 204, and map). **3**. Dalton (1976:20). **4**. Roane County Deeds, Book F-1, p. 253. The term "blushes" has been rechecked, and this is what appears in the deed. So far no meaningful definition has been found. **5**. Ann Hartbarger, 1978, personal communication.

Site Number	Relevant Name(s)	Dates	Category
40RE172	Hays	ca. 1826-1840s	Traditional Earthenware / Traditional Stoneware

Remains suggesting a pottery once operated on the south edge of Kingston, the Roane County seat, were found and recorded as site 40RE172 in 1986. At the time, there was no information concerning a specific potter. Subsequent archival research and the eventual discovery of two marked sherds led to an understanding that the remains relate to the potter Jeremiah R. Hays (see Part Three entry). Hays was living in Roane County by 1826 and appears to have remained at the same location until he left the county sometime after 1840.[1] Tracing the land where the Roane County site is located back through deed records revealed that Hays bought a small tract in 1830, then sold part of it in 1831. The first of two deeds relating to this mentions the existence of some kind of "shop," and the second refers to "Hays' Potter Shop."[2] This suggests Hays had been living here even before 1830 and leads to an assumed operating date of about 1826 to the 1840s.

In 1991 a backhoe trench was cut through a portion of the 40RE172 site and caused the disturbance of a buried level containing waster sherds and related kiln debris. A substantial quantity of this displaced material was added to a small TDOA surface collection made in the 1980s. This larger collection contains 163 sherds that appear to be from vessels made at the pottery, 9 items of kiln furniture, and 12 additional domestic artifacts probably unrelated to the former pottery.

The collection indicates the pottery's main production was glazed earthenware, but also suggests there was a period of transition to stoneware or that stoneware was sometimes made instead of earthenware. Two marked sherds show that both ware types relate to the same potter, Jeremiah Hays. One mark has most of the letters "J. HA_ _" but is broken at the right edge of the "A." The letters appear in relief inside an impressed rectangle. The mark is on a thick low-fired earthenware body sherd, with a shinny reddish-orange glaze on both surfaces. The second sherd

is well-fired olive-brown salt-glazed stoneware (salt over a weak brown slip). It is a rim sherd with a reverse beveled form, and the flat upper edge of the rim has the impressed name “J. HAYS” (Figure 2-91).

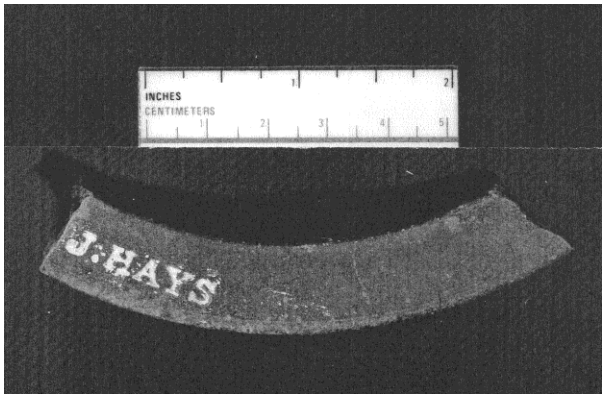


Figure 2-91. Stoneware rim sherd with impressed mark “J. HAYS” (white substance in depression was added to enhance visibility of the name).

While the last mentioned marked sherd is among only 7 sherds that are definitely stoneware, there are 30 sherds that were classified as “transitional.” These are neither distinctly earthenware nor stoneware. The remaining 126 sherds are clear examples of glazed earthenware. In each of these categories there are rim sherds so badly warped from overfiring that the vessels would have been non-usable, a sure indication of pottery made on site. Glaze colors of the earthenware sherds are variable, including reddish-orange, brown, olive, and a shinny black manganese-based glaze. The transitional ware sherds exhibit some of the same dark glaze colors, but a number are from vessels that were excessively fired and lost their intended surface treatments. The stoneware sherds have gray to brown salt-glazed exteriors and sometimes interiors. Two have weak brown interior slips.

The stoneware sherds include, in addition to the one marked rim, 3 flat everted rims, one body sherd, and two sherds from jug mouths. One of the latter has a rounded collar rim, the other a tapered collar.

Transitional ware sherds include 18 from wide mouth vessels in the following rim forms: 4 flat to slightly rounded everted, 2 collar with ridge, 1 straight rounded, and 11 too badly warped to be clearly definable (though most were probably flat to slightly rounded everted or collar with ridge forms). The transitional ware category also includes a tapered-collar jug rim sherd, 7 body sherds, and 4 base sherds. The base sherds represent two vessels, each with a slightly beaded foot. One of these vessels had a small diameter base that expanded into a bulbous body.

The 126 earthenware sherds provide the best representation of what was produced at the Hays pottery. There are 37 rim sherds, almost all of which appear to be from wide-mouth crocks or similar containers. The forms include: collar with medial ridge (N=20), flat to slightly rounded everted (N=11), beveled (N=2), square collar (N=1), and unusual forms (N=3). One of the latter has a collar that tapers inward from its base to the rim, with an exterior ridge at the top and bottom. Each of these ridges is decorated with a continuous series of finger or thumb indentations. The former vessel, which was made of brown glazed earthenware, thus had two

rows of indentations encircling its rim. Two other pieces from shiny brown glazed earthenware vessels are thin, straight rounded rim sherds with an exterior indentation just below the rim. The vessels represented were either cups or small bowls. The earthenware category also includes 69 body sherds (including the sherd with the partial Hays mark), 14 base sherds, and 6 handle pieces, probably from jugs. Two of the body sherds have exterior, horizontal bands composed of parallel-incised lines with a curving sine wave line in between. Most of the base sherds exhibit a beaded foot, including 1 that is double beaded, but 3 have a straight or slightly cut back foot. One of the latter has a straight trimmed foot that connects to an out-sloping wall, suggesting either a plate or shallow bowl. The handle sherds include 3 that are nothing more than handle terminals, where the handle joined the wall of a vessel (probably a jug). The other 3 are handle midsections. These are from extruded handles that were not well formed, but the intended cross section seems to have been 4 lands and 3 grooves.

The 9 items of kiln furniture include 4 rectangular bars of fired clay, 3 amorphous pieces of fired clay, and 2 intact three-pointed star-shaped potter's stilts. These stilts or trivets (see photograph in Part One, Figure 1-19) appear to be the earliest known examples of this kind of item being used at a Tennessee pottery.

Source(s): **1**. Roane County Court Minutes, 1823-1826, p. 381 (1/27/1826); Federal Census, Roane County – 1830, p. 35; 1840, p. 54. **2**. Roane County Deeds, Book F-1, pp. 442 and 492.

Site Number	Relevant Name(s)	Dates	Category
40RE573	Littleton	ca. 1877-1884	Traditional Stoneware

Remains of a pottery (site 40RE573) located a few miles east of Kingston were exposed during some late 1990s bulldozer work. Initially it was unclear who might associate to this site, but an intact piece of stoneware drain or water pipe, found by the site owner, provided an important clue. This pipe (Figure 2-92) bears the following inscription written in cursive letters before the clay was fired: "Manufactured By G. M. Littleton Roane Co. 1883" and below "for what house All Dayton." The meaning of the last is not clear (perhaps it was a note concerning an order for someone in the town of Dayton, in adjoining Rhea County), but G. M. Littleton was a former owner of the land where the pottery site is located.

The land in question was traced back to George M. Littleton, who owned what was initially a 100-acre tract, starting in 1877. This property remained in Littleton's possession until 1884, the year he was murdered. From his heirs it eventually passed through other owners, with most of the acreage going into the modern tract that contains the pottery site.[1] George Littleton is listed on the 1880 census with his wife Florence and three young children. He is called a farmer.[2] It is unclear to what extent Littleton actually worked as a potter or if he hired others to conduct such

work. The 1880 census does not appear to provide any clues regarding this. It can only be assumed this was a relatively small operation that ended with Littleton's death. Most likely there were others working here, and future information could make it necessary to amend the suggested dates of operation. For now, the remains are considered to represent a traditional stoneware pottery, active from about 1877 to 1884.

Figure 2-92. Gray salt-glazed stoneware drain or water-supply pipe (length 28 in., outside diameter 3 in., inside diameter just under 2 in.) with incised writing, including "Manufactured By G. M. Littleton … 1883."

There are some non-traditional appearances in the wares produced at this site. This is indicated by a TDOA collection composed of 43 stoneware vessel sherds, 4 pieces of drain pipe, and 3 items of kiln furniture. Broken pieces of drain tile or pipe were much more common on the site than the collection suggests, but it was not felt necessary to collect much of this material. Like the whole pipe shown in Figure 2-92 the four pieces are approximately 3 inches in outside diameter with an interior diameter a little under 2 inches. Each is salt glazed over a brown slip, and the pieces were selected because they indicate slightly different forms of straight bell-shaped connectors or joint ends. The main body of each pipe was produced by extrusion with the connector ends separately applied. The three kiln furniture items are sandy clay coils that were formed into shapes to support vessels fired in the kiln. One is a piece of horizontal wadding in the standard "dumbbell" shape.

When the 40RE573 site collection was made an emphasis was placed on rim sherds. There are 30 rims, 6 body sherds, 6 base sherds, and 1 handle section. The rims fall into three types: flat everted or occasionally slightly rounded everted (N=15), straight flat rim (N=11), and square collar rim (N=4). Almost all of these rim sherds are from relatively thick, straight-walled wide-mouth crocks. Nearly all of them have one or more wheel-incised lines below the rim. Five sherds have some portion of a horizontal lug handle, and several of these were made from relatively thin clay coils only firmly attached at their terminal ends. A few rim, body, and base sherds have an overall gray salt-glazed surface, but most exhibit the effects of salt over a brown slip. The foot on all base sherds is more or less straight. The one handle mid-section is probably from a jug. It has a gray salt glaze and was extruded with two lands and a deep medial groove.

The most unusual thing about this collection is that 10 of the rim sherds and 1 body sherd exhibit portions of decorative embellishments made with a dark blue cobalt slip (examples in Figure 2-93). Most common are leaf or other floral-like designs, but one sherd is from a vessel decorated with at least three small, cobalt

circles, while the body sherd has what could be a representation of two chain links (Figure 2-93, upper left). One rim sherd has cobalt splashes on the terminals of a crescent lug handle and a small impressed "2" just below the handle (Figure 2-93, upper right). This appears to be the most generous use of cobalt decoration indicated by any Tennessee pottery site collection, and the sherds suggest a degree of similarity to nineteenth-century Pennsylvania stoneware that is striking.[3] So much so it seems likely someone in addition to Tennessee born and raised George Littleton had a hand in the production.

Figure 2-93. Representative stoneware sherds from site 40RE573, showing various decorative embellishments made with cobalt slip.

Source(s): **1**. Roane County Tax Records, District 2, 1870s- 1890s; Roane County Deeds, Book R-4, p. 319 and Book S-4, p. 440 (and individual entry for George M. Littleton). **2**. Federal Census, 1880, Roane County, District 2, p. 317, No. 158. **3**. Schaltenbrand (2002).

Scott County

Scott County, on the west edge of the East Tennessee region, did not become a separate county until 1849, but there is nothing to suggest the area it covers had any early potteries. It has an unusual relationship to this study because of documentation concerning a late nineteenth-century pottery that was planned but apparently never established.

A Proposed Scott County Pottery

Soon after the founding of Rugby Colony in 1880, a document was issued entitled "Prospectus of The Rugby Pottery Company, Scott County, Tennessee."[1] Englishman Thomas Hughes, established this colony, which centered on Rugby village in the north corner of Morgan County, next to its borders with Scott and Fentress counties.[2] The colony held thousands of acres of land surrounding the village, and the proposed pottery site was evidently on some of this land in Scott County. Rugby Colony was composed of a mix of English noblemen and idealistic

Americans working together to form a model community. Efforts to make the colony self-sufficient centered on various agricultural and industrial development plans. A pottery was just one of several businesses proposed by these entrepreneurs. The prospectus was created to attract investors, and it included a time-line for investment and eventual production. There was an adequate source of local clay and:

> The clay has been fully tested, both in the United States and in England, and has been proved to be well adapted to the manufacture of Rockingham and Yellow ware … There is no doubt that Ivory, C.C., and other wares can be made from this clay … It is also believed that this clay will make Mortars and Pestles for druggists use, … (and) will also make Fine Art Terra Cotta Ware for interior decoration. One of the seams of clay is well adapted to the manufacture of Red Pressed Facing and Ornamental Bricks of the highest class.[1]

The plan included construction of three kilns capable of producing "15 to 20 ovens of ware per month." Alfred Crossley of Greenville, New Jersey was the proposed pottery manager. Crossley had "years of experience in England in the manufacture of High-class Bricks, Pottery and Sewer Pipes," and he had "personally visited and examined the [Rugby] clay beds." He had "tested the clays and also had tests made of them in England, all with the most satisfactory results."[1]

All the planning for a Rugby Pottery did not guarantee success, and there is no evidence it was built. Economic, political, and social forces that conspired to limit the success of the colony apparently also inhibited development of the pottery.[2] The idea, however, may have provided some of the inspiration for a later Scott County clay products industry. This began with an 1886 plan by the Robbins Coal and Mining Company to use local coal and an associated deposit of high quality underclay. The company was sold three years later to the Tennessee Paving Brick Company. It sold its Robbins operation in 1902 to the Southern Clay Manufacturing Company. This last company continued in operation until 1937, producing a range of ornamental and paving bricks that were shipped throughout the county.[3]

Source(s): **1**. Prospectus of the Rugby Pottery Company, Scott County, Tennessee. Rugby Papers, Ac. No. 68-178, Box 14, Folder 11 (Tennessee State Library and Archives, Nashville). **2**. West (1998). **3**. Des Jean (1995).

Sevier County

Sevier County, established in 1794 during the Southwest Territory era, is one of Tennessee's earliest counties. Sevierville has served as county seat since 1795. The county boundaries have not altered greatly since creation, but since the mid-1930s approximately the southern one-fourth of this area has been part of the Great Smoky Mountains National Park. Even before development of the national park, the adjacent community of Gatlinburg was the center of an emerging arts and crafts

movement. This followed the 1912 establishment of a Phi Beta Phi Settlement School that later became Arrowmont School of Arts and Crafts. The existence of the park enhanced the development of an arts and crafts community by providing a tourist market for it products. Three pre-1950s twentieth-century pottery operations can be described with certainty, but there could be other small pre-1950s Gatlinburg-area potteries that remain unknown to the writers. By the 1940s Cherokee potters from the Qualla Reservation, over the mountains in North Carolina, were selling their hand-made pottery in Gatlinburg, and there are hints that some of this Cherokee pottery may have been produced in Tennessee. This is a question in need of research not attempted as part of the present study. Besides the three "Late Art-Early Studio" operations, Sevier County also had at least two traditional nineteenth-century stoneware potteries. A recorded site represents one of these; the other remains unrecorded.

Site Number	Relevant Name(s)	Dates	Category
40SV163	McDonald / Markus Ceramics	1946-1956	Late Art-Early Studio

Newlyweds Ken and Barbara McDonald started their pottery on the north side of Gatlinburg in 1946. They were drawn to Gatlinburg because of the arts and crafts environment that was developing in response to tourist visitation to the Great Smoky Mountains National Park. They moved into a small building (Figure 2-94) in rough condition, with a dirt floor and no running water (on a small tract now recorded as site 40SV163). This building did have the advantage of being on the main road connecting Gatlinburg to the Knoxville urban area. Improvements and additions were made, and this served as both the McDonald home and studio until 1956. They next moved to an area a few miles outside Gatlinburg and built a new home and pottery.[1] This second pottery is later than the 1950 timeline established for this study, but a discussion of it can be found through the web site "Vasefinder.com."[2]

The first McDonald pottery was called Markus Ceramics, the name on the sign in Figure 2-94. This was in honor of Barbara McDonald's father Mark Mitchell. "Markus Ceramics" is incised on the base of some of the vessels made during the early part of the 1946 to 1956 period (later vessels bear the mark McDonald Pottery or the names or initials of the potters).[2] Initially the McDonalds used molds for making their wares, but they soon decided this was not an "authentic" form of work and began wheel throwing exclusively. They used red ball clay from Ohio and fired in a square electric kiln (at the later pottery they switched to a gas kiln). The wares were bisque fired, then glazed and refired, but the final product was a kind of red bodied earthenware (they eventually changed to stoneware at the second pottery).[1] Photographs of examples of their wares from different eras are pictured in the "Vasefinder" article.[2] When last seen, the Marcus Ceramics pottery building was still extant, though much modified from its earlier appearance.

Source(s): **1**. Bruk McDonald, 2004, personal communication. **2**. Blim (2003).

Figure 2-94. The McDonald pottery during its initial phase when it was called Marcus Ceramics (courtesy of Bruk McDonald and Charlie Blim).

Site Number	Relevant Name(s)	Dates	Category
40SV167	Stansbury / Williams	1830s-1840s	Traditional Stoneware

Existence of the remains of a pottery in northwest Sevier County was reported to the authors many years after the 1970s survey. Initially, nothing could be learned regarding a known potter, but the tract was found to be within a land grant made to John Williams on September 15, 1808.[1] John Williams, his son Joshua, and his grandson Morton were all nineteenth-century woodworkers of some renown, and John was well established in this profession by 1820.[2] There has long been a local tradition that the Williams family also had some kind of connection to pottery making.[3] The probable basis for this is indicated by the 1840 census. For that year the potter Luke Stansbury is listed very close to Joshua Williams, presumably living and working on some of the land that came to Joshua from his father.[4] Stansbury lived in Knox County in 1830 and was in Jefferson County by 1850 (see Part Three entry). This likely brackets the dates of operation of the 40SV167 pottery. While it seems possible Joshua Williams or one of his sons worked with pottery as well as wood, there is nothing known that supports this. On the 1850 census Joshua and one son are identified as cabinet makers, with one other son called a "mechanic."[5] On the other hand, there is a single listing for a Sevier County pottery on the "Compendium" for the1840 census, and this indicates

two men producing $400 worth of pottery for that year.[6] If this is a reference to the Stansbury pottery, then someone else was working with him.

Waster sherds collected at the 40SV167 site indicate a traditional stoneware operation. There are 36 sherds and 3 other pieces of fired clay. The sherds that were properly fired exhibit a gray or brown salt glaze on one or both surfaces, and 3 or 4 of them seem to have a weak brown slip on an interior surface. There are 9 rim sherds, with 6 of them representing wide mouth containers. These have flat to slightly rounded, everted lips. One rim is flat, straight, and outslanting, representing a bowl, and 2 thin, rounded rim sherds appear to represent pitchers. There are 21 body sherds, and 6 sherds from bases. The foot on these base sherds is either straight or slightly cut back. The miscellaneous fired clay objects include 1 piece of flat, rectangular bar and 2 pieces of fused clay and glaze, probably from the kiln floor or wall. Visible remains at the 40SV167 site suggested this might have been a groundhog style kiln, but this is by no means certain.

Source(s): **1**. East District Land Grants, Book 1, No. 296, p. 322, Tennessee State Library and Archives Microfilm 56; Rose 1992. **2**. Williams and Harsh (1988:322). **3**. Kent Atkins, 2003, personal communication. **4**. Templin and Wells (1981:169). **5**. Federal Census, 1850, Sevier County, No. 752 (probably District 8). **6**. Compendium of … the Sixth Census (1841:243).

Site Number	Relevant Name(s)	Dates	Category
40SV181	Pi Beta Phi Settlement School	1940s	Late Art-Early Studio

Gatlinburg's internationally recognized art center known as "Arrowmont School of Arts & Crafts" is on the campus of what began as an early twentieth-century "settlement school." Site number 40SV181 was assigned to this tract of land, partly in recognition of the fact that at least a limited amount of pottery making occurred here before the end of 1950. Later, pottery became a well-established part of the Arrowmont curriculum, but a discussion of later phases of the school's history is beyond the scope of this study.

The Pi Beta Phi Settlement School began in 1912 in a temporary building not far from what was then the center of Gatlinburg. Pi Beta Phi, the nation's first women's social "fraternity" founded in 1867, had the goal of establishing "a philanthropy in Appalachia." The direct aim was to provide basic education as well as training in traditional crafts, which it was hoped would improve the sustainability of the local community. A new school building was soon constructed, and the school was eventually expanded to include all grades through high school. By 1926 there was also a separate shop for marketing mountain handicrafts, with an initial emphasis on weaving and woodworking. The name "Arrowcraft," derived from the symbolic Pi Phi arrow, was used in this marketing effort. In 1945 the Settlement School began hosting summer craft workshops taught by faculty members from the University of Tennessee's Department of Home Economics. Pi Beta Phi developed

the building complex called Arrowmont in the 1960s, with a major studio facility completed in 1967. In 1968 school operations were turned over to the Sevier County Board of Education.[1]

A 1935 newspaper article suggests pottery was among the hand made products produced at the Settlement School by that year.[2] No relevant information concerning this period was found during a search of the Arrowmont archives, but pottery is mentioned as part of the school program starting in 1942. This appears in a series of surviving reports prepared by the school's "Craft Department." The report for 1942 notes that instruction in ceramics was being given, including "techniques of hand building of animals and the like, wheel throwing, pressing from moulds, slip casting, glazing, and firing in the kiln that was just purchased for the department this past year."[3] The report for 1946-1947 states that pottery had been introduced to a small group of girls. The progression of projects tried included making tiles, thrown bowls, boxes, jars, bowls made in molds, and finally small animals. All pieces were "small and decorated for one firing because of the smallness of our kiln." The class was also taken on a field trip to the new Pigeon Forge Pottery (see following site 40SV182).[4] During the 1947 to 1948 term, pottery was taught to students in the 6th grade, and to a limited degree to students in the 2nd grade.[5] For 1949, it is noted that some junior high students were being given after-school training in crafts, including "pottery and ceramics."[6]

More difficult to assess in terms of the present study is the series of summer workshops held on the Settlement School campus beginning in 1945. Marian G. Heard was educational director for all of the early workshops, and she held a B. S. degree in Ceramic Art from Alfred University. However, while she directed a number of arts projects in Tennessee, from her position at the University of Tennessee, it does not appear she had much post-college involvement with pottery making. It also does not appear there was any significant inclusion of pottery in the Settlement School workshop curriculum until about 1953. As a side note, in 1948, the first Craftsman's Fair sponsored by the Southern Highland Handicraft Guild was held on the grounds of the school, and this probably included at least the selling of handcrafted pottery.[7]

While the pre-1950 pottery making that occurred at what is now Arrowmont does not fit neatly into any of the categories established for this study, it did occur within the time frame being discussed. It can be regarded as training related to the "Late Art-Early Studio" pottery category, and there are a few other Tennessee examples of "training sites" that will be blended into this category.

Source(s): **1**. Knowles (2004). **2**. Phi Beta Phi will Show Settlement Art, Pottery. Daily Illini, University of Illinois, December 8, 1935, p. 5. **3**. Arrowmont (1942). **4**. Petrie (1947). **5**. Petrie (1948). **6**. Roekel (1949). **7**. Harris and Heard (1948); Heard (1987); Sandra Blain, 2003, personal communication.

Site Number	Relevant Name(s)	Dates	Category
40SV182	Pigeon Forge Pottery	1946-1957 (but under same name through 2000)	Late Art-Early Studio

The Pigeon Forge Pottery was a direct outgrowth of the Tennessee Valley Authority's Ceramics Research Laboratory (see ET, Anderson County site 40AN218). Two former employees, Ernest Wilson and his son-in-law Douglas Ferguson, set out in 1946 to find a suitable source of clay for starting a pottery. They hoped to find a location that would put them in proximity to the main artery for tourist flow into Gatlinburg and the Great Smoky Mountains National Park. The much-repeated story is that they discovered appropriate clay during an examination of mud dauber nests in the old water-powered mill at Pigeon Forge, and they immediately selected this central Sevier County community as the location for their operation.[1]

The 1946 pottery was briefly called "Smoky Mountain Pottery," but this name was soon discarded in favor of "Pigeon Forge Pottery." The first pottery building was created by modifying an existing tobacco barn. The local clay was prepared using a mule-powered pug mill, which was a source of great interest to tourists.[2] On November 5, 1957 this first pottery was destroyed by fire.[3] Fortunately there is a surviving photograph (Figure 2-95) that shows the pottery building, the shed for the pug mill, and an entry sign, that reads "Pigeon Forge Pottery – See It Made." At the top of the sign is a cutout of a potter at the wheel, an image that served as the logo for this and later operations. After the fire, Pigeon Forge Pottery was rebuilt and continued to operate at a slightly different location through the end of 2000. In

Figure 2-95. The Pigeon Forge Pottery before it was destroyed by fire in 1957 (courtesy of Ruth Wilson Ferguson).

relation to the present study, it is the 1946-1957 operation that was the focus for recording site 40SV182.

A brief look at this first pottery is preserved in some notes regarding a visit by the girls' pottery class from the Settlement School in Gatlinburg (site 40SV181).

> The class visited the new Pigeon Forge Pottery one morning. Arrangements had been made with the owners, who were most kind in explaining and demonstrating the methods used in their pottery. Mr. Wilson made a bowl on his electric wheel then gave a ball of clay to one girl and instructed her in that method. She brought it home and we fired it successfully in our kiln.[4]

Their visit was probably in the latter part of 1946 for in 1947 Earnest Wilson went to California to help start a pottery. He returned to Pigeon Forge after about a year, but from that point on the Pigeon Forge Pottery was primarily associated with Douglas Ferguson. Ferguson used the local red clay exclusively for five or six years but soon began importing clay, especially white stoneware clay. From the beginning, the dogwood flower was a trademark of the Pigeon Forge Pottery. Besides Ferguson and Wilson, some of the people who worked there before the 1957 fire included women casters and finishers with the last names Fox, Quarles and Campbell, and Betty Jo Smelcer, who was the pottery's first decorator. In later years, Pigeon Forge Pottery became a thriving commercial operation with a long series of employees. Hand thrown pottery was always part of the production, but most of the wares were slip cast. One of Douglas Ferguson's daughters continued production for a while after his death in 1999, but the pottery was finally sold on January 1, 2001. It was then reincarnated under the name "Pigeon River Pottery."[2]

Its long and successful operation makes for large numbers of surviving Pigeon Forge Pottery vessels, and since 2000 there has been a steady stream of these sold through the online auction site "eBay." While no attempt will be made to define the various period characteristics of these wares, this could be an interesting challenge for some researcher. It is known that the pottery's first mark was based on the briefly used Smoky Mountain name, and at least one piece sold on "eBay" was a cast bowl bearing the basal mark "The Smoky Mt. Pottery Pigeon Forge Tenn." Otherwise, the earliest mark seems to be one that reads "The Pigeon Forge Pottery Pigeon Forge Tenn.," both printed and incised. Incised marks with just "Pigeon Forge Pottery," followed by a person's name seem to be generally late. The names Wilson and Ferguson appear on vessels from all periods, or in the case of Wilson, until about the mid-1960s. From the beginning there was a wide range of thrown and cast vessel forms, with some emphasis on vases. Animal figurines were another common item, with images of black bears serving as symbols of the Great Smoky Mountains.

Source(s): **1**. Bullard (1976:21-24). **2**. Ferguson and Wilson (2002). **3**. Flames Demolish Pigeon Forge Pottery, Sevier County News Record, November 7, 1957, p. 1, Sevierville, Tennessee. **4**. Petrie (1947).

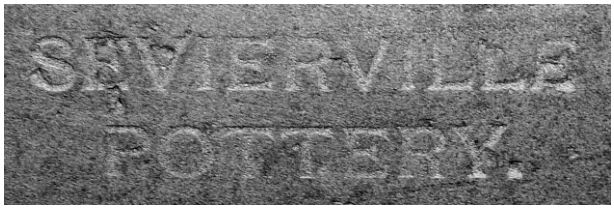
Unrecorded Sevier County Potteries (N = 1)

Sevierville Pottery
[Traditional Stoneware]

In the 1979 pottery survey report an attempt was made to relate two separate pieces of evidence concerning an unrecorded Sevier County pottery.[1] The first was a stoneware jar bearing the impressed stamp "SEVIERVILLE POTTERY" (Figures 2-96 and 2-97). The second was an entry in the 1840 census "Compendium" concerning a Sevier County pottery operated by two men producing $400 worth of ware.[2] It is now believed the 1840 information relates to the Sevier County site since recorded as 40SV167. However, the marked vessel still provides direct evidence for a Sevierville Pottery, and there is now additional information that seems to relate to this pottery, which remains unrecorded.

Figure 2-96. Jar with bilateral lug handles and the impressed stamp "SEVIERVILLE POTTERY" on lower shoulder, with a second partial mark below the first (height 11 in.). It is an underfired, stoneware attempt with a weak brown slip and weak salt glaze (private collection).

Figure 2-97. Sevierville Pottery mark on jar shown in previous figure.



A local history pamphlet, written sometime before 1980, contains a small photograph of four vessels, and the notation they were "made near Pigeon Forge before 1880." This same source also indicates the pieces were made by "Mr. Bob Shields [who] had a kiln or shop close to Pigeon Forge."[3] A Sevier County historian who saw these vessels wrote that at least one of them had the name "Sevierville Pottery" incised on its bottom.[4] None of the vessels pictured in the pamphlet are the same as the one in Figure 2-96, so there are at least two bearing the Sevierville Pottery name, with the name possibly applied in a different manner on each.

One difficulty for understanding exactly who is being referred to in the history pamphlet is there were at least four Robert (Bob) Shields in Sevier County, beginning about 1784. The first Robert Shields (1740-1802) was a Revolutionary War veteran who established a 1780s blockhouse about halfway between Sevierville and Pigeon Forge. His son Robert (usually identified as "Jr.") was born in Virginia in 1772 but soon moved to Sevier County with his parents. Sometime in the early 1800s, Robert Shields, Jr. moved his family to what became the state of Indiana, from where he served as a War of 1812 militia soldier. The next Robert Shields (sometimes identified as Robert Shields III) was born in Indiana about 1816. Soon afterwards the Shields moved back to Sevier County, where Robert Jr. died in 1835.[5] Robert Shields III is not listed on the 1840 census for Sevier County (more evidence that he was not connected to the pottery indicated by the 1840 Compendium), but he is listed in 1850, 1860, and 1870, always called a farmer. By 1870 there was yet a fourth Robert – Robert L. Shields (born 1863), the son of Robert Shields III.[6]

There is little certainty in any of this, but if the history pamphlet writer was correct in stating there was a pre-1880 Shields pottery, then it seems likely it was operated or at least owned by Robert Shields III. This Robert owned a substantial amount of land and other property in the Richardson's Cove section of Sevier County.[7] His will indicates he died in 1878, and that his home farm was on a tributary of Little Pigeon River, east of Pigeon Forge.[8] However, Shields's farm was also not far from the county seat Sevierville. It is this association that probably explains why, if Shields did have a pottery, it was called Sevierville Pottery. Unfortunately, while the marked pottery vessels clearly demonstrate the existence of a Sevierville Pottery, almost certainly during the nineteenth century, there is as yet no way to be sure exactly when, where, or by whom it was operated.

Source(s): **1**. Smith and Rogers (1979:54-55). **2**. Compendium of … the Sixth Census (1841:243). **3**. McMahan (1980:17). **4**. Linn (1999). **5**. Smoky Mountain Historical Society (1984:280, 310, 311); Anders (1994). **6**. Federal Census, Sevier County District 5 – 1850, No. 389; 1860, No. 590; 1870, No. 70. **7**. Sevier County Tax Records, District 5, surviving years 1864-1872. **8**. Sevier County Wills, Vol. 1, 1849-1897, pp. 245-246.

Sullivan County

The Sullivan County area was initially thought to be part of Virginia but was made a North Carolina county in early 1780. Blountville has served as its county seat since the early 1790s. This county was home to several potters and witnessed the production of a substantial amount of earthenware pottery. So far, however, only two pottery sites have been identified. While others may exist, there is no clear support for this, and all of the known Sullivan County potters may relate to the two locations. The first of these locations was the scene of an operation of long duration.

Site Number	Relevant Name(s)	Dates	Category
40SL31	Cain / Wolford	ca. 1815-1900	Traditional Earthenware

The early history of the pottery that operated at site 40SL31 near the north edge of Sullivan County is far from clear. The suggested beginning date of about 1815 relates to ownership of the property by the Leonard Cain family, however, there is a possibility the potter George Wolford started work here at an earlier date. Deed records show Wolford buying land in Tennessee as early as 1801, and by 1808 he had purchased what apparently became his home tract. This tract was near, though it probably did not included, the 40SL31 site.[1] George Wolford and his sons William, Elkanah and George continued to live in Sullivan County until all of them were deceased by 1845. However, their exact relationship to what is usually identified as the Cain pottery remains uncertain.[2] As discussed below, for the second half of the nineteenth century there is clear documentation connecting the elder George Wolford's grandson, Elkanah D. Wolford, to the 40SL31 pottery.

If Leonard Cain started the pottery at site 40SL31, it could have been in operation soon after 1814. This is when available deeds indicate Cain purchased the land that now includes the pottery remains.[3] Three of Leonard Cain's sons, Eli, William, and Abraham, were potters, and all of them probably began their training here. In the past it has been assumed their father provided this training, but it now seems possible George Wolford could have been their mentor. If the sons were the first Cain potters, it would have been sometime in the late 1820s before the oldest was old enough to learn the craft.

The earliest documentation possibly indicating pottery making at this location comes from the 1840 census, but it is information difficult to interpret. The census shows six close households with the following heads and indicated number of individuals working in "Manufactures and trades": Leonard Cain (N=1), George Wolford [Sr.] (N=1), William Wolford (N=2), Elkanah Wolford (N=2), George Wolford [Jr.] (N=2), and Jesse Henshaw (N=1).[4] While the entry for Leonard Cain might mean he was working as a potter, there was also a 20 to 29-year-old unnamed male living in his household, and the entry could refer to this individual. It seems unlikely all of the nine men in the Manufactures and Trades category were working as potters, but what other activity might be indicated is unknown.

Leonard Cain as well as George Wolford and his three sons all died before 1850, and Leonard's son Eli Cain (see Part Three entry) left Tennessee for Virginia before 1840. The only person listed as an 1850 potter and clearly on or near the 40SL31 site is Abraham Cain, who lived in the household of his older brother William Cain.[5] Though William is always shown as a farmer on census reports, there is evidence he was also involved with the pottery. This includes at least two jars incised with his name, one dated 1860 (see description below). Abraham was again enumerated as a potter on the 1860 census, and for 1870 he and his nephew Martin

(William's son) are both so listed. On the latter census the two brothers and Martin are shown living in three adjoining households.[6] There is a vague suggestion another of William Cain's sons, John E., may have worked some of the time as a potter in the 1870s (see Part Three entry for John E. Cain).

By 1880 some changes that are difficult to interpret had occurred. Leonard Cain's Sullivan County farm had passed to his son William in the 1840s, but after William's death in 1873 the land was divided between several of his children. They in turn sold most of the land to Elkanah D. Wolford, who was married to William Cain's daughter Frances.[7] Elkanah Wolford was always listed on census reports as a farmer, but in an 1882 business directory his name appears as the owner of a Sullivan County "pottery."[8] Subsequent records show Wolford as the owner of a tract that included the 40SL31 site.[9] According to the 1880 census, Abraham Cain was still working as a potter and lived near Wolford. Abraham had received some money and goods from his father's estate, but not land. It appears he was now working for his niece and her husband. Abraham continued to remain in the same relative location and was identified as a potter through 1900, which was probably about as late as pottery was made here.[10]

Complicating all of this is the presence of several other potters in the same general area of Sullivan County at different times. First, and most likely directly associated with the Cains were Jesse Henshaw and his son William. They were living very close to the Cains by 1840, and may have worked at the 40SL31 site as late as 1860. Benjamin Wine had a similar possible connection and was apparently living near the Cains in the 1860s. The same is true of William Wolfe who seems to have worked in the area in the 1850s, possibly at the Cain pottery (see individual entries for the Henshaws, B. Wine, and W. Wolfe).

Pottery wares believed made at the Cain pottery are well known to regional collectors.[11] All appear to be some variant of lead glazed earthenware, though glaze colors range from shades of dull brown to shades of orange and red, with some having a bright metallic look. The three jugs shown in Figure 2-98 have a strong local association to the Cain pottery and are believed to be representative of jugs made there. More difficult to assess are orange or reddish-orange vessels in a variety of forms, with dark brown or black, underglaze daubs or splotches of manganese or iron oxide. In the past there was a belief that all regional examples of these "spotted" vessels were products of the Cain pottery. This interpretation seems negated by a recent study of Southwest Virginia and Northeast Tennessee arts and crafts.[12] It appears from this work that the decorative style in question was regional in nature, rather than limited to just one pottery. Nevertheless, there are examples in local collections that have a strong connection to the Cain pottery. This is the case for the large jug in Figure 2-99 and the double handled jar in Figure 2-100.

Figure 2-98. Glazed earthenware jugs believed made at the Cain pottery, heights 7 to 8¼ in. (private collection).

Figure 2-99. Glazed earthenware jug with dark splotches, height 11¾ in., probably made at the Cain pottery (private collection).

Figure 2-100. Glazed small-mouth earthenware jar with heavy coil handles and dark splotches, height 13½ in., probably made at the Cain pottery (private collection).

One of the more unique surviving vessels, assumed by the writers to have been made at the 40SL31 site because it was found in a building there many years ago, is the orange colored, glazed earthenware spittoon shown in Figure 2-101. The body of this container appears to have been formed in an eight-sided mold that imparted a relief floral element on each panel. The funnel top could have also been created in the mold, or separately thrown and attached. An irregular cleanout hole was secondarily cut through one panel before firing. Though surviving Tennessee examples seem rare, similar spittoons or cuspidors made by nineteenth-century potters in the adjoining state of Virginia are common.[13]

Figure 2-101. Glazed earthenware spittoon (8¾ in. diameter by 5½ in. tall) probably made at the Cain pottery (private collection).

One of the best indications of what was made at the Cain pottery comes from surviving earthenware vessels marked with relevant names. This includes at least one double-handled ovoid jar that is decorated with the kind of underglaze manganese splotches discussed above. Unfortunately it is not marked with a complete name, just a "C" painted in glaze or slip on its bottom.[14] A similar "C" mark appears on the base of a food mold and on the base of an ovoid jug with a strap handle, both pieces attributed to the Cain Pottery.[15] There is also a pitcher marked in a manner that suggests the same idea. This has a single "W" (though it could be an "M") incised on its bottom, possibly indicating that one of the Wolfords (or B. Wine or W. Wolfe ?) was the maker.[16]

Glazed earthenware vessels with marks relating to specific Cains include: for Abraham B. Cain [(an ovoid jug with a strap handle and cursive incising below the handle "M A Cain Jug Made by A B Cain 1869")[17] (a miniature jug marked "A. B. Cain" and a chamber pot marked on its bottom "A. B. Cain – 1889")[18]]; for William M. Cain [(an ovoid jar with bilateral lug handles and cursive incising "W. M. Cain / 1860")[19] (a small jar with cursive incising "Wm. M. Cain")[20]]; for Martin A. Cain [(a small crock or cream pot with cursive incising on the bottom "M. A. C / 1868")[21]]; and for John E. Cain [(a jar incised on the bottom "Ellin Morton / 1876 / J. E. Cain")[22]].

A TDOA collection from the 40SL31 site contains 106 earthenware waster sherds, 6 items of kiln furniture, and 2 kiln bricks. Glaze colors include yellow tan, reddish orange, reddish brown, dark brown, and olive brown, with reddish brown the most common. A majority of the glazed sherds are glazed on their interior surfaces with unglazed exteriors. About 10 percent of the sherds are unglazed bisque ware, and about 20 percent have a chalky white, sometimes crinkled exterior surface, apparently due to excess firing. Only three sherds, all of them reddish-brown glazed, exhibit the manganese or iron oxide, underglaze splotches discussed above.

Vessel form is suggested by 45 rim sherds. All have flat to slightly rounded, everted lips. Some are from wide mouth crocks or jars, while some have a constricted mouth, like that seen on the jar in Figure 2-100 above. There are no definite representations of jugs, but there are 4 sections of strap handles that could be from either jars or jugs. One of these is just the base attachment area of a handle applied with multiple finger indentations in the clay. The other three strap handles were extruded with either 3 lands and 2 grooves, or 4 lands and 3 grooves. There are 45 body sherds and 14 base sherds, plus 2 sherds that appear to be from hand thrown drain pipes. One of the body sherds has a punctate impressed letter "N" that was at the end of a word (Cain ?). Eleven of the base sherds have a foot that is beaded, while the others (N=3) have a foot that is straight.

The pieces of kiln furniture include 2 flattened clay coils used as vessel firing supports and 4 sections from inch-thick rectangular clay slabs. The latter have discolorations and adhesions from the mouths or bases of vessels, indicating they were used as kiln shelves.

Source(s): **1**. Sullivan County Deeds, Book 3, pp. 375 and 401 and Book 5, p. 108 (see also Book 6, pp. 377, 483, 489, and 478). **2**. Sherman (1991: No. 583 Old Wolford Cemetery) (and individual entry for George Wolford). **3**. Sullivan County Deeds, Book 4, p. 320 and Book 6, p. 495. **4**. Federal Census, 1840, Sullivan County, p. 57 and p. 63. **5**. Federal Census, 1850, Sullivan County, Division 1, No. 352. **6**. Federal Census, Sullivan County, District 6 – 1860, No. 575; 1870, Nos. 64-66. **7**. Will of Leonard Cain, Sullivan County Wills (1830-1870), Book No. 1, p. 85; Will of William Cain, Sullivan County Wills, Volume 1, p. 204; Sullivan County Deeds, Book 30, p. 400. **8**. Federal Census, Sullivan County, District 6 – 1870, No. 94; 1880, No. 11 / Norwood & Kline (1882:413). **9**. Sullivan County Wills, Book 2, p. 426; Sullivan County Deeds, Book 109A, p. 515. **10**. Federal Census, Sullivan County, District 6 - 1880, No. 2; 1900, No. 17. **11**. Wahler (2000b). **12**. White (2006:127-153). **13**. Comstock 1994:158, 159, 236, 285, and 306. **14**. Wahler (2003:113). **15**. Wahler (1997:32, No. 125 and 35, No. 138). **16**. Moore (1983:531, Fig. 8). **17**. White (2006:134). **18**. Both seen in private collections by the writers. **19**. Wahler (1997:16, No. 64). **20**. Collections of the East Tennessee Historical Society Museum, Knoxville. **21**. Whaler (1997:27, No. 105). **22**. Collections of the Rocky Mount State Historic Site Museum, Piney Flats, Tennessee.

Site Number	Relevant Name(s)	Dates	Category
40SL388	Mottern	ca. 1882-1900	Traditional Earthenware

William H. Mottern, started a small earthenware pottery on his farm in southern Sullivan County about 1882, the year tax records indicate he moved there from Carter County.[1] William was a son of George Mottern, and probably learned pottery making in Carter County from both his father and grandfather (John Mottern). Some specifics concerning William's continuation of this craft in Sullivan County come from passed-down family stories, most recently carried by a great, great grandson. As late as the 1940s the log home of William Modern was still standing, and across a farm road from this home was the remains of a "beehive" kiln and a shop. In later years this shop building had been used for farm blacksmithing, but it may have earlier contained pottery equipment. When the old house was torn down in the 1940s there was still pottery stored about the place. After William died in 1917, the farm passed to his son James S. Mottern, who had built a new house on a hill overlooking the old one.[2] James was about 11 when the family moved to Sullivan County, so he could have worked with his father in the late 1800s, but this is not actually known. Though a definite date for the end of production is also unknown, it seems unlikely earthenware would have been made here later than about 1900.

At least one piece of pottery made on the William Mottern farm passed down to descendants (Figure 2-102). This jug has a reddish-orange to dark-red lead based glaze over a pinkish red body. The handle appears to have been extruded with three lands and two grooves. The glaze extends to near but short of a rounded base.

Figure 2-102. Glazed earthenware jug (height 9½ in.) believed to have been made by William H. Mottern at the 40SL388 site (from a photograph provided by Chris Cross).

An earthenware jar (Figure 2-103) with double handles similar to the jug's handle is also believed to be a product of the Mottern pottery. Its current owner purchased it at an estate sale near the 40SL388 site, and its yellow-tan glaze over a yellow-buff body is very similar to waster sherds found at the site.

Figure 2-103. Glazed earthenware jar with double handles and beaded foot (height 8 in.) probably made at the 40SL388 site (private collection).

The TDOA collection from site 40SL388 contains 47 sherds. Most of these (N=25) exhibit a clear glaze that depending on the body color ranges from yellow-tan to brown-tan, and most of these have varying amounts of dark specks in the glaze. There are also 14 sherds with a dark-brown glaze, apparently due to the addition of iron or manganese; 4 sherds glazed a medium-brown with hints of olive green, probably from copper in the glaze formula; and 4 sherds from unglazed bisque-fired vessels. Vessel forms indicated by 9 rim sherds are wide mouth containers with a "tall collar" rim (N=7; but with a collar that is thin in cross section), a rim that is rounded and outward curving (N=1; probably from a bowl), and a reverse beveled rim (N=1; also from a wide mouth vessel). There are also 30 body and 8 base sherds. All of the base sherds have a beaded foot and appear generally similar to the basal portion of the vessel in Figure 2-103.

Source(s): **1**. Sullivan County Tax Records, Districts 8 and 16, 1880s. **2**. Cross (2005).

Unicoi County

In 1875, portions of two of East Tennessee's older counties, Washington and Carter, went into the formation of a new county called Unicoi, with the county seat established at Erwin. Unicoi County is located in the mountains at the east edge of upper East Tennessee. Its initial remoteness was soon offset by the construction of rail lines, and one of these led to the establishment of a large factory pottery operation in the early 1900s. In 1978, when archaeological site number 40UC1 was

assigned to the remains of this Southern Potteries operation, no previous archaeological site number had been used in Unicoi County. Besides this site, this county discussion includes two potteries established before 1950 by people previously affiliated with the larger pottery. These were not discussed in the writers' 1979 publication, because they were later than the 1940 end date used during that study. They are discussed here as "unrecorded sites," not because their location is unknown but because their wares were so similar to the Southern Potteries products and because their main periods of operation were after 1950.

Site Number	Relevant Name(s)	Dates	Category
40UC1	Southern Potteries	1917-1957	Other Factory Ware

The 1979 discussion of the Southern Potteries operation was completed just before its wares became widely recognized as collectible.[1] The following year the Newbounds published their first guide to "Southern Potteries Blue Ridge Dinnerware."[2] Additional guides by the same authors soon followed, as well as similar works by others. The Blue Ridge Collector's Club holds an annual show and sale at Erwin (the Unicoi County seat and former home of Southern Potteries), the Unicoi Heritage Museum just outside Erwin features displays depicting Southern Potteries history, and there are at least two newsletters devoted to these wares.[3] A seemingly endless stream of Blue Ridge pottery now sells through the Internet auction site "eBay," and a variety of web sites discuss these wares and their history.[4] A recent scholarly work also provides detailed information concerning the Southern Potteries operation and its relationship to the general history of factory pottery production in the United States.[5] With so much information readily available, it seems unnecessary to present a lengthy discussion here. The following is a summary with what may be a few previously unpublished facts.

Development of a large-scale whiteware pottery modeled on those existing in Ohio at the time was directly tied to the Carolina, Clinchfield, and Ohio Railroad, which was completed through Unicoi County in 1915.[6] The railroad wished to promote industry along its line, and a deal was made to bring a pottery to Erwin, under the supervision of English-born Ohioan Edward J. Owen. The Holston Corporation, a railroad subsidiary, purchased land for the construction of pottery buildings and houses for pottery workers, to be brought to Erwin from Ohio.[7] The land purchase was complete by July 10, 1916, when an agreement was signed between the railroad and "Southern Potteries Corporation" to lay a side tract to what was called the "Holston Addition," where the pottery would be built. E. J. Owen signed this agreement as the pottery manager.[8]

Almost everything that has been written in recent years concerning E. J. Owen has to some degree confused the two E. J. Owens, Senior and Junior. The father, who was usually known as "Ted," was primarily responsible for starting the pottery.[9] However, his son was also in Erwin from near the beginning. On the 1920

census they are listed in the same household, with Edward J. Owen (Sr.) identified as the pottery's Vice-President and Edward J. Owen, Jr. as its Superintendent.[10]

The May 11, 1916 issue of a regional paper, the Kingsport Times, carries what may be the earliest announcement that the pottery was to be built. Work was to begin immediately on "a seven kiln pottery" that would employ about 250 to 300 people. Two of the essential raw materials for producing a white-bodied dinnerware, kaolin and feldspar, were readily available in adjoining North Carolina counties, and the existence of a feldspar plant in Erwin had been a consideration for locating the pottery there.[11] By October of 1916 work on the pottery was progressing, and another newspaper article shows that Mr. and Mrs. E. J. Owen were living in Erwin. In this source Owen is called "vice-president and general manager" of Southern Potteries Corporation.[12] By early November the pottery, with a main one-story brick building that covered 81,000 square feet, was nearing completion. It was said to be the first pottery in the South for manufacturing "high-grade semi-porcelain dinnerware."[13]

By early 1917 the pottery was sufficiently complete to warrant bringing 52 trained pottery workers from Ohio to Erwin.[14] Forty-five residences for these workers were or would soon be complete, and the Holston Corporation began selling its holdings to Southern Potteries.[15] The workers came from potteries in East Liverpool and Sebring, Ohio and Chester, West Virginia.[16] It is not clear when the pottery was officially dedicated, but one source says the new plant was christened by Mrs. Ted Owen releasing a jug of locally produced whiskey on the end of a long rope, letting the jug smash against one of the smokestacks.[17] No doubt the symbolism here implied that the Ohio potters were coming from an area of greater sophistication, with champagne christenings, to the less-sophisticated rural South, where prohibition-era "moonshine" was the norm.

In late January of 1917 a regional newspaper announced the "big new pottery plant has just begun operation" and noted that more employees from the Ohio potteries would be coming to Erwin.[18] These trained workers were soon supplemented by a large work force composed of local unskilled laborers.[6] By April 2, 1917 the Erwin pottery workers had organized under Local Union 103 of the National Brotherhood of Operative Potters.[19] One source indicates there were now 300 employees, but this estimate is probably a little high.[20]

The initial pottery consisted of the one large building, with seven coal-fired kilns, three for bisque firing and four for glazing and decorating. Two additional kilns were added in 1923.[21] This basic form was retained through the mid-1930s, and is shown in a photograph (Figure 2-104), probably taken in the late 1920s, and on company letterheads (Figure 2-105) used through the mid-1930s. For most of its first twenty years Southern Potteries produced essentially the same line of pottery wares made by the Ohio plants: over-the-glaze decal-decorated whitewares, with

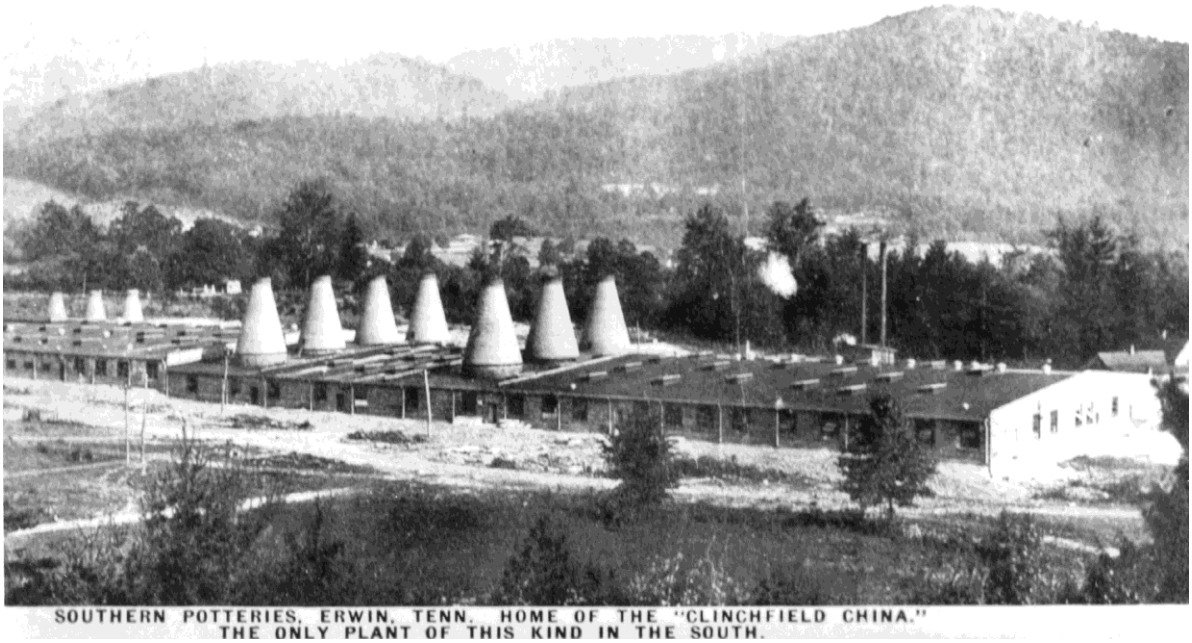


Figure 2-104. Photograph of the early Southern Potteries plant, probably taken in the late 1920s (from the Looking Back at Tennessee Photograph Collection, Tennessee State Library and Archives).

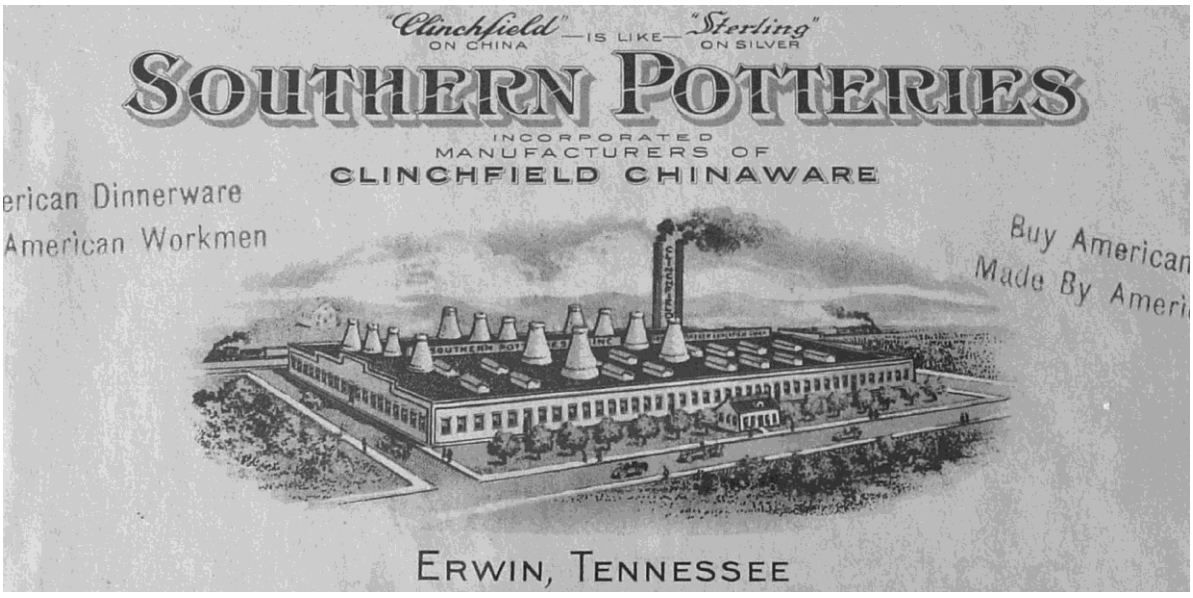


Figure 2-105. Southern Potteries letterhead with an image of the early pottery (from the Federal Writers' Project File, Tennessee State Library and Archives).

gold trim (called lining), along with some lusterware. The marketing name was Clinchfield, and the company slogan (as noted in Figure 2-105) was "'Clinchfield' on China is like Sterling on 'Silver'."[22]

The initial company name, "Southern Potteries Corporation," was modified slightly to "Southern Potteries Incorporated," with the issuance of an official charter on April 8, 1920. The purpose of this corporation was to manufacture and to buy and sell all manner of ceramic items, along with any materials or equipment associated with their production. The principal local signer of the charter was E. J. Owen, Jr.[23] One source indicates E. J. Owen, Jr. was the "plant manager and president."[24] As noted above, he is called the pottery's "Superintendent" on the 1920 census.

The 1920 census provides an instructive look at how this kind of factory pottery operated. The varying professions, listed here in alphabetical order, include: auditor, bad out (batter out), bookkeeper, brusher, carpenter, castor (caster), castor helper, clay carrier, clay maker, clay worker, cooper, cup dresser, cup maker helper, decorator, dish brusher, dish dresser, dish maker, dish moulder (molder), engineer, finisher, fireman, foreman, glazer, handle man, jigger man, jigger man helper, kiln drawer, kiln firer, kiln placer, laborer, liner, mould (mold) maker, mould runner, office (worker), packer, potter, sagger maker, salesman, stamper, superintendent, vice-president, ware dresser, and warehouse man.[25] At least 146 individuals were identified on this census as working for the pottery, including 99 males (39 born outside Tennessee or its immediate surrounding states) and 47 females (only 6 born outside Tennessee or its immediate surrounding states).[26] Evidently many of the pottery workers initially sent from Ohio had already been replaced by locals.

Sometime after the 1920 census the Owens sold Southern Potteries, Inc. to Charles W. Foreman who had worked with the elder Owen in Ohio. There is uncertainty about exactly when the sale occurred, but it seems to have been no later than 1922.[27] According to Owen descendants, their great-uncle, Ted Owen, lost his wife in a tragic car accident and had little desire to continue running Southern Potteries. They also indicated that some of the family moved back to Ohio by 1921.[28] Charles Foreman seems to have been an often-absent owner, and he brought George F. Brandt, who was working with him in Ohio, to Erwin as the pottery's general manager. Product demand was sufficient to warrant construction of the two additional kilns in 1923.[27] By 1924 there were at least 250 employees.[29]

An early plan of Southern Potteries, Inc. with nine large kilns (4 for bisque firing and 5 for glaze firing) and three small "decorating" kilns is shown on a 1925 Sanborn Map. The same basic plan is repeated for 1931, with the addition of another decorating kiln.[30] By 1926 the operation was producing about 28,000 plates per day, making it the largest such pottery in the South.[6] By 1928 there were about 300 employees. Most were now locals, but the operation retained strong ties with the Ohio pottery centers, sending motorcades of delegates and a Southern Potteries baseball team to the annual picnic, reunion, and convention of the National

Brotherhood of Operative Potters. Erwin had adopted another advertising slogan, "Ceramic Center of the South."[31] The main product was still the "Clinchfield" decal decorated wares, and a wide range of examples are shown in a 1930 magazine supplement to the Johnson City Chronicle.[32]

In the early 1930s, still under Charles Foreman's overall direction, Southern Potteries began a shift in design that would result in a major increase in production. This was the "Blue Ridge" line of underglaze hand-painted wares that soon distinguished it from all other similar potteries operating at the time. Contemporary sources suggest this change began in late 1933, and by 1934 plans were underway to expand the plant and install newer types of more efficient kilns.[33] Local women from the surrounding hill country were trained on-site in this freehand painting of the new underglaze designs. This manner of decoration created an image that seemed to fit the still popular national arts and craft movement, and this "national crafts mood" assured a certain level of success. During the late 1930s hand-painted decoration became the norm for Southern Potteries, which now employed about 325 people.[34]

In 1937 Hugh W. Kibler came from Minerva, Ohio to Southern Potteries to assume a leading position in the plant's management. By 1939 he had replaced George Brandt as general manager.[35] Early that year Kibler wrote a letter to a Federal Writers' Project representative in response to a request for information to be included in a proposed state encyclopedia. The letter shows that major changes had occurred, including the installation of two circular tunnel kilns, 48 feet in diameter, along with modern machines for ware brushing and flatware and cup glaze dipping. The pottery was now producing more than 30,000 pieces per day, most of it "under glaze hand painted dinnerware."[36] A 1940 Sanborn map shows a larger, much altered plan for Southern Potteries, Inc., including an expanded decorating section.[37]

Southern Potteries continued to expand, with its peak production years lasting from the mid-1940s to the early 1950s. This expansion was largely directed by Hugh Kibler, who upon the death of Charles Foreman in 1951 became company president. External factors, however, contributed to Kibler's success. Events leading up to World War II and the war itself caused a decline in Japanese and European ceramic imports, which served as a catalyst for domestic production. During this time Southern Potteries reached a peak of about 1,200 employees, a majority of them in the hand painting department, and production may have reached as high as 24 million pieces of pottery in a single year. During this period Blue Ridge hand-painted dinnerware appeared in table settings not only all across the South but to some degree nationwide.[38] A photograph of the plant taken about 1947 (Figure 2-106) indicates its massive change in structure.

One of the more unusual decorative elements placed on Southern Pottery pieces during World War II was the Morse Code symbol for the letter "V" [**. . . .** / dot-

dot-dot-dash] signifying “victory.” This symbol sometimes appears on the edge of plates and on teapot rims and lids.[39]

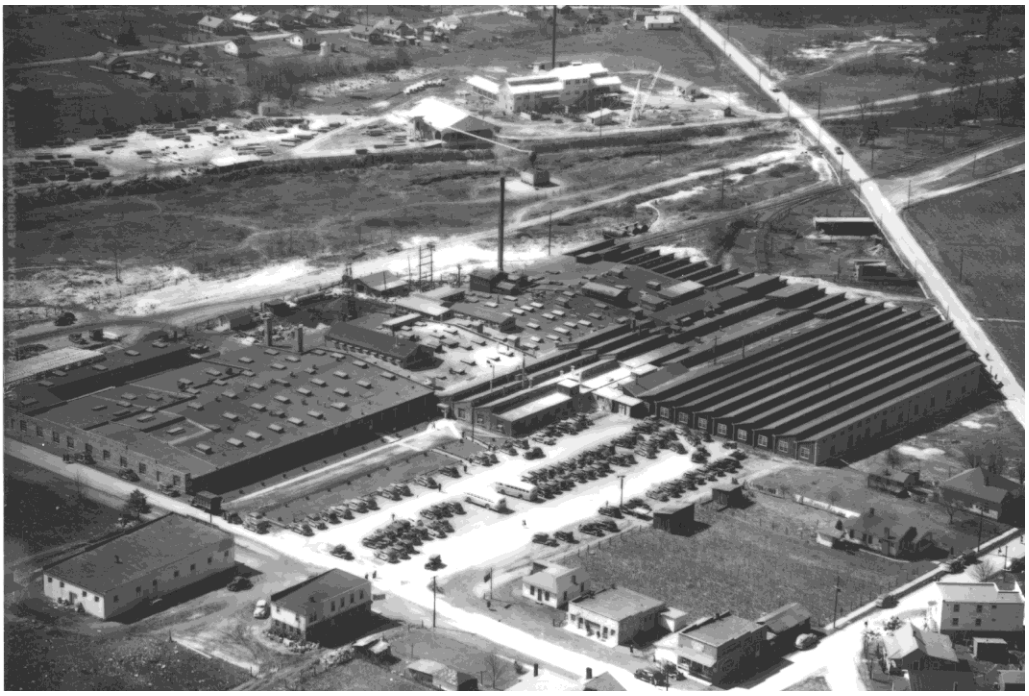


Figure 2-106. Photograph of the Southern Potteries plant, ca. 1947 (from Tennessee Department of Conservation Photograph Collection, Tennessee State Library and Archives).

Where the 1940s war years had served to promote Southern Potteries’ growth, the post-war years marked the beginning of its decline. By the late 1940s, foreign imports again began to impact the American ceramics market. Consumers also began to demand something new and turned their attention to Melmac, the first commercially produced plastic tableware. By 1952 these dual factors, cheap imports and plastic wares, were beginning to disrupt American whiteware production in general and Southern Potteries in particular. The plant soon scaled back, and by 1956 it had only about 600 employees working half time. There was a slight improvement in production that year, and the company tried introducing a new product called “Magna Tile,” but with little success. With a complete collapse appearing eminent, the Southern Pottery stockholders voted on February 22, 1957 to close the operation.[40] Most of the buildings stood for many more years, used for a variety of businesses, but today little is left.

As noted at the beginning, Southern Pottery wares are well known and well illustrated in a variety of guides. Most of the interest has concentrated on the popular Blue Ridge hand-painted lines, but there has been some recent interest in the earlier Clinchfield wares.[41] A number of different backstamps were used by Southern Potteries from 1917 to 1957, and an equally large number of “jobbers’ marks” relate to small firms that purchased Southern Potteries wares for resale. Good illustrations of all of these exist.[42] Key words appearing in Southern Pottery

marks include “Blue Ridge,” “Clinchfield,” “Erwin, Tenn.,” “Southern,” “Southern Potteries, Inc.,” “S. P. I.,” and “Underglaze Hand Painted.”

The process of manufacturing factory-produced dinnerware is rather complex, but it too is described, along with its associated terminology, in several of the works cited.[43] The hand-painting used at Southern Potteries beginning in the 1930s is sometimes described as free hand, and it sometimes was. However, the initial designs were often laid out using rubber stamps to apply an outline to be filled in. Examples of some of these stamps are shown in Figure 2-107. One of the more dramatic photographs illustrating the magnitude of production at Southern Potteries during its better years is shown in Figure 2-108. This was taken in the warehouse portion of the plant, probably in the late 1940s or early 1950s. Figure 2-109 provides an image of only a few of the many styles and patterns of plates produced during the Blue Ridge years.

Figure 2-107. Pattern stamps used at Southern Potteries (private collection).

Given the hundreds of people who worked at Southern Potteries during its lifetime, it is not feasible to try to list even a portion of them here. The main company directors have been named, and a few Southern Pottery employees who also associate to other pre-1950 Tennessee potteries are discussed elsewhere. This includes Ernest Wilson, who came to Erwin with the first group of Ohio potters in 1917, and was later involved with the operation of potteries in Anderson and Sevier counties (ET sites 40AN218 and 40SV182) and George F. Brandt, who served as a Southern Potteries manager, then started his Cherokee China pottery in adjoining Washington County (ET site 40WG53). Other former Southern Potteries employees, Date and Bonnie Clouse and Ray and Pauline Cash started potteries in Unicoi County a few years before 1950. As noted in the initial discussion of Unicoi County, these are discussed below under “unrecorded” Unicoi County potteries.

Source(s): **1**. Smith and Rogers (1979:56-57). **2**. Newbound and Newbound (1980). **3**. Newbound and Newbound (1984, 1989, 1994, and 1998) [and, for example, Keillor (1983) and Ruffin and Ruffin (1997 and 2005)]; Deanie’s Blue Ridge Pottery <http://www.deaniesblueridgepottery.com.> **4**. Examples include: <http://www.southernpotteries.com/>, <http://iaia.essortment.com/blueridgechinarmpk.htm>, <http://www.

Figure 2-108. Photograph of warehouse section of Southern Potteries, ca. late 1940s or early 1950s (from Tennessee Department of Conservation Photograph Collection, Tennessee State Library and Archives).

Figure 2-109. Examples of Southern Potteries underglaze hand-painted plates (private collection).

blueridgechina.com/>, and <http://www.antiquemaster.com/>. **5**. Binnicker (1999). **6**. Binnicker (1998). **7**. Hendren (1990). **8**. Clinchfield Collection, Archives of Appalachia, East Tennessee State University Library, Johnson City, Tennessee. **9**. Ferguson and Wilson (2002). **10**. Federal Census, 1920, Unicoi County, District 5, ED 188, Sheet 4B, No. 78 (E. J. Owen, Jr. may have also carried the title "president" of Southern Potteries, see Part Three entry). **11**. Work on Pottery Plant Employing 300 to Begin at Erwin, Kingsport Times, May 11, 1916, p. 4, Kingsport, Tennessee. **12**. Erwin is on Building Boom, Johnson City Staff, October 27, 1916, Johnson City, Tennessee. **13**. Erwin's Pottery Plant Approaching Completion, Johnson City Comet, November 2, 1916, p. 3, Johnson City, Tennessee. **14**. Erwin Visitors, Pottery Plant Boosters, Kingsport Times, January 25, 1917, p. 1, Kingsport, Tennessee. **15**. Binnicker (1998); Unicoi County Deeds, Book 23, pp. 344-347. **16**. Price (1987:67). **17**. Pratt (1980). **18**. Johnson City Staff (Johnson City, Tennessee) -- Fifty People at Unaka Springs, January 23, 1917, p. 6 and Pottery Employees go to Erwin, January 24, 1917, p. 6. **19**. Binnicker (1999:153). **20**. Erwin is Fast Coming to the Front, Johnson City Staff, May 9, 1917, Johnson City, Tennessee. **21**. Newbound and Newbound (1984:7-8); Price (1987:69). **22**. Newbound and Newbound (1994:19); Binnicker (1999:154 and 182). **23**. Unicoi County Deeds, Book 30, pp. 4-10. **24**. Price (1987:68). **25**. Federal Census, 1920, Unicoi County, Districts 5, 7, and 12. **26**. These and many other statistics from the 1920 census are presented in the work by Binnicker (1999:149-152). **27**. Newbound and Newbound (1989:7); Binnicker (1998). **28**. Notes 9 and 10 above (Edward J. Owen, Sr. is listed on the 1920 census as a widower). **29**. As indicated by a 1924 Erwin city directory (Binnicker 1999:152). **30**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Erwin - 1925, Sheet 7 and 1931, Sheet 9). **31**. Pottery Ball Team to Play Illinois Team at National Convention, The Erwin Record, May 25, 1928, p. 1, Erwin, Tennessee; Binnicker (1999:162 and 171). **32**. Southern Potteries advertising section of the Magazine Supplement, Johnson City Chronicle and Staff News, April 20, 1930, Johnson City, Tennessee. **33**. Whitlatch (1933:523); Cash (1934a and 1934b). **34**. Newbound and Newbound (1989:7); Binnicker (1999:171, 196 and 208). **35**. Binnicker (1999:208). **36**. Kibler (1939). **37**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Erwin, 1931 with 1940 additions, Sheet 9). **38**. Newbound and Newbound (1989:7); Binnicker (1998 and 1999:210-215, 241, and 291). **39**. Newbound and Newbound (1994:27); Martha Erwin, Unicoi Heritage Museum, 1995, personal communication. **40**. The Erwin Record (Erwin, Tennessee) – Pottery Employment on Upswing, September 20, 1956, p. 1 and Liquidation of So. Potteries Underway, February 28, 1957, p. 1; Newbound and Newbound (1989:7); Binnicker (1999:221-248). **41**. Examples illustrated in Newbound and Newbound (1998:9-16). **42**. Newbound and Newbound (1998:153-155 and 1998:242-247). **43**. Especially Bennicker (1999:154-160 and 215-216) and Newbound and Newbound (1989:8-9).

Unrecorded Unicoi County Potteries (N = 2)

Clinchfield Artware Pottery
[Late Art-Early Studio]

Ray and Pauline Cash started their Clinchfield Artware Pottery in 1945 in a small building behind their home in Erwin, Tennessee. It was essentially a spin-off from Erwin's Southern Potteries (site 40UC1). While the owners used the same basic kinds of molding and decorating techniques employed by Southern Potteries, their production emphasized what might be termed "decorative" wares, as opposed to tablewares. Though it eventually grew into an operation with over 20 employees and was of a size that would probably place it in the Other Factory Ware category, this growth did not occur until well after 1950.[1] For the early years it is best described as a "Late Art-Early Studio" operation.

The general history and types of pottery made at the Clinchfield Artware Pottery, also later called the Cash Family Pottery, are documented in a publication devoted to it. This includes depictions of the pottery's stamped base marks. As these often include the word "Clinchfield," there is a potential for confusing Cash pieces with Southern Potteries wares, which used this same word in its early marks. Apparently, however, the Cash marks only exhibit this word in the phrase "Clinchfield Artware." Other examples of their marks contain the words "Cash Family" and "Erwin, Tennessee" and the date "1945." It is unclear where the various marks (more than 20 of them) fit in the overall history of the operation, which lasted from 1945 to 1987.[2]

Source(s): **1**. Chandler (1969); Newbound and Newbound1(998:228). **2**. Burnette (1999).

Unaka Pottery
[Late Art-Early Studio]

Date and Bonnie Clouse started their Unaka Pottery just outside Erwin, Tennessee about 1946. Like the Clinchfield Artware Pottery it copied on a small scale the kind of wares and production methods being use at the nearby Southern Potteries (site 40UC1). Bonnie Clouse's sister, Lena Watts, had previously worked as head decorator for Southern Potteries, and she was responsible for much of the design and painting of Clouse pieces. Like other Southern Potteries spin-offs, the Clouse operation focused on souvenir and decorative pieces, but the body of the wares produced seems to be distinctive as a form of thin, translucent porcelain. The Clouses used a variety of backstamps on their wares. Though the operation was called Unaka Pottery, it appears this name was only occasionally used on the pottery. Common marks have the words "Clouse / Hand Painted" sometimes followed by the words "China," "Artware," or "Erwin, Tenn." The same factors that caused the demise of Southern Potteries appear to have caused the Clouses to give up pottery making about 1956.[1]

Source(s): **1**. Newbound and Newbound (1998:219-224); Burnette (2008:28-44); Clouse Pottery <http://www. antiquemaster.com/clouse.php4>.

Union County

Union County was established by legislation in 1850, but due to legal challenges it did not become a functioning county until early 1856. The community of Liberty was renamed Maynardville and made the county seat. Three individuals listed as potters on the 1850 census were living in portions of Anderson and Grainger counties that went into the formation of Union. As discussed below, it is not clear if any of them were actually working as true potters, however, at least one unrecorded pottery site is assumed as a means of accounting for their presence.

Unrecorded Union County Potteries (N = 1)

Dean / Hardin / Ralston
[Traditional Earthenware ?]

William Ralston is listed on the 1850 census for Anderson County as a "potter," and on the 1860 census for Union County as a "day laborer". Both census years he was living near William Loy and Lewis Miller. On the 1850 census Miller is identified as an "iron master."[1] In the 1850s this area of Anderson County became part of western Union County, and the local community was known as Loyston. The Loy Furnace, owned by John and William Loy and Lewis Miller, was built here about 1836.[2] By 1856 the furnace was owned by Lewis Miller and W. Longmire and was called "Miller's Hot Blast Charcoal Furnace."[3] In 1850 12 men were employed at the furnace and in 1860 there were ten. During both years the major product was cast iron hollowware.[4] It seems likely William Ralston's 1850 potter occupation refers to his role as a producer of molds used to cast iron products. It is possible he was, or was also, the independent operator of a pottery, but there is no other information to support this.

Like Ralston, Thomas Dean and Thomas Harden are listed on only one census report as potters. They were assigned this occupation in 1850, while living in a portion of Grainger County that went into eastern Union County in the 1850s. On the 1850 census Dean and Hardin are shown on opposite sides of Allen Hurst, the owner of Green Grove Furnace.[5] According to the 1850 census of manufacturing establishments, Allen Hurst's "foundry" employed two men engaged in the casting of $1,080 worth of iron wares.[6] As Hurst and all of the other people around him in 1850 were called farmers, it appears almost certain that potters Dean and Harden must have been the two men working for Hurst. This operation lasted into the 1850s, but may have been closed by 1860.[7] The only Union County iron producing operation listed on the 1860 Census of Manufacturing Establishments is Lewis Miller's.

Both the Miller and Hurst furnace sites are today under the waters of Norris Reservoir, so no visual inspection of the locations has been possible. There is one slim piece of evidence suggesting that at least one of the 1850 potters living near these furnace sites might have actually made traditional pottery. This is a brown-

glazed “beehive” jug that sold through the online site “eBay” in 2003. The initials “T H” are stamped on the upper shoulder of this vessel, and the seller suggested it might associate to Thomas Hardin of Union County. Among known nineteenth-century Tennessee potters, Thomas Hardin does seem to have the only matching initials, but this is far from proof that it is an example of his work. It was not clear from the information provided if the jug is stoneware or earthenware, but it appeared to have a slip glaze. Lacking any better information to go on, the writers are accounting for these Union County “potters” by suggesting that one or more of the three might associate to an unrecorded, possibly earthenware pottery.

Source(s): **1**. Federal Census, 1850, Anderson County, Nos. 801, 809, and 912; Federal Census 1860, Union County, District 8, No. 696, 728, and 732. **2**. Graves and McDonald 1976:17). **3**. Leslie (1859:82). **4**. 1850 Census of Manufacturing Establishments, Anderson County, Lewis Miller and 1860 Census of Manufacturing Establishments, Union County, Lewis Miller (microfilm copy, Tennessee Division of Archaeology). **5**. Federal Census, 1850, Grainger County, District 15, Nos. 1884, 1885, and 1887 [a discussion and photograph of Green Grove Furnace appear in the 1979 pottery survey report (Smith and Rogers 1979:59-60)]. **6**. 1850 Census of Manufacturing Establishments, Union County, Allen Hurst (microfilm copy, Tennessee Division of Archaeology). **7**. “Allen Hurst Papers, 1835-1870,” Tennessee Valley Authority Technical Library, Knoxville, Tennessee.

Washington County

In 1777 Washington was the name assigned to Tennessee’s first county while the region was still part of North Carolina. Jonesborough, considered to be the first town in what is now Tennessee, has continuously served as county seat since the beginning. Washington County was initially regarded as including all of what is now Tennessee and a little later most of what is now East Tennessee. It seems likely one or more early potteries existed within the bounds of the current county, but proof of such is lacking. Lewis Click, an ancestor of the Clicks who were active potters in Greene County, settled in Washington County by the 1790s, but whether or not he was a potter is uncertain. The earliest known pottery in the county was started by the 1840s, but it remains unrecorded. Recorded potteries include three late nineteenth-century stoneware operations, and an early twentieth-century spin-off from Southern Potteries (ET site 40UC1).

Site Number	Relevant Name(s)	Dates	Category
40WG51	Decker / Keystone	ca. 1873-1910	Transitional Stoneware

The Keystone Pottery operated by German born Charles F. Decker and his family is perhaps Tennessee’s best-known nineteenth-century pottery. Part of its recognition comes from a photograph showing Decker at his potter’s wheel, with other family members and a variety of wares in the foreground (Figure 2-110). This

1904 image, which belonged to a Decker granddaughter, was first published in a local newspaper in 1967.[1] It then appeared in 1971 in a Tennessee magazine and in a major publication devoted to early American pottery.[2] Subsequently it has been used in numerous publications and in connection with a variety of pottery displays and exhibitions in Tennessee and other states.

Figure 2-110. A 1904 photograph of Charles F. Decker, Sr. and associates demonstrating work at the Keystone Pottery. The senior Decker is at the potter's wheel; others from left to right are his son William Decker, a non-family worker, Charles F. Decker, Jr., and three of the senior Decker's grandsons (from the Tennessee State Museum Collection).

There have been at least four major exhibitions of Decker pottery in Tennessee. The first was held in 1971 at the University of Tennessee's McClung Museum in Knoxville. The following year there was an exhibit at the Carroll Reece Museum at East Tennessee State University, planned as a celebration of the centennial of Decker's arrival in Tennessee.[3] Since the 1980s the Tennessee State Museum in Nashville has housed a permanent display of Decker items donated from the collection of the late Beverly Burbage. Pieces from this collection were used as part of a much larger exhibit held at the Historic Jonesborough Visitors Center in Jonesborough, Tennessee in 2003. An exhibit catalog published the following year contains a considerable amount of previously unavailable information, much of it collected locally, concerning the Keystone Pottery.[4] The existence of this publication makes it possible to present a briefer statement here than would otherwise seem necessary, but there is still a need to present pertinent Decker information with clearly referenced sources.

There is uncertainty regarding the exact circumstances of Charles F. Decker's arrival in Tennessee. His descendants understood he worked in Philadelphia and Virginia before purchasing 100 acres of land along the Nolichucky River in southwest Washington County around 1872.[5] A more recent suggestion is that the

100-acre purchase was soon followed by an additional 40 acres.[6] Washington County deed and tax records indicate an opposite order of things. Decker's first purchase was for 40 acres, and the deed is dated October 3, 1882, though there is a reference to it being part of the same land sold in 1874. He then purchased an additional 99 acres in 1885.[7] Tax records show Decker being taxed on the smaller tract starting in 1877 and not on the larger amount until 1885.[8]

Regardless of technical ownership, it appears reasonably certain that by 1871 Decker was on the Washington County land where he would remain, making pottery with the help of James H. Davis who had worked with him in Virginia. Their initial operation (site 40WG52) produced not only stoneware but also brick and other materials for constructing a large permanent pottery. By early the following year, Decker's family had joined him in "Chucky Valley," and his elder son Charles Jr. was helping with the work.[6] One source of proof for Decker being here about this time is an 1873 advertisement for some of the pottery's products in a Washington County newspaper.[9]

There are indications that by mid-1872 work had started on a main feature of the permanent pottery, a large circular updraft kiln. This kiln was eventually enclosed in a central portion of a larger pottery building, and the operation is thought to have been in working order by mid-1873. Decker probably began building his permanent home, which sat on a rise overlooking the pottery, at about the same time. The Decker complex also eventually included a sawmill, a store and post office, an apothecary shop, and several small houses used by non-family workers.[6] A view of this complex is shown in a photograph taken about 1900 (Figure 2-111), along with a contemporary front-yard view of the Decker home (Figure 2-112).

Besides the question of land ownership, there is minor uncertainty regarding the name Keystone Pottery. It was obviously an application of the nickname for Pennsylvania, where Decker formerly lived, but the argument that it represented a continuation of a "Keystone Pottery" Decker operated while still in that state is suspect (see Part Three entry for Charles F. Decker, Sr.). It does appear by 1880, in a newspaper article, with the name written as "Key-Stone Pottery."[10]

During the early years Charles Decker, Sr. and Charles Decker, Jr. (b. 1856), with the help of James Davis, are thought to have produced most of the wheel-thrown wares. Later, son William (b. 1859) seems to have been the one who worked most with his father. Brothers Fred (b. 1862) and Richard (b. 1865) worked in the pottery when they were young, but both eventually chose other pursuits and locations. Besides Davis, there were other non-family potters who worked at Keystone at different times. Most of the hiring of outside help occurred during the late 1880s and early 1890s, when production was booming. From examining a number of surviving Decker ledgers, some privately owned, the writers of the Decker

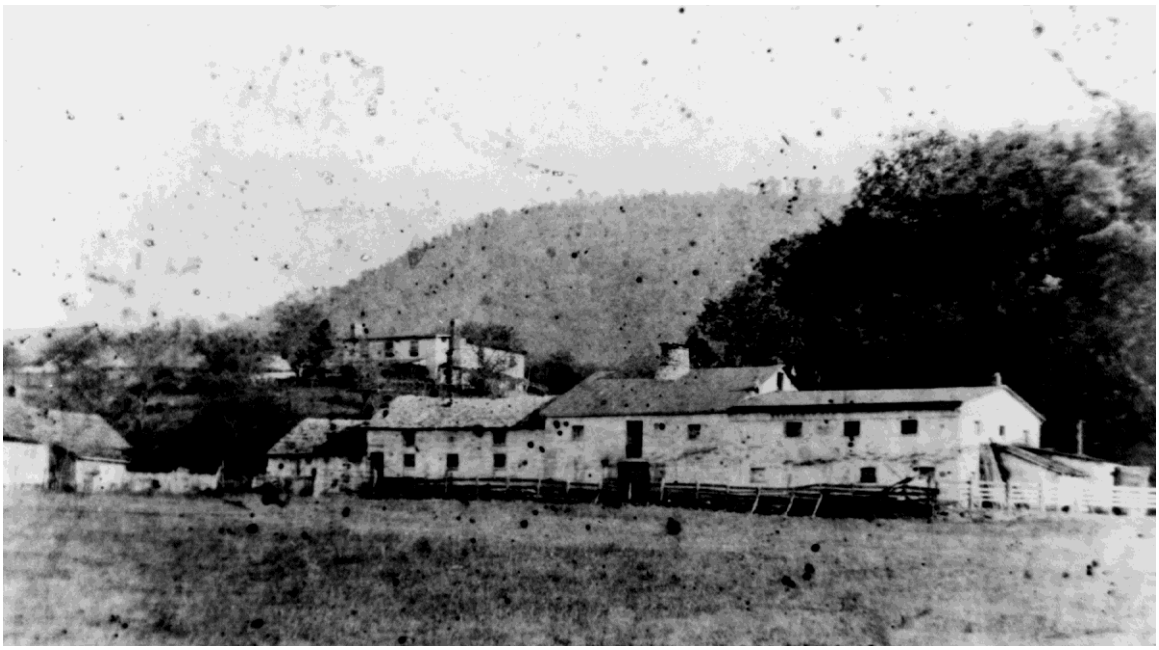


Figure 2-111. View of Keystone Pottery, ca. 1900. The Decker home is on the rise behind the main pottery building (from the Tennessee State Museum Collection).

Figure 2-112. Members of the Decker family in front of the Charles F. Decker, Sr. home, ca. 1900. Charles F. Decker, Sr. is behind the large yard ornament with bird finial (from the Tennessee State Museum Collection).

exhibit catalog identified over 20 non-family workers for the general period around 1890. This includes laborers such as clay diggers and woodcutters, who probably had little direct association with ware production, and other unspecified "workers." Journeymen potters include Page S. Eaton (who worked during parts of 1889, 1891, and 1892), Theodore F. Fleet (1889-1890), George W. Flesher (1891), Frank Gibson (1890-1895), and W. A. Herr (part of 1891).[6] Any better understanding of Decker's operation during this era suffers from the lack of an 1890 census.

The year of clearest understanding of Keystone Pottery is 1880. The newspaper article mentioned above praises the work of C. F. Decker, and states that he "has taken the premium at all the East Tennessee fairs, including the last two held in Knoxville, as well as the Philadelphia Fair in Philadelphia, Pennsylvania."[10] On the 1880 census of manufacturing establishments, the business is noted as producing "Stone and Earthenware" with an annual value of $1,400, including 6,000 gallons of stoneware (produced with 75 cords of wood) valued at $600. There were six employees, including three males over 16, 2 females over 15, and one child. A "skilled mechanic" was paid $2 per day, ordinary laborers 40 cents. The period of operation figures are unclear; either they worked year-round or the operation was idle four months out of the year.[11]

The regular 1880 census identifies most of the workers. The Charles Decker household included both Charles Sr. and Jr. as "potters," while sons William (age 21) and Richard (age 14) are listed with the occupations "works in potter kill." James H. Davis, who lived only a few households away, was also identified as a potter.[12] The indication is that Charles Decker, Jr., his brother William, and James Davis were the "skilled mechanics" working for the senior Decker, while son Richard was the one "child" worker. Names of the two female workers remain unknown.

As others have written, the Decker pottery was an active place through the 1890s. Not only was it a highly productive pottery, but it also served as a hub of social activity for the surrounding "Chucky" community. This included, especially during the winter months, use of the large pottery building for dances and other events.[13] As with many similar operations, production began to wane around 1900. According to the 1900 census only 68-year-old Charles Decker, Sr., his son William, and Frank Gibson were still present as potters (the latter a "boarder potter").[14] One of the last known dated Decker vessels is marked 1906, and there is general agreement that production ended about 1910. Charles Decker, Sr. died in 1914, having been preceded in death by three wives and sons Charles Jr. and William.[6]

One of the strengths of the 2004 exhibit catalog is its visual and descriptive information regarding the range of Decker vessels produced over a period of more than 30 years. Accompanying more than 80 photographs of vessels is a section entitled "Some Characteristics of Keystone Pottery."[15] Briefly summarized, these include well-made semi-ovoid containers in colors ranging from light gray to dark gray and varying shades of brown. Most pieces are salt glazed, and there was considerable use of cobalt slip for decorative touches. A stylized, cobalt tulip is one

hallmark of Decker pieces. According to the catalog, many of Keystone's late wares exhibit an interior or interior and exterior "manganese slip." While there is apparently something in the records not cited that supports this, it is unclear to the present writers how what is shown differs from the Albany and Albany-type clay slips in common use by potteries all over the United States by the late 1800s.

As noted by the first recognized collector of these wares, the Decker pottery produced all of the "usual kitchen ware such as crocks, jugs, churns, canning jars, etc. [and] pitchers of many sizes and colors, a great variety of flower pots, large yard ornaments, paving block, chicken fountains, chamber pots, decorated ink wells, a giant 30-gallon decorated jar, and many odd and unusual pieces, including distinctive grave markers."[16] In short, the range of items produced at Keystone Pottery varies from all kinds of functional pieces to both large and small "exotic" works.

As the exhibit catalog writers point out, however, not everything produced at Keystone Pottery can rightly be attributed to the Deckers. While extant records identify several journeymen potters who worked there during the 1880s and 1890s, there are probably at least a few others who remain unknown. The individual styles of these non-family potters are surely exhibited in some of the wares produced.

Marked Keystone vessels are not uncommon, and these provide some of the few clues as to who produced what. There are a considerable number of marked pieces by C. F. (Sr.) and William Decker, often with dates (ranging from 1884 to 1906) and the names "Keystone Pottery" and "Chucky Valley." There are also a few marked pieces signed by C. F. (Jr.), Richard, and Fred Decker. Among the journeymen potters who worked at Keystone, the only apparent signed piece is by T. B. Fleet.[6]

Anyone with a serious interest in Decker wares will want to consult the 2004 catalog. Only a few examples are shown here. The photograph included above as Figure 2-110 provides an indication of the range of wares made at Keystone. The most widely recognized piece of Decker pottery is shown in Figure 2-113. This 30-gallon jar was obviously made to illustrate the potting skill of Charles Decker, Sr. It carries the impressed, cobalt-stained letters "MADE BY / C .F. DECKER / PROPRIETOR OF / KEYSTONE POTTERY / CHUCKY VALLEY / WASHINGTON CO. TENN / SEPT. 16, 1884." In addition to other cobalt floral motifs, it has as a central image of the "Decker tulip" mentioned above. A similar tulip appears on the double-handled jar in Figure 2-114. It is from the local area, and the tulip seems almost as distinctive as an actual mark. An unusual kind of vessel produced by Decker is the stoneware barrel (rundlet) in Figure 2-115. On its spigot-hole end is the incised inscription (enhanced with chalk) "Aug 15th 1897 / Made by C. F. Decker$\underline{\text{Sr}}$ / At the Keystone pottery of / Chucky Valley / Tenn." The spigot hole is decorated with an incised star and heart.

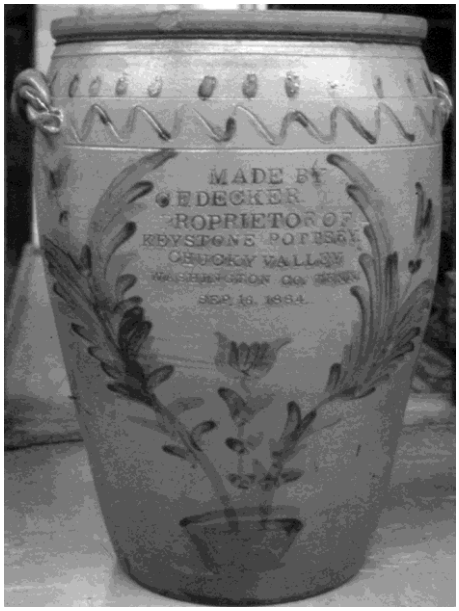


Figure 2-113. Wide mouth, salt-glazed stoneware jar probably made for advertising purposes by Charles Decker, Sr., dated September 16, 1884 (height 26 in.). Twisted rope-like handles and generous use of cobalt embellishments (collections of the Carroll Reece Museum, East Tennessee State University, Johnson City, Tennessee).

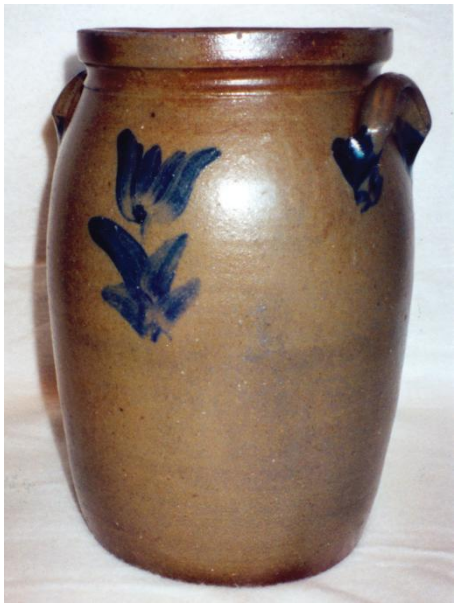


Figure 2-114. Wide mouth stoneware jar (height ca. 13 in.) assumed to have been made at the Decker Pottery. Decorated with a cobalt tulip and cobalt splashes on the handle terminals; salt-glaze over a brown slip (private collection).

Figure 2-115. Two views of a dark brownish-gray salt-glazed stoneware rundlet (standing height 16 in.) marked with the name C. F. Decker, Sr. and the date August 15, 1897 (private collection).

In recent years there has been much collector interest in face jugs.[17] While these have become standard items produced by modern "folk" potters, there has been debate concerning their origins and antiquity. In southern states, the earliest ones seem to date from the mid-nineteenth century, and it has been suggested that, at least in South Carolina, they relate to slave potters.[18] The basic idea, however, can be seen in an 1833 jug made in Massachusetts.[19] In the writers' experience, historic-period Tennessee-made face jugs are rare, and the only ones with clear attribution seem to be one or more from Middle Tennessee (see MT, Putnam County site 40PM62) and three made by the Deckers.[20] Two of these are shown in Figure 2-116. Both are double spouted and made of stoneware. The one on the left is unmarked except that it carries three of the distinctive Decker cobalt tulips on the back of the head. It has a gray salt-glazed surface and other cobalt embellishments. It is of particular interest because of its similarity to a double-spouted face jug made at the Remmey pottery in Philadelphia, Pennsylvania, a place where it is believed Charles Decker, Sr. once worked.[21] The face jug on the right is marked in cursive incising on the back of the head "(L. or J.) W. Berry" and on the bottom "Made by Wm Decker / July 9th / 1892." It has been subjected to heavy use and wear but seems to have been salt glazed over a brown slip, with traces of what may be red paint on the cheeks and hat. Perforated double holes on each side of the hat retain twisted wire loops that supported a handle.

An unusual Decker item that has appeared in at least two publications is a salt-glazed cobalt-decorated pig that carries the incised mark "W Daeker."[22] Though it has sometimes been called a "piggy bank," it was probably designed as a bottle or flask. Similar pig bottles were made at a number of post-Civil War potteries scattered around the country.[23] Another Decker pig bottle is shown in Figure 2-117. Though one ear, the tail, one foot, and part of the snout is broken, it is stylistically similar to the one previously noted, especially the shape of its legs and feet. Its relationship to the Deckers is indicated by cursive incising on the underside with the names "Lois C _ [F ?] Decker" (probably indicating it was made for someone named Lois by C. F. Decker).

In Figure 2-110 Charles Decker, Sr. is shown smoking a tobacco pipe that was likely made at Keystone. These short stem pipes, which were finished with reed or cane stem extensions, were common products among Tennessee potters (see Part One, "Shaping the Clay"). The Tennessee State Museum's Decker exhibit includes direct evidence for pipes being made at the 40WG51 pottery. Figure 2-118 shows a metal (pewter ?) mold for making pipes that has a clear Decker attribution. Pipes produced using this mold would have a human figurehead form, similar to nineteenth-century examples made in Ohio and several other states.[24]

Figure 2-116. Two face jugs attributed to Keystone Pottery (both private collections). The one on the left measures 10½ in. to top of handle. The one on the right has a maximum height of 8¼ in.

Figure 2-117. Stoneware pig (overall length 8¼ in.); light salt glaze over a brown body (private collection).

Figure 2-118. Decker pipe mold, with wooden support block and bowl and stem reamers (private collection).

Other occasional products of the Decker pottery were stoneware grave markers. In researching his 1971 article concerning the Deckers, Beverly Burbage found six Chucky Valley cemeteries that had one or multiple examples of these ceramic "tombstones." Most were gray salt-glazed cylindrical forms with impressed cobalt-stained names and dates.[25] In the late 1970s the writers photographed a number of these, and many have since been destroyed or stolen. One typical, though larger than normal, example marks the grave of Sophia Decker (Figure 2-119).

Figure 2-119. Grave marker for Sophia Decker (1829 – 1886), second wife of Charles F. Decker, Sr.; stoneware with cobalt lettering (height ca. 4 ft.).

It is fortunate that so much has survived to indicate the products made at Decker's Keystone pottery. When the 40WG51 site was recorded in 1978, there were almost no visible surface waster sherds. According

to a Decker descendant, an effort had been made in later years to clean up the place and to haul away all of the broken pieces of pottery that had once been present.[26] A small TDOA collection made at the time is limited to four sherds and three pieces of kiln furniture.

A statistic that has appeared in various writings concerning the Decker pottery is that at one time it had six potter's wheels and employed 25 people.[27] It is now apparent that this derives from a 1967 article in which the writer was merely reciting bits of family lore told to her by Decker descendants.[1] It is the opinion of the present writers that these numbers are too high. However, as in some other similar situations, our understanding of the Keystone Pottery suffers greatly from the absence of an 1890 census. During its period of greatest production, the Keystone pottery may have been near the upper limits of what we are terming "Transitional Stoneware" potteries, however, it does not seem to have quite reached the level of a "factory" operation.

Source(s): **1**. Hamill (1967). **2**. Burbage (1971); Guilland (1971:68-69). **3**. Bullard (1976:20). **4**. Tomko and Sanders (2004). **5**. Miller (1971). **6**. Tomko and Sanders (2004:1-14). **7**. Washington County Deeds, Book 49, p. 101 and Book 51, p. 522. **8**. Washington County Tax Records, District 6, 1870s-1880s. **9**. Though the writers have been unable to find this ad, it is described in rather precise detail by Miller (1971:9). **10**. The Knoxville Tribune, October 9, 1880, Knoxville, Tennessee [as presented in Tomko and Sanders (2004:9)]. **11**. 1880 Census of Manufacturing Establishments, Washington County, p. 1 (microfilm copy, Tennessee Division of Archaeology). **12**. Federal Census, 1880, Washington County, District 6, Nos. 28 and 38. **13**. Cox and Cox (2001:399-400) and Notes 1 and 6 above. **14**. Federal Census, 1900, Washington County, District 6, ED 145, Sheet 10, No. 167. **15**. Tomko and Sanders (2004:23-32). **16**. Burbage (1971). **17**. Huffman (1997:61). **18**. Newell (2006). **19**. Stradling and Stradling (1977:96). **20**. Tomko and Sanders (2004:52, 53, and 58). **21**. Burrison (2006:111) (and individual entry for Charles F. Decker, Sr.). **22**. Burbage (1971:8); Tomko and Sanders (2004:66). **23**. Denker (1980:29); Greer (1981:129-130). **24**. Numerous examples are illustrated in Sudbury (1979). **25**. Burbage (1971:8 and 1981). **26**. Bill Decker, 1978, personal communication. **27**. Miller (1971:9); Smith and Rogers (1979:61); and Note 6 above.

Site Number	Relevant Name(s)	Dates	Category
40WG52	Decker	ca. 1871-1873	Traditional Stoneware

As noted in discussing the previous site, Charles F. Decker, who had been working in Virginia, apparently came to Washington County's Chucky Valley to start a new pottery in 1871. There is evidently proof of this in privately held documents used by the writers of a 2004 Decker pottery exhibit catalog. They say that in July of 1871 Decker "traded 300 gallons of ware to a Mr. Greer for two mares in order to travel to Tennessee" and that by September of this same year "he and James Davis, who had worked with him in Washington County, Virginia, were producing pottery as

well as brick, paving tile, and drain pipe" at this initial pottery (site 40WG52). The same source refers to ledger entries indicating that Decker's new pottery at site 40WG51 was in full operation by August of 1873.[1] Once this was accomplished, there would have been little reason to continue any work at the older kiln.

In the 1970s, a Decker descendant provided the writers with the location of the first Decker pottery, which was recorded as site 40WG52. This is a little over one-half mile from the later Keystone Pottery shown in Figure 2-111. As noted in the preceding site discussion, an official record of Decker's land ownership does not appear until about 1877, so it is unclear if he actually owned the land where this first pottery was established. Besides Decker and James Davis, it is believed that Decker's eldest son Charles F. Decker, Jr. also worked at this first site. All three are listed as potters on the 1870 census while they were still in Washington County, Virginia.[2]

In 1978, when the 40WG52 site was recorded, the area had been subjected to many years of cultivation, and there was abundant evidence for pottery making in the form of waster sherds. There was not, however, anything visible to suggest the exact type of kiln that may have once been here. Most likely it was similar to the kiln indicated by remains at the site where Decker previously worked in Virginia. Archaeological work at this site revealed the base of a circular, updraft kiln that was about 15 feet in diameter and probably had two opposing ground-level fireboxes.[3]

A TDOA collection made in 1978 at the 40WG52 site contains 152 stoneware sherds and 35 pieces of kiln furniture. A majority of the sherds have brown to gray salt-glazed exteriors with an interior brown slip glaze. There are 17 rim sherds; 15 of them from wide mouth containers. Most of these wide-mouth vessels had flat, everted lips (N=10), but there is 1 ogee curve rim, 1 bulbous rim, 1 square collar rim, and 2 rims that are flat, straight, and outslanting. Two rim sherds are from small portions of jug or bottle rims.

The collection includes 101 body sherds. Besides those with a salt-glazed exterior and brown slipped interior (N=49), the next largest category (N=31) has a brown slip on both surfaces, often with salt-over-slip exteriors. There are also 15 body sherds with exterior salt glaze and no interior slip, and 3 underfired body sherds with no glaze. Three other body sherds have weak salt-glazed exteriors with remnant portions of cobalt slipped floral designs. These appear to represent simple hand-painted floral motifs, similar to those seen on the sherds from the Decker site in Washington County, Virginia.[4]

There are 28 base sherds, almost all of them with brown slipped interiors and salt-glazed exteriors. Feet are mostly straight, though some are slightly cut back, and some have flat beading.

There are 2 sherds from churn liners, 1 piece of domed jar lid, and 1 section of strap handle. The latter is wide and flat and was hand pulled. Besides vessel sherds, there are 2 small pieces of stoneware drain pipe.

Flattened sandy clay coils (N=16) used as vessel supports during firing are the largest kiln furniture category. There are also 7 pieces of hand-squeezed clay used as horizontal wadding, and 8 irregular chunks of sandy clay, some with vessel impressions or firing scars. Three pieces of heavily fired clay discs appear to be broken vessel bases, reused as kiln furniture. There is also 1 piece of heavily glazed brick with a sherd adhering.

Though the 40WG52 surface collection does not suggest any major differences between what was made here and what was later made at the Keystone Pottery, the collection by itself is not adequate to address this question. To answer this and other relevant questions would require a much larger controlled sample of archaeological data from both locations.

Source(s): **1**. Tomko and Sanders (2004:3-4). **2**. Federal Census, 1870, Virginia, Washington County, Abingdon Township, Nos. 163 and 242. **3**. Bodor et al. (2004:33-41). **4**. Bodor et al. (2004:55 and 57).

Site Number	Relevant Name(s)	Dates	Category
40WG53	Cherokee China	ca. 1944-1957	Late Art-Early Studio

This is one of three potteries started before 1950 by persons formerly affiliated with the large Southern Potteries operation in Unicoi County (ET site 40UC1).[1] In 1939 George F. Brandt was replaced as the general manager of Southern Potteries, and sometime later he moved to the town of Jonesborough in adjoining Washington County to start his own small pottery dedicated to producing the kind of molded, underglaze hand-painted whiteware with which he was familiar.[2] There has been uncertainty in the literature regarding the timing of this.[3] A recent suggestion that it was about 1944 is probably correct.[4] This is supported by the fact that Brandt's "Cherokee China Company" applied for an official charter of incorporation on September 8, 1945. The company then filed annual reports through 1956 but seems to have been out of business by 1958.[5]

A photograph showing the former pottery building, along with examples of the wares produced, appears in a recent guide to this and several related area potteries. The exact number of employees at different times is unknown, but there were some non-family employees, including several women painters. Brandt's sons George and Frederick (Fritz) Brandt also assisted him in running the business.[6] One indication of the kind of operation conducted comes from an April 2, 1946 deed of

trust to secure a loan to the Cherokee China Company. As collateral the company offered:

> 1 Allied Economy Kiln; 1 Casting Tank and Agitator; 1 Patterson single blunger mill; 300 work boards; all Electric Motors; all General Supplies; [several named items of office furniture]; Two Mould-Maker whi[r]lers; 1 Patterson Glaze Sifter; 1 Pr. Howe Scales; 1 Frantz Ferrofilter; 1 Fairbanks-Morse slip pump; all Models and Molds; all Pulleys and Shafting; 1 Patterson Typhon Agitator; Waste Heat System on Kiln; 60-foot pipe racks.[7]

Cherokee China Company products include hand-painted whiteware or porcelain-like items, such as pitchers, vases, planters, tea sets, bowls, lamp bases, and round and square-sided plates or trays.[6] Notable numbers of Cherokee China items have appeared in recent years on the online auction site "eBay." An example of a whimsical item, a small wall plaque in the form of an elephant, is shown in Figure 2-120. This was likely created during the 1952 presidential campaign won by Republican candidates Dwight Eisenhower (Ike) and Richard Nixon (Dick). Eisenhower's popularity during his first campaign was great with much use of the slogan "I Like Ike."[8]

It appears most Cherokee China items carry a backstamp similar to the one shown in Figure 2-120. There are several slightly different versions of this mark, but all seem to have the words "Cherokee China Co." and most also have "Jonesboro, Tenn." The exception is a mark that substitutes the names "Cherokee Pottery" and "Rogersville, Tenn." This has led to speculation that the pottery was at some point moved to Rogersville, but it now seems certain this did not happen. According to family members, George Brandt, late in life, moved to or least spent a considerable amount of time in Rogersville (in adjoining Hawkins County) but did not move the pottery. It is thought the Rogersville mark was used on some partially finished pieces that Brandt purchased from another pottery, with the Rogersville mark being applied to distinguish these from normal Cherokee China pieces.[9]

Source(s): **1**. The other two are Unrecorded Potteries in Unicoi County. **2**. Binnicker (1999:208). **3**. Smith and Rogers (1979:61-62); Lehner (1988:89); Newbound and Newbound (1998:215). **4**. Burnette (2008:16). **5**. Cherokee China Company, Charters of Incorporation Card File, Record Group 227, Tennessee State Library and Archives, Nashville (charter in Miscellaneous Book A-2, p. 439). **6**. Burnette (2008:16-27). **7**. Washington County Trust Deeds, Book 163, p. 480. **8**. Freidel (1966:217-218). **9**. W. Allison Burnette, 2006, personal communication (and Note 6 above).

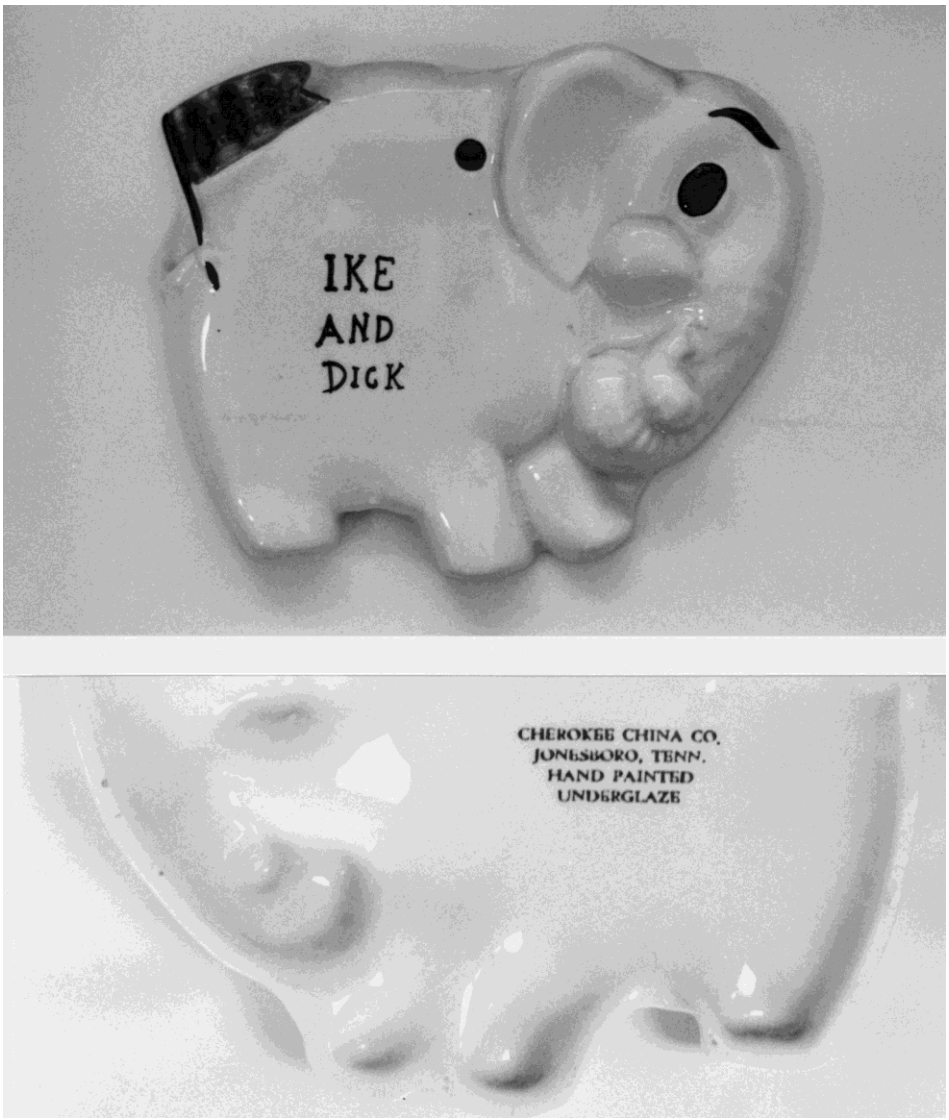


Figure 2-120. Front and part of back side of elephant wall plaque (maximum width 6 in.) with words "IKE AND DICK" and a Cherokee China Co. backstamp. The body of this piece is a form of porcelain or "bone china," with black trim and lettering and a red flag (private collection).

Site Number	Relevant Name(s)	Dates	Category
40WG132	Yeager	ca. 1870s-1880s	Traditional Earthenware / Traditional Stoneware

A Yeager pottery is known by way of a few surviving vessels and by waster sherds from the site in west Washington County. There are at least two vessels that bear the stamp "J. J. YAGER & CO / LIMESTONE TENN." (with "Yager" rather than

the more common spelling Yeager). While this clearly refers to Josiah J. Yeager, whose nineteenth-century farm contains the pottery remains, nothing has been found in any official record to prove Yeager was a potter.

Josiah Yeager's great grandfather was from Germany, and Josiah lived on some of the same Washington County land purchased by his grandfather and father, beginning as early as the 1790s.[1] This is illustrated through the Washington County tax records. By 1835, Josiah's widowed mother is shown with 235 acres, and this tract passed to Josiah in 1838. Josiah and his sons continued to be taxed on this same land, usually shown as 220 acres, until 1889, when it changed to "heirs of J. J. Yeager." The main portion of this farm eventually passed to Josiah's son Issachar.[2] Josiah died in 1885.[3]

Josiah Yeager had two sons, Bruce (1843-1933) and Issachar (1845-1916), who may have played some role in the pottery, but this is unproven. On census reports Josiah and his sons are always shown with farming occupations.[4] Besides farming, Josiah Yeager was also a Methodist minister.[5]

Two pieces of evidence suggest an approximate date for the Yeager pottery. At least those vessels bearing the name Limestone, Tennessee must date after 1872. Beginning in 1858 the local post office was called Freedom, but in January of 1873 the name was changed to Limestone.[6] At the other end of an approximate time line is a small jar incised "Guy Yeager" (see below). Guy was the son of Josiah's son Issachar and was born in 1880 (and died in 1951).[7] If the jar was actually made by Guy, then the pottery may have lasted into the 1890s. However, Guy's grandson does not believe his grandfather was a potter.[8] The vessels marked with the Yeager name "& CO" implies that if Josiah was the principal potter, someone else, perhaps his sons, worked with him. On the other hand, it is possible Josiah was just the pottery owner, with some still unknown potter or potters working for him.

One of the marked vessels mentioned above is a salt-glazed stoneware jug with the impressed "J. J. YAGER & CO / LIMESTONE TENN." mark and "½" in a dentate circle. It was included in a 1990s exhibit of East Tennessee-made pottery.[9] A one-gallon crock bearing this same stamp and "1" in a dentate circle is shown in Figure 2-121, with a close-up of the mark in Figure 2-122. This vessel is decorated with two cobalt wing-like designs, one on each side of the face bearing the mark.

Three other vessels passed down to a Yeager descendant are shown in Figure 2-123. The wide-mouth jar on the left is unmarked but has a slip glaze similar to some other Yeager examples. It seems to be transitional between earthenware and stoneware. The small crock in the center is incised with the name "Guy Yeager" across its midsection. It has an overall brown slip glaze. The straight walled crock on the right has a dark brown glaze over a reddish-orange earthenware body, with

Figure 2-121. Crock with greenish-brown salt-glazed exterior, a brown slipped interior, and "J. J. YAGER & CO / LIMESTONE TENN." mark (height 8 in.) (private collection).

Figure 2-122. Close-up of J. J. Yeager mark.

Figure 2-123. Vessels believed made at the Yeager pottery (height, left to right – 5¼, 4¼, and 4¾ in.); center vessel is marked "Guy Yeager"; vessel on right is marked "Mec" (private collection).

overglaze hand-painted floral designs, applied after the vessel was fired. Near its midsection is the incised word or name "Mec" followed by a scroll-like flourish. It is believed this stands for America Yeager, the wife of Josiah's son Bruce, who the family called "Aunt Mec."[7]

At least two other privately owned East Tennessee vessels shown to the writers have incised versions of the name Yeager. One of these is a small brown-glazed crock with an unclear first name, possibly starting with an "N," followed by "Yeager" incised below the rim. The other is a large, tan, weakly salt glazed crock incised on the bottom with a crudely scrawled "Yeager."

A TDOA surface collection from the 40WG132 site is composed of 56 sherds from vessels of varying ware types. These are categorized as stoneware (N=37), glazed earthenware (N=12), and transitional ware (N=7), the last referring to sherds not clearly stoneware or earthenware.

The 37 stoneware sherds include rim (N=5), body (N=27), and base (N=4) sherds, and 1 piece from the edge of a lid or churn liner. Most have a rather thick gray or brown salt glaze on the exterior, and many have a brown-slipped interior. All the rim sherds are from wide-mouth containers. Three rim sherds have a square collar form, and one is very thick and has a pronounced indentation below the collar (similar to the crock shown in Figure 2-121). Another square collar rim sherd has part of a horizontal lug handle and is deformed as a result of over firing. The other two rim sherds exhibit the flat everted and reverse beveled forms. Two body sherds have partial marks. One has a corner portion of a J. J. Yeager mark like the one shown in Figure 2-122. The other has most of a capacity stamp; a "2" in a dentate circle (also similar to the one in Figure 2-122). One stoneware body sherd with a gray salt glaze on both surfaces has a small portion of an underglaze cobalt decorative embellishment. The stoneware base sherds have straight to slightly cut back feet.

The 12 earthenware sherds are from body (N=6) and base (N=6) portions. All have reddish-orange bodies and what appear to be lead-based glazes ranging in color from dark reddish brown to gray green. A few seem to have some degree of salt glazing on top of the base glaze, probably because the Yeagers fired the differing wares using the same kiln. The earthenware base sherds have feet that are straight, except for one with slight beading.

The 7 transitional ware sherds are unglazed or poorly glazed. There is 1 rim sherd; the rest are body portions. The rim form is flat everted with a reddish body and a weak exterior glaze.

Source(s): **1**. Washington County Deeds, Books: 4, pp. 171 and 174; 12, p. 195; 13, pp. 335 and 417); Snyder (1998). **2**. Washington County Tax Records – Captain Russell's Company, 1835; District 3, 1836-1885; District 18, 1886-1920s. **3**. RootsWeb, Mustain – Gregory, Josiah Joel Yeager <http://worldconnect.rootsweb.com/>. **4**. Federal Census, Washington County, District 3 – 1860, No. 297; 1870,

Nos. 143 and 144; 1880, Nos. 308 and 309 [Josiah Yeager not found in 1850, but the tax records show him in District 3]. **5**. Polk & Co. (1876:202). **6**. Frazier (1984:788 and 790). **7**. Snyder (1998). **8**. Don Yeager, 2006, personal communication. **9**. Wahler (1997:10, No. 37).

Unrecorded Washington County Potteries (N = 1)

Mann / McPherson
[Traditional Stoneware]

Two mid-nineteenth-century residents of Washington County were connected to the local pottery industry and may have lived in close enough proximity to support the assumption they represent one unrecorded site. The first is Emanuel Mann, whose name appears in an 1848 advertisement in a Knoxville newspaper. This indicates the availability of "stoneware from the manufactory of E. Mann, Washington Co., a superior article for sale" by Knoxville merchants C. H. and D. L. Coffin.[1] Two years later, Matthew McPherson was listed as a 23-year-old potter on the 1850 census for Washington County.[2] Unfortunately, the nature of this census makes it difficult to understand specific locations within the county. The only other Washington County records found for either Mann or McPherson are tax rolls that show the first in District 6 from 1843 through 1848 and the latter in District 16 in 1849 and 1850.[3] While this seems to imply separate locations, further examination of other census and county records shows that portions of both these districts were served by the post office at Jonesborough, the county seat. Perhaps the same pottery, which might have been in or near Jonesborough, was easily accessible from parts of both districts. Mann was temporarily living in Georgia by 1854 and McPherson moved to Indian in 1851 (see Part Three entries for E. Mann and M. McPherson).

Source(s): **1**. Knoxville Register, October 25, 1848, p. 4, Knoxville, Tennessee. **2**. Federal Census, 1850, Washington County, 4th Division, Eastern District, No. 3. **3**. Washington County Tax Records, Districts 6 and 16, 1840-1850.

MIDDLE TENNESSEE SITES

Sustained Euro-American settlement began in what is now Middle Tennessee in 1780. Davidson County, created in 1783, covered a large portion of this region while it was still part of western North Carolina. During the early part of the Southwest Territory period (1790-1796), Davidson and two other counties made up what was called the Mero District. By Tennessee statehood in 1796 there were five counties. After a series of treaties in the early 1800s negated Indian claims to the region, other Middle Tennessee counties quickly followed. Today the region has 41 counties.

As previously discussed, there is evidence earthenware pottery was being made in Middle Tennessee by the mid-1790s, possibly earlier. However, starting in the 1820s earthenware was largely replaced by stoneware, with Traditional Stoneware potteries dominating those found in the region (Table 1). These were heavily concentrated in eastern Middle Tennessee, especially in White and Putnam counties. Other components have minor representation in Middle Tennessee with a majority of the sites located in and around Nashville in Davidson County.

Bedford County

Bedford County was created in 1807 from a portion of Rutherford County and from what had been Indian lands until 1805. Shelbyville has served as county seat since 1810. The county is not noted for any important clay resources, yet there is evidence for the probable existence of at least one early pottery that remains unrecorded.

Unrecorded Bedford County Potteries (N = 1)

Nicholas Anthony
[Traditional Earthenware ?]

Information relating to a pottery that may have been established in eastern Bedford County comes from two deeds. In 1831, Peter Graves and John Bennett sold Nicholas Anthony a small tract of land adjoining the property where Anthony already lived.[1] The remaining Graves and Bennett lands were sold in 1843, and that deed notes an exclusion for the small tract previously sold, stating that it was “98 square poles deeded … to Nicholas Anthony for a Pottery.”[2] Unfortunately, this does not specify that a pottery was actually established, only that the land was sold for that purpose.

Nicholas Anthony apparently moved to Tennessee about 1809.[3] He purchased the land that was his 1831 home tract in 1814, and his total land holdings

in this area are shown on an 1849 plat.[4] In spite of these rather clear indications of Anthony's location, a search of the area failed to produce any evidence for pottery making. There is one other deed of possible relevance. In this November 1850 transaction, Nicholas Anthony purchased a 101-acre tract, the calls for which mention "a Stake in a lane, near an Old Coackiller."[5] The last word is difficult to read or interpret, but the term "Crock Kill" or some variant appears in a few other nineteenth-century Tennessee deeds in reference to a pottery kiln. This is possibly what the writer of the Anthony deed meant. Nicholas Anthony is listed as a farmer on the 1850 census, and he apparently remained on his home lands until his death in 1859.[6] If he did operate a pottery on his property, he likely made earthenware, as there are no recognized clay sources in this part of Middle Tennessee suitable for stoneware production.

Source(s): **1**. Bedford County Deeds, Book BB, p. 293. **2**. Bedford County Deeds, Book NN, pp. 95-96. **3**. Baird (2005:3). **4**. Bedford County Deeds, Book E, pp. 218 and 324 and Book RR, p. 209. **5**. Bedford County Deeds, Book SS, p. 204. **6**. Federal Census, 1850, Bedford County, District 25, No. 1; Bedford County Deeds, Book HHH, p. 320 (and individual entry for N. Anthony).

Cannon County

Cannon County was created in 1836 out of portions of Rutherford, Smith, and Warren counties. The town of Woodbury has always served as its county seat. Most of the county is in Tennessee's Central Basin physiographic region with only a small eastern portion in the Eastern Highland Rim. It is in this more elevated region, with its associated clay resources, that one pre-1950 pottery is known to have operated. This was near an unusual geological formation called Short Mountain, which dominates the surrounding lower elevations. Short Mountain, with a maximum elevation of 2,092 feet, is a remnant portion of the Cumberland highlands to the east.

Site Number	Relevant Name(s)	Dates	Category
40CN80	Jones / Nash	ca. 1855-1865	Traditional Stoneware

A statement in an 1860 Tennessee business directory indicates the site eventually recorded as 40CN80 represents a pottery owned by "C. F. Jones."[1] This was known in the 1970s, but the site was not then discovered, because all initial information suggested it was in DeKalb County.[2] Pottery remains were eventually found in east Cannon County, very close to the DeKalb-Cannon line, a boundary that remained poorly defined for much of the nineteenth century. The writers also later learned of an early twentieth-century Cannon County history that confirms the manufactory at this location was "a pottery kiln operated by Charley Jones."[3]

Charles F. Jones is listed on the 1860 census as a 37-year-old "speculator" with real estate and a sizable personal estate. Like the 1860 directory, the census shows him in DeKalb County. Living near Jones at the time was James Nash, a 32-year-old "potter," who had no real estate.[4] It is almost certain they relate to the same pottery operation. Nash, who had previously lived in White County, was soon deceased, and his widow was back in White County by 1870.[5] By 1870 Jones had moved to Arkansas, and his census listing there shows he had a 5-year-old child born in Texas.[6] In spite of confusion relating to the county line, a short series of surviving 1850s tax records for Cannon County indicate Jones bought a 60 acre-tract in 1855 that is probably where the pottery was located.[7] All of this implies the Jones-Nash pottery operated from about 1855 until about 1865.

A TDOA surface collection from the 40CN80 site contains 89 stoneware sherds and 3 kiln related items, the latter pieces of brick that appear to be from the kiln wall. There are 17 rim sherds, 57 body sherds, 12 base sherds, and 3 pieces from a grease lamp, a strap handle, and a tobacco pipe. Vessels were generally thick walled with varying shades of gray, tan to brown, or reddish-purple salt-glazed exteriors and no interior slip. Most sherds exhibit a reddish-tan body color.

All of the rim sherds have the thick rounded form, and all appear to be from wide mouth crocks or jars. Some suggest vessels with a decidedly ovoid shape. Two body sherds have remnant portions of horizontal wheel incised lines, one with part of a sine wave line either below or above two close parallel lines. All base sherds have a slightly cut back foot.

The piece from a reddish-brown salt-glazed grease lamp is part of the stem and bowl. The stem had at least one medial ridge. The strap handle section has 3 evenly spaced lands and 2 groves, imparted by an extruder. The partial tobacco pipe has portions of the bowl and stem sections. It has an overall heavy brown salt glaze. The bowl portion has multiple flutes.

Source(s): **1**. Mitchell (1860:290). **2**. Smith and Rogers (1979:72). **3**. Brown (1936:39 and 52). **4**. Federal Census, 1860, DeKalb County, District 5, Nos. 457 and 465. **5**. Federal Census, White County - 1850, District 7, No. 1276; 1870, District 9, No. 5. **6**. Federal Census, 1870, Arkansas, Boone County, Harrison Township, p. 421, No. 25. **7**. Cannon County Tax Records, District 9, 1853-1856.

Davidson County

Davidson County, North Carolina was created in 1783, and included much of what is now Middle Tennessee. It continued as a county through the territorial and early Tennessee statehood eras, gradually shrinking in size as other counties were formed. This process continued until 1856, when Davidson County was reduced to its present size. Nashville has always served as the county seat and since 1826 as the state capital. As the region's most important center for commerce, Nashville has a long history of involvement with pottery production and the sale of imported

ceramic wares. Documents indicate earthenware was made here by 1799, and there are ads in local newspapers promoting the sale of stoneware from other states as early as 1817. During the second half of the nineteenth century, a major industry in the Nashville area centered on the distribution of whiskey, and during the late nineteenth and early twentieth centuries whiskey jug production was an important part of the Nashville ceramics industry.

A total of 10 pre-1950 Davidson County potteries have been identified, including 4 Earthenware (2 of them unrecorded sites), 1 Transitional Stoneware, 2 Factory Stoneware, 2 Art, and 1 Other Factory Ware. These operations were largely sequential, with only one pottery operating most of the time from the late 1700s until 1953. Six of them used the name "Nashville Pottery" as part of their identity, creating a potential for confusion between marked wares. Some pottery collector guides mention a "Sanders Mfg. Co., Nashville, Tenn." mark occasionally seen on plates dating from about 1918 into the 1950s. Nashville city directories show this was a firm that sold a wide variety of advertising products, and there is nothing to indicate the ceramic items bearing their mark were actually made in Tennessee.

Site Number	Relevant Name(s)	Dates	Category
40DV138	Harley Pottery Co. / Nashville Pottery Co.	1905-1918	Factory Stoneware

The Harley Pottery Company was established in 1903, with charter members H. J. Harley, H. W. Buttorff, W. H. Harley, W. H. Weaver, and J. M. Harley. Its first operation was in north Nashville (see site 40DV603), but strong product demand soon prompted relocation. In 1905 a larger pottery was built on a tract of land in west Nashville between two major rail lines (site 40DV138).

A May 15, 1905 newspaper article describes this new Harley Pottery, which was scheduled to open soon. It had an essentially complete, main two-story building, 150 by 82 feet; four large "200-foot drying kilns," still under construction; and a planned warehouse, "200 by 50 feet." The "grinding and wetting apparatus" was near a large brick vault used for storing the clay, and there was a conveyor belt for moving the clay to various machines. Power was derived from a "100-horsepower boiler" and a "65-horsepower engine." The drying rooms were able to accommodate "15,000 to 20,000 gallons of ware," and the plant was expected to begin operations with "a capacity of one million gallons of ware per year." Besides the "ordinary lines of stoneware," production was planned to include "red clay flower pots." There was to be an official opening with "souvenirs" for the visitors.[1]

This same article notes that the major stockholders were the Harleys (Henry J. and his son William H.) and H. W. Buttorff, but they planned to increase the company's operating capital to $35,000 by selling stock. An example of a Harley Pottery stock certificate is shown in Figure 2-124. This was for two shares purchased in 1906 by Mrs. Susan M. Brown of Franklin, Tennessee.

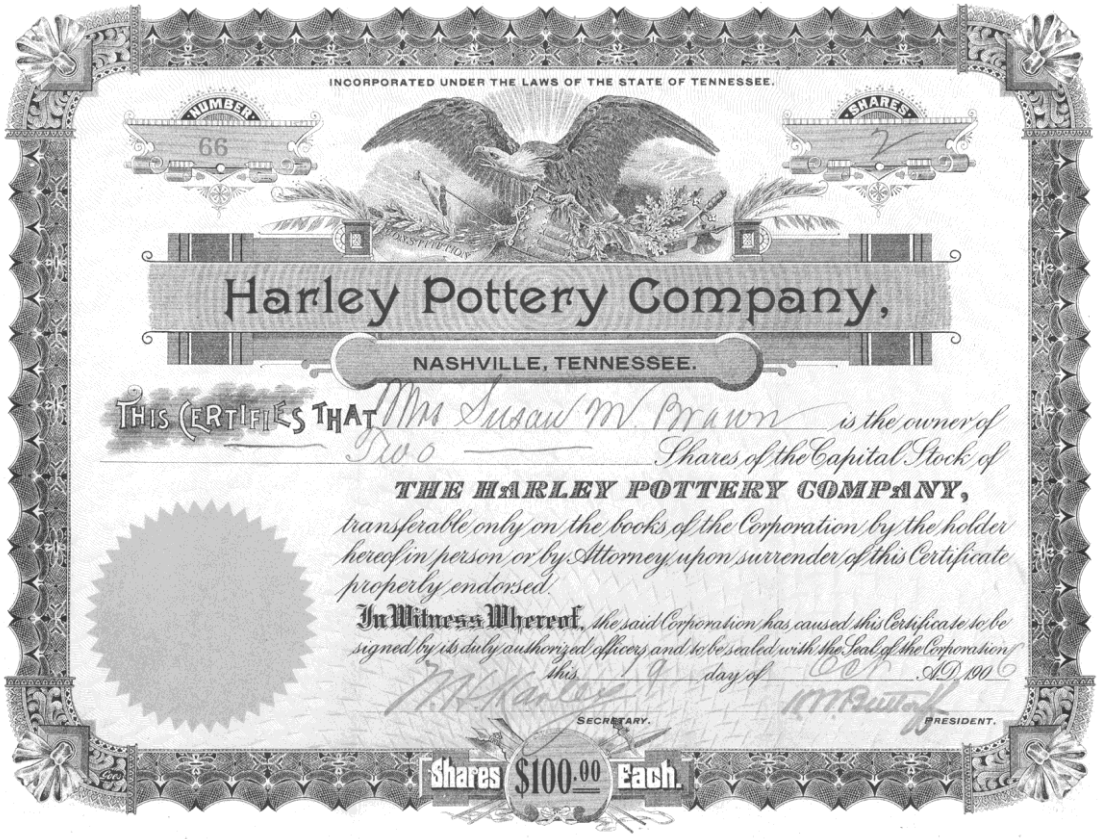


Figure 2-124. Original 1906 certificate for two shares of stock in the Harley Pottery Company (collections of the Tennessee Division of Archaeology, Nashville).

The general history of Harley Pottery is apparent from a series of Nashville city directories. The pottery is first shown at its new location in the 1906 directory. Henry J. Harley, who had previously served as company president, was now vice-president, with Henry W. Buttorff assuming the lead role. William H. Harley, formerly secretary and treasurer, was now general manager, with W. W. [Wiley Warren] Parminter the treasurer. Most of these continued in their same or similar roles until about 1917. William H. Weaver, an original charter member, who had been absent from the company for two years, returned in 1907 and served as superintendent or foreman until 1913. James M. Harley, another of Henry Harley's sons, served in several different positions. In later years two younger Harleys, Elmore and Thomas, also worked in a variety of jobs.[2] These were the sons of James M. Harley, grandsons of Henry.[3] Henry F. Wiest, who served as foreman at the first Harley Pottery in the absence of William Weaver, returned to Nashville by 1909 and is listed as foreman or superintendent of the Harley Pottery through 1912.[4]

Little is known concerning the many other workers who must have been employed at the Harley Pottery, except for two members of the Lacy family, later operators of the Cookeville Pottery (MT, Putnam County site 40PM69). The father, William W. Lacy, began work at the first Harley Pottery about the time it opened and

continued on at the second pottery. He appears as a glazer, a foreman, or a potter on city directories through 1918.[2] From a collection of Lacy family letters, it is known that William's son Arnold Lacy also worked for a while at the Harley Pottery while still a young boy.[5] He worked there again in 1918, when he was about 20 years old.[2] In his early letters, William Lacy talks of the difficulties of getting by on a salary of $11 per week. In a 1906 letter he mentions, "The pottery wants me to drum the grocery trade here in the city. Thought I would work at it some at night." On another occasion he says, "I go to work at 6 and work till nearly 6." Even while he was serving as a foreman William was still glazing, and in 1909 he reported he had "blood poisoning" in his hand and could not stand to put his hands in the glaze.[6] William's family sometimes lived with him in Nashville, sometimes at their home in Jackson County. When son Arnold was 10 the family was in Nashville, and his sister wrote "Arnold has got him a job at the pottery glazing pickle jar lids. He glazes 700 before dinner. He just works a half a day."[5]

In 1917 what had been the Harley Pottery Company was renamed the Nashville Pottery Company, still at the same location. By 1918 there was also a new president, Douglas W. Binns (whose last name is misspelled in the city directory). There is no surviving city directory for 1919, but the company does not appear in the 1920 or subsequent directories.[2] The Lacy family information indicates the pottery "burned to the ground" during World War I, suggesting it was gone before the end of 1918.[6]

A photograph of the Harley Pottery appears in a 1907 pamphlet advertising Nashville businesses. The ad also shows four items considered typical products (Figure 2-125). The layout of the Harley Pottery by 1914 is illustrated on a Sanborn map (Figure 2-126).

Harley Pottery products were made from West Tennessee clay, especially from clay banks in Carroll County.[7] According to one early authority:

> One of the best-known potteries of Tennessee of comparatively recent years was the Harley Pottery at Nashville. The chief product was stoneware jugs for mail-order whiskey houses, and the Harley Pottery achieved an enviable reputation for jugs of superior quality.[8]

A representative jug appears in the 1907 advertisement (Figure 2-125). The labeled whiskey jug shown in Figure 2-127 came from the 40DV138 site, as it was being destroyed for new construction many years ago. These have the two-piece form typical of jugs made by the jigger and jolly-wheel throwing methods. The style is familiar to collectors of lettered and otherwise marked whiskey jugs, and dates can be determined by when specific distillers and dealers were in operation and when prohibition came into effect in the different states. By 1917, Tennessee and most of its surrounding whiskey-producing states were under state prohibition laws (Mississippi – 1909, Tennessee – 1910, Alabama – 1915, and Kentucky – 1917).[9]

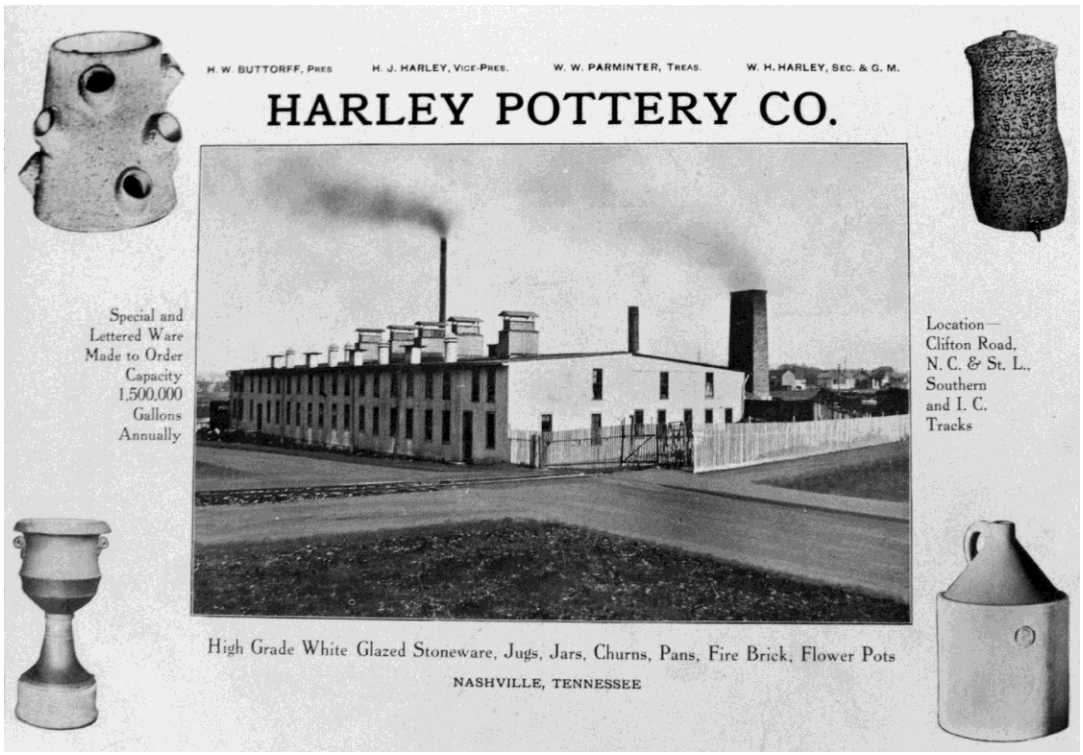


Figure 2-125. Advertisement for the Harley Pottery Company appearing in a 1907 pamphlet entitled "Nashville – Dixie" (copy filed at the Nashville Room of the Nashville Public Library).

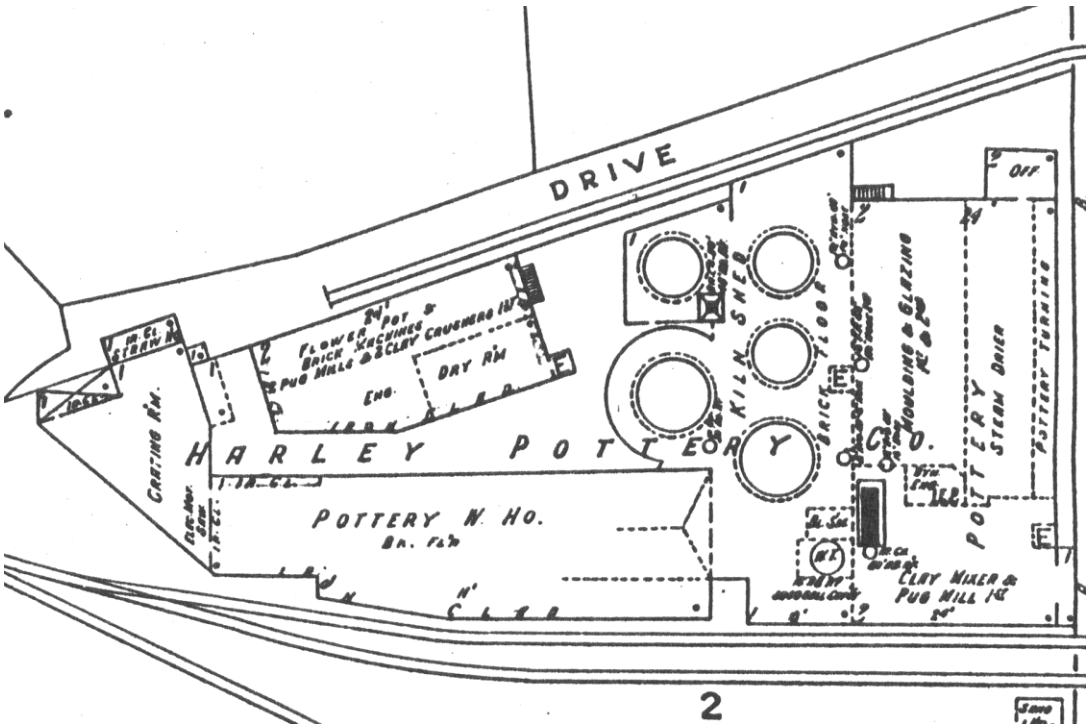


Figure 2-126. Plan of the Harley Pottery, based on a 1914 Sanborn Fire Insurance Map (Nashville, 1914, Sheet 463).

Prohibition must have played a large part in the demise of the Harley Pottery, helping to cause its closure in 1918.

Figure 2-127. Jug recovered from the Harley Pottery site (40DV138) during site destruction (private collection). Blue stenciled mark on side - "KENTUCKY LIQUOR CO. / H. NEFF, PROP. / MONTGOMERY, - ALA."

The Harley Pottery did promote products other than jugs. One example is an advertisement that appears in a local publication called The Bride (Figure 2-128). This is undated, but some of the illustrated clothing items suggest it was published around 1915. A more or less identical cooler and water filter combination shown in this Harley ad is depicted in the 1907 ad (Figure 2-125), and there is a separate ad for these in the 1908 city directory. This states that the filter was made from a natural porous stone, and "Every family should have one of these … they are made right here in Nashville out of Tennessee clay, the best in Mother Earth's storehouse."[10]

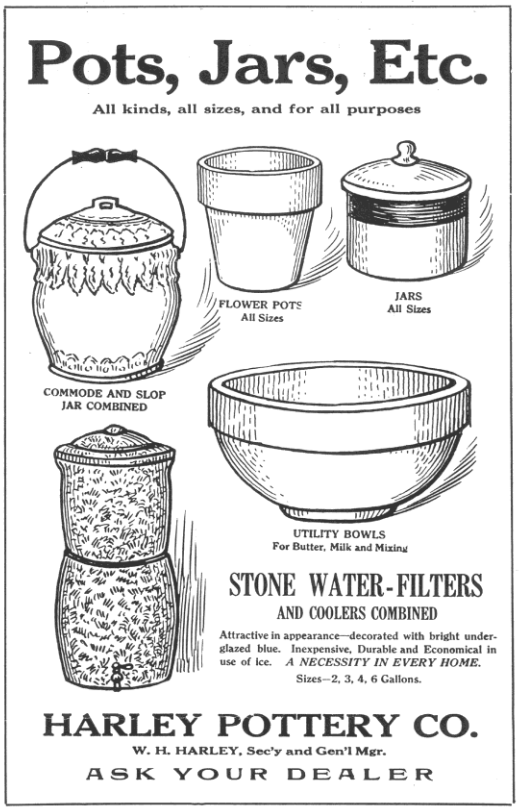


Figure 2-128. Advertisement for Harley Pottery wares appearing in The Bride, ca. 1915, p. 87 (copy filed in the Nashville Room of the Nashville Public Library).

The past few years there have been a number of jugs sold through the online auction site "eBay" that were probably made at the Harley Pottery. Most of these are marked with the names of whiskey dealers, with no actual reference to the pottery. One exception is a small Bristol-glazed jug that sold in 2001. It was marked on its side in

blue lettering “Compliments of Harley Pottery Co., Nashville, Tenn.” Perhaps this was one of the “souvenirs” offered to visitors during Harley Pottery’s official opening in 1905.[1]

The TDOA curates a collection from the 40DV138 site that includes 210 vessel sherds and 17 pieces of kiln furniture. Most of the latter (N=11) are portions of jug stackers or saggers, but there are also 3 flattened clay coils, 1 piece of hand squeezed wadding, and 2 miscellaneous pieces of fired clay.

A large number of the vessel sherds (N=66) are upper portions from two-piece “stacker” jugs. Most have straight necks ending in a flat rim with bodies that were brown glazed above the shoulder, Bristol glazed below (as in Figure 2-127). Several still have their hand-pulled handles, which attach close to or flush with the lip of the jug. There are 9 rim sherds from large heavy crocks with tall, thick rounded rims and an overall white Bristol glaze. One other heavy crock rim sherd has an overall Albany-type brown glaze. Six rim sherds have an inner rim ledge and represent churns or covered jars (5 have an overall Bristol glaze; 1 has a brown interior with a creamy white exterior). One canted rim sherd is from a heavy “stacker” bowl with an overall creamy white Bristol glaze. There are 77 body and 20 base sherds. Most of these represent the same kind of thick, heavy wares suggested by the rims, with finishes that vary in the placement of Albany-type and Bristol glazes. Most common are sherds with a Bristol glaze on both sides, but three of these have exterior, sponge-applied cobalt blue designs (as appears in images of the Harley water coolers). Other vessel sherds include 13 strap handle sections, 7 sherds from churn liner discs, 1 partial knob from a lid, and 9 sherds from unglazed flowerpots.

Source(s): **1**. One of Nashville’s New Industries Enlarges Its Scope of Operations, Nashville Banner, May 15, 1905, p. 3, Nashville, Tennessee. **2**. Nashville City Directories (various publishers), 1900-1920s [but no directory for 1919] (copies at Tennessee State Library and Archives). **3**. Federal Census, 1900, Davidson County, ED 98, Sheet 4 & 5, No. 76 (household of N. C. Vaught). **4**. Smith (1984:4) (and individual entry for Henry F. Wiest). **5**. Lacy (1979:95). **6**. Lacy (1979:76-77). **7**. Nelson (1911:45-46). **8**. Whitlatch (1936:161). **9**. Neese (2002:60). **10**. Nashville City Directory, 1908, p. 539 (copy at Tennessee State Library and Archives).

Site Number	Relevant Name(s)	Dates	Category
40DV139	Sparks / Nashville Pottery Co.	1923-1953	Other Factory Ware

Cheston Sparks, who operated a pottery in Carroll County (WT site 40CL21) until the early 1920s, moved to the northeast edge of Nashville in 1923 to start what was soon called the Nashville Pottery Company.[1] The location was near an earlier “Nashville Pottery” (site 40DV140), where Sparks worked in the 1890s (see Part Three entry for C. Sparks). Cheston had four sons who helped him at his Carroll County pottery, and three of them came to work at this new operation. In Nashville

city directories, starting in 1925, Cheston is always listed as company president, with sons Harold B., John B., and James C. Sparks shown as Nashville residents, usually with occupations connected to the Nashville Pottery Company.[2] Harold, the eldest son, was the most involved with the operation, and he and his father were charter members when the business was officially incorporated in 1930.[3]

Though the Sparks previously worked in stoneware production, their Nashville operation seems to have made only "florist redware," especially flowerpots.[4] The early phase of this operation is well documented by two sources. The first is a 1926 revision of the 1914 Nashville Sanborn map.[5] This shows the main pottery building, a large circular "furn[ace]" (a downdraft kiln with smokestack), an adjacent square "furn[ace]," an office, and a pottery storage shed, all centered on a spur line leading to the main line of the L & N Railroad (Figure 2-129).

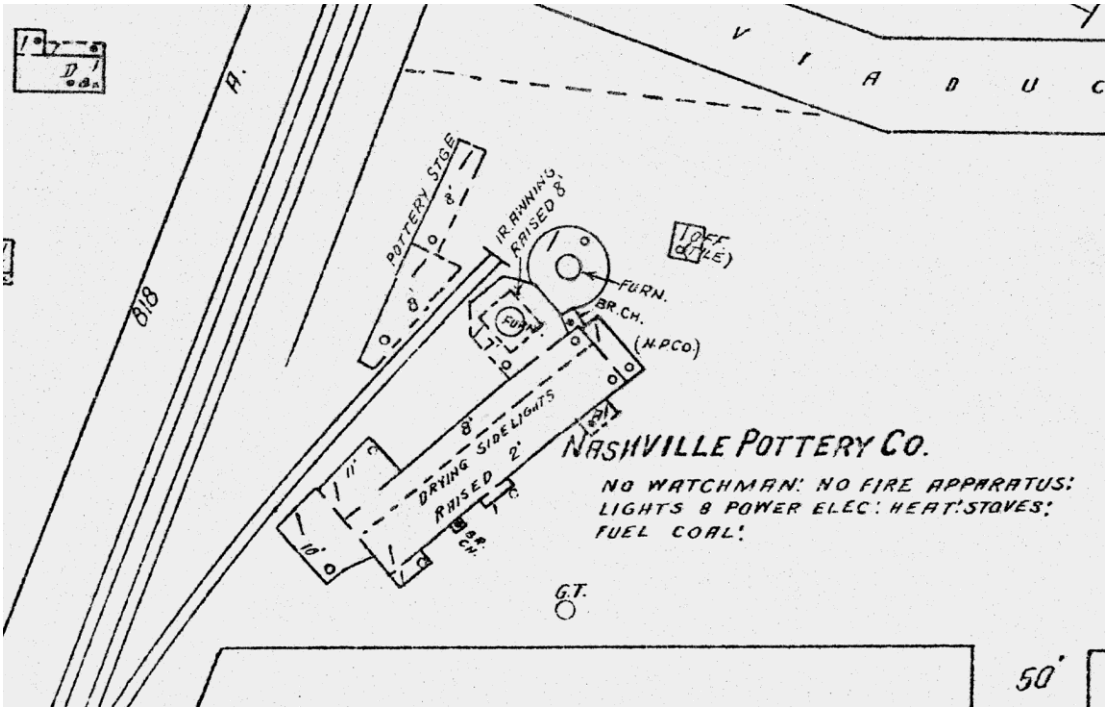


Figure 2-129. Plan of the Nashville Pottery Co., based on a 1926 Sanborn Fire Insurance Map (Nashville, 1926, Sheet 384).

The second source from this same era is a 1928 thesis containing a section on "Pottery Making in Nashville," devoted almost entirely to the Nashville Pottery. According to this document the Nashville Pottery specialized "in the production of flower pots – ware that belongs to the class known as common earthenware." There was a good local market for these. They were produced using two "flower pot machines," mechanical devices with two-part molds that received an oil-moistened ball of clay and pressed out a complete pot. One of these machines produced small flowerpots, and could turn out about 10,000 per day. The other machine produced about 5,000 large pots per day. These flowerpot machines and an unspecified number of pug mills were powered by electricity. The molded pots went to a drying

room, heated by waste gas from the kiln. The kiln was a coal-fired downdraft model, 16 feet in diameter, with 6 fireboxes. Another kiln was also under construction. When ready for firing, the pots were "stacked one in another, the band around the top of each pot resting on the top edge of the pot beneath." The kiln cycle required several days from the initial firing to unloading. The maximum temperature reached during firing was 1800 to 1820 degrees Fahrenheit. The writer estimated that 90 percent of the pots were shipped out by rail, the rest sold to local florists.[6]

According to a 1934 source, Sparks's Nashville Pottery was producing ten kiln loads of flowerpots per week, and the business now employed eight people.[7] Much of the clay was shipped in by rail from a pit the family owned in Carroll County, near their former pottery. This West Tennessee ball clay was mixed with Cumberland River alluvial clay obtained in the Nashville area.[8]

Cheston Sparks died in 1942 (see Part Three entry), and his death and World War II brought the pottery to a halt for a few years. It is not listed in Nashville city directories during this period but seems to have reopened in 1946. By 1947 the business was thriving, as shown by an article in a Sunday supplement that includes an overall view of the plant (Figure 2-130).

Figure 2-130. View of the Nashville Pottery Company from an adjacent viaduct (from a photograph in The Nashville Tennessean Magazine, March 16, 1947, p. 8).

According to this article, Harold Sparks was the "corporate secretary-treasurer and operating head," he came from a long line of pottery "turners," and he could turn "when the occasion demands." This last included the occasional throwing of "large pots," apparently meaning large flowerpots. The main production was still

focused on twelve-inch and smaller flowerpots, formed in "motor-driven, automatic presses, presided over by semi-skilled laborers." Firing was carried out using two kilns, loaded and fired in alternating 6-day cycles. The plant now employed 30 men, and they were producing approximately 20,000,000 pots per year. Besides regular flowerpots, Sparks had invented and was making a special pot for orchid culture that had slits in its lower body (see image with Part Three entry for H. Sparks).[9] The Nashville Pottery Company continued some degree of operation, under the direction of Harold Sparks, through 1953, but then ceased to be listed in city directories.[2]

The Sparks pottery site was soon covered and probably destroyed by construction of one of Nashville's major parkways, and no extant examples of wares produced at this location are known. It seems possible at least a few vessels other than flowerpots were made, and the 1947 article states that the company did "quite a bit of baking for local artists."[9] It is unknown who these local artists were or what kind of ceramic items they made. While it was obviously far removed from the realm of traditional pottery making, the Sparks' Nashville Pottery provides an example of how at least a few traditional potters successfully adapted to the new realities of the twentieth-century.

Source(s): **1**. Holder (1947:8); Smith and Rogers (1979:65). **2**. Nashville City Directories (various publishers), 1920s-1950s (copies at Tennessee State Library and Archives). **3**. Charter of Incorporation for Nashville Pottery Company, March 1, 1930 (copy of the original obtained from the Division of Services, Tennessee Department of State, Nashville). **4**. Born (1936:48); Whitlatch (1934b:40 and 1938b:29). **5**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Nashville, 1914 with 1926 revisions, Sheet 384). **6**. Cummins (1928:76-82). **7**. Whitlatch (1934b:40). **8**. Whitlatch (1940:87-88). **9**. Holder (1947).

Site Number	Relevant Name(s)	Dates	Category
40DV140	Nashville Pottery Co. / Nashville Pottery & Pipe Works	1888-1900	Factory Stoneware

On August 27, 1887 a Nashville paper announced that work had commenced on a large brick building to house the pottery of Mr. Chris Laitenberger.[1] This was located in the Edgefield District, northeast and across the Cumberland River from downtown Nashville. The pottery opened in March of 1888, and the owners were listed as C. C. Laitenberger, F. W. Baker, L. W. Waggoner and William McLee. McLee, who was from Peoria, Illinois, was brought to Nashville because of his long experience as a potter.[2] Christian Laitenberger, born in Germany, had been in Nashville since about 1870 running a butcher shop, but this new Nashville Pottery became his primary business.[3] The initial cost of the operation was $20,000, which including the main building and two kilns, situated on 6½ acres. The early work force included "20 hands" engaged in making "milk jars" and "stone jugs" (and

various other wares, including flowerpots), and it was expected there would soon be 60 employees "making everything in the pottery line." Some of the clay came from a local source, with the rest shipped in from Indiana.[2]

In early May of 1888 the Nashville Pottery was described in even greater detail. It was again mentioned that C. C. Laitenberger, the president and treasurer, had brought William McLee to Nashville because of his extensive practical experience with pottery in Peoria, Illinois. Other "trained" employees were George W. Lawton, a mold maker from Trenton, New Jersey, and Rufus Baxter "the intelligent kiln fireman." A few other workmen were named, including Augustus Rich (who eventually became the pottery's superintendent). The pottery was at the corner of Foster Street and the Louisville and Nashville Railroad, and its main building, which was two stories high, measured 100 by 56 ft., with a kiln shed 42 by 75 ft. The kilns were 47 ft. high, with 15½ ft. inside diameters [the pottery's 1888 plan is shown on a Sanborn map (Figure 2-131)]. A list of items produced included: fruit jars (1 quart to ½ gallon), jugs (½ to 2 gallon), milk pans (½ to 2 gallon), butter jars (½ to 4 gallon), churns (2 to 6 gallon), flowerpots (2 to 8 inches), and "saucers" for the flowerpots (4 to 12 inches). The ware was "burned in saggers." It was expected they would also make "tea-pots, pitchers, pie-plates, water coolers, spittoons, etc." The glazing material came from Albany, New York. The pottery was now using more Tennessee clay, and credit was given to Miss Betty Scovel (see site 40DV142) for learning of an excellent clay source near Paris, Tennessee. The article contains six drawings showing different parts of the pottery, including the "work room" (Figure 2-132).[4]

By 1889 Christian C. Laitenberger seems to have assumed the role of superintendent or manager of the Nashville Pottery. The associates Francis Baker and Lillard Waggoner continued to serve as company officers, but without any indication of involvement with the day-to-day work. Augustus Rich was apparently beginning to take on a somewhat greater role in production. William McLee's name, which appears in the 1888 city directory, is absent from the 1889 directory, presumably because he had returned to Illinois.[3]

An 1890 newspaper article indicates the Nashville Pottery was still a success. Its position on the railroad gave it "great advantage in receiving clay and coal without transfer; also in shipping, without cartage." Things produced at this time were "limited to jug[s], fruit and preserve jars, churns, milk pans, and flower pots and some fire brick and backs when practical." However, it was also noted that the pottery had recently obtained "a large quantity of first class clay, fitted for the making of white ware, and it is likely that several Nashville capitalists will invest more money in this enterprise." It is unknown if any of this proposed whiteware production actually occurred. Christian Laitenberger is mentioned in the article as the pottery's superintendent and the person most responsible for the success of the operation.[5]

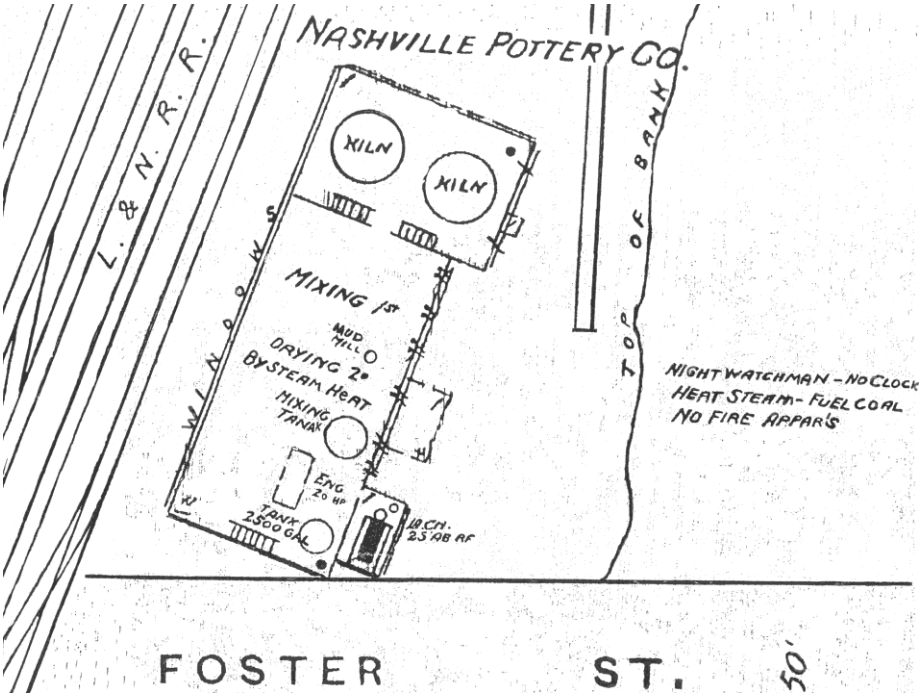


Figure 2-131. Plan of the Nashville Pottery Co., based on an 1888 Sanborn Fire Insurance Map (Nashville, 1888, Sheet 5).

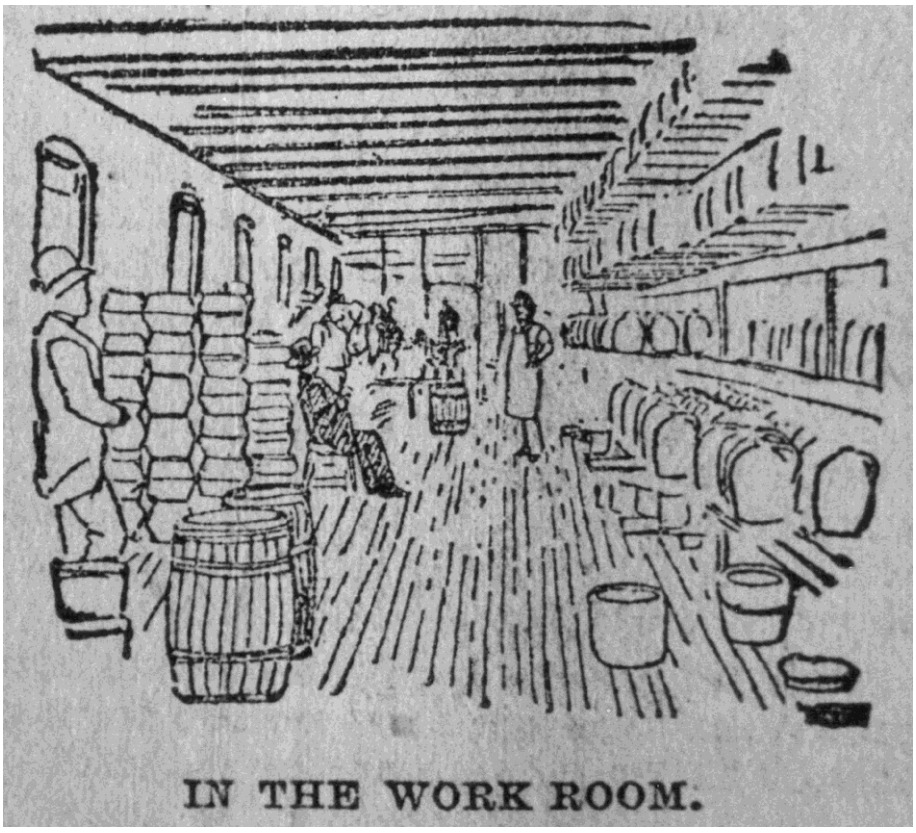


Figure 2-132. Sketch of the "work room" of the Nashville Pottery Co. (from The Daily American, May 9, 1888, Nashville, Tennessee).

An early 1891 article confirms many of the things already stated, referring to the Nashville Pottery as “A Manufactory of Jugs, Jars, Pots, Fire Brick and Tile.” The operation was also still turning out large quantities of flowerpots, but there now seems to have been a major emphasis on jugs, with 20 men employed in their production. Clay for the jugs was shipped in from Henry County. One of the kilns could hold “3,500 gallons stone grocer jars and jugs in the first section and 30,000 flower pots in the upper section.” The firing required 42 to 58 hours.[6]

In late 1891 the Nashville Pottery Company, which had received its original charter of incorporation in 1888, underwent a reorganization and name change. Most of the charter members remained the same, but a new member was Augustus Rich. The new company name “Nashville Pottery & Pipe Works” indicated that sewer pipe was now being produced in addition to “all kinds of pottery.”[7] This same year the potter Rudolph Rodenhauser, formerly with a Nashville pottery bearing his name (site 40DV606), began an association with this operation.[3]

In 1892 the Nashville Pottery & Pipe Works was granted permission for an expansion.[8] This 70 x 150 ft. “large brick shed attached” addition is mentioned in a description appearing in an 1892 publication concerning Nashville businesses. The kilns were now described as “two muffled kilns, with capacity of 4,500 gallons each and a tile and fire-brick kiln of 30,000 gallons.” John L. Goodall, a former partner in a Nashville boot and shoe company, had taken over much of the general management but with little direct involvement in production. There were now separate “departments” for tile and fire-brick and for stoneware and flowerpots. Brick and tile were made by a “gang” working under Henry (Rufus) Baxter, who had learned his trade in Peoria, Illinois. The stoneware production was headed by Gus (Augustus) Rich, described as “an expert and naturally-gifted potter.” This part of the plant had “three spiral and one kick wheel together with full-rigged jiggers, employing 26 workmen turning jugs, jars, and bowls, from a quart to ten gallons capacity.” Reference is also made to the flowerpot and sewer pipe sections, but without noting how they were managed. The 1892 publication includes a wood cut showing a view of the pottery (Figure 2-133).[9]

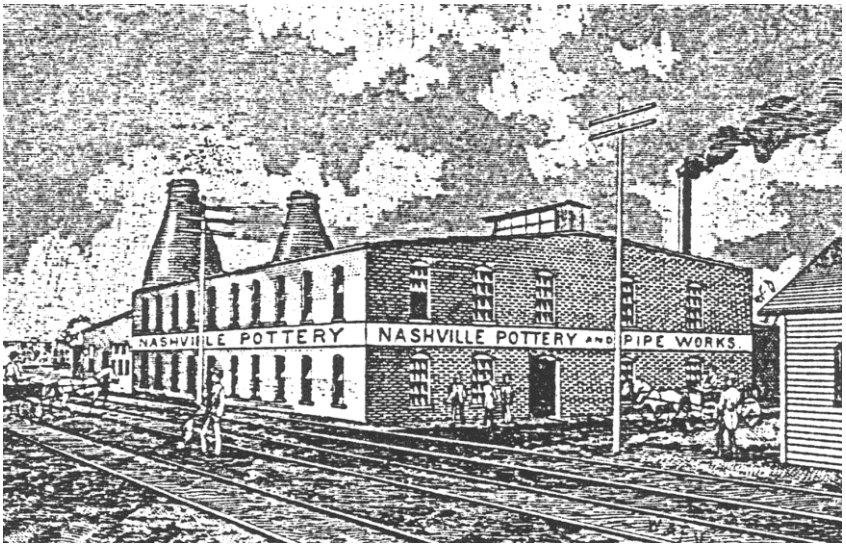


Figure 2-133. The Nashville Pottery & Pipe Works (from Morrison 1892:131).

A search of the 1892 Nashville city directory by the writers found the names of 21 people listed as employees of the Nashville Pottery & Pipe Works. Notable among these are Augustus Rich, Rudolph Rodenhauser, and Cheston Sparks (see Part Three entries). Vincent Rich, a brother of Augustus Rich, also worked at the Nashville Pottery in the 1890s, but his exact role is unclear. Most of the same management level people remained associated with the pottery through its latter years.[3]

The plan of the Nashville Pottery & Pipe Works is again shown on an 1897 Sanborn Map. This indicates all of the changes begun in 1892. The basic plan is the same as before (Figure 2-131), but there is a third, larger kiln north of the two shown in 1888. The 1897 plan also shows the large "Mixing and Grinding Shed" added on the east side of the building and instead of the former single steam engine at the southeast corner, a large double-engine room at the northeast corner.[10]

Considerable coincidence surrounds the closing of the Nashville Pottery. Christian Laitenberger and Augustus Rich both remained with the pottery until near its end, the former as president and the latter as superintendent. Both were born in Germany and both died in 1899 (see Part Three entries). As each had played a major role in the operation, their deaths certainly contributed to its demise. John L. Goodall, who began filling the general manager role in 1892, died in 1897.[11] One of the original owners, Francis W. Baker, who was also German born, died in 1898.[12] Baker's widow and a remaining owner, Lillard W. Waggoner, continued to be listed in connection with the pottery through 1900, but then for 1901 the Nashville Pottery & Pipe Works is shown as vacant.[3]

The site of the Nashville Pottery (40DV140) is covered by a modern industrial development and has lost its integrity. There is a small TDOA collection of sherds from the general area. This consists of 19 stoneware vessel sherds (1 rim, 17 body, and 1 base) and a redware flowerpot rim. The stoneware rim has the tall collar form and is from a large straight-sided crock that was Bristol glazed on both surfaces. The glaze is fire damaged over much of its surface, but there is a remnant letter "P" that was at the beginning of some word. Most of the stoneware body sherds and the base sherd have an Albany slip glaze on one or both surfaces. Three body sherds have contrasting brown and Bristol glazed sections. Most of the Albany or Albany-type glazes exhibit a brown, metallic sheen, and this seems to be characteristic of many of the Nashville Pottery jugs and other pieces that survive in private collections. The 1888 newspaper article cited above states that the Nashville Pottery wares were "burned in saggers." If most of the Albany glazed wares were fired in this enclosed manner, this must have affected the end result. Most of the stoneware sherds exhibit a light-colored body, no doubt reflecting the use of the West Tennessee ball clay that was shipped by rail to the pottery.

Surviving vessels from the 40DV140 operation are relatively common in regional collections. Best known are brown-glazed stoneware jugs, some showing evidence of mechanized throwing in two pieces and often bearing the stamped mark

"NASHVILLE POTTERY." This stamp is known to occur on the shoulder, on the side wall near the base, and on the bottom of vessels. The jug in Figure 2-134 is a typical example with an Albany-type slip glaze and the company's stamp on the shoulder. The jug in Figure 2-135 has a heavy mid-line ridge, which resulted from it being formed in two pieces, with Albany-type slip glaze above and a creamy-white Bristol glaze below. It has the Nashville Pottery stamp on its base. It also carries the cobalt stenciled name "Jas. P. Cosby / Liquors / Murfreesboro Tenn." This is one of many dealer names that have been seen on Nashville Pottery jugs. Probably a majority of these dealer labels were formed by scratching the name(s) through the glaze before firing the vessel (what collectors call "scratch jugs"). A number of these are known to carry the names "H. & F. W. Baker" and their Nashville address. As discussed above, Francis W. Baker was one of the owners of the Nashville Pottery Company, but he and his cousin Henry Baker also ran one of Nashville's better-known wine and liquor dealerships.[12] Besides jugs, other marked Nashville Pottery pieces seen in private collections include canning jars and straight-sided crocks.

Figure 2-134. Jug with Albany-type slip glaze and a "NASHVILLE POTTERY" stamp on the shoulder (height 8½ in.) (private collection).

Figure 2-135. Jug with Albany-type and Bristol glaze and a "NASHVILLE POTTERY" stamp on the bottom (height 9½ in.); also carries the cobalt-stenciled name of a regional liquor dealer (private collection).

Source(s): **1**. A Pottery, Nashville Banner, August 27, 1887, p. 8, Nashville, Tennessee. **2**. The Nashville Pottery Company, The Daily American, March 23, 1888, Nashville, Tennessee. **3**. Nashville City Directories (various publishers), 1870-1901 (copies at Tennessee State Library and Archives). **4**. Nashville Pottery, The Daily American, May 9, 1888, Nashville, Tennessee. **5**. The Nashville Pottery, Nashville Evening Herald, January 5, 1890, Nashville, Tennessee. **6**. The Nashville Pottery, Nashville Banner, April 4, 1891, Nashville, Tennessee. **7**. Charters of Incorporation, Tennessee Secretary of State - Nashville Pottery Company, July 24, 1888, Book T, p. 63; Nashville Pottery & Pipe Works, September, 29, 1891, Book JJ, p. 170 (Tennessee State Library and Archives). **8**. Nashville Pottery Co., City of Nashville Building Permits, 1892 (Friends of the Metropolitan Archives <http://freepages.folklore.rootsweb.com/~nashvillearchives/buildingpermit.html>). **9**. Morrison (1892: 131-132). **10**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Nashville, 1897, Sheet 185). **11**. Died / Goodall, Nashville American, March 17, 1897, p. 3, Nashville, Tennessee. **12**. Mr. F. W. Baker, Nashville Banner, May, 26, 1898, p. 8, Nashville, Tennessee.

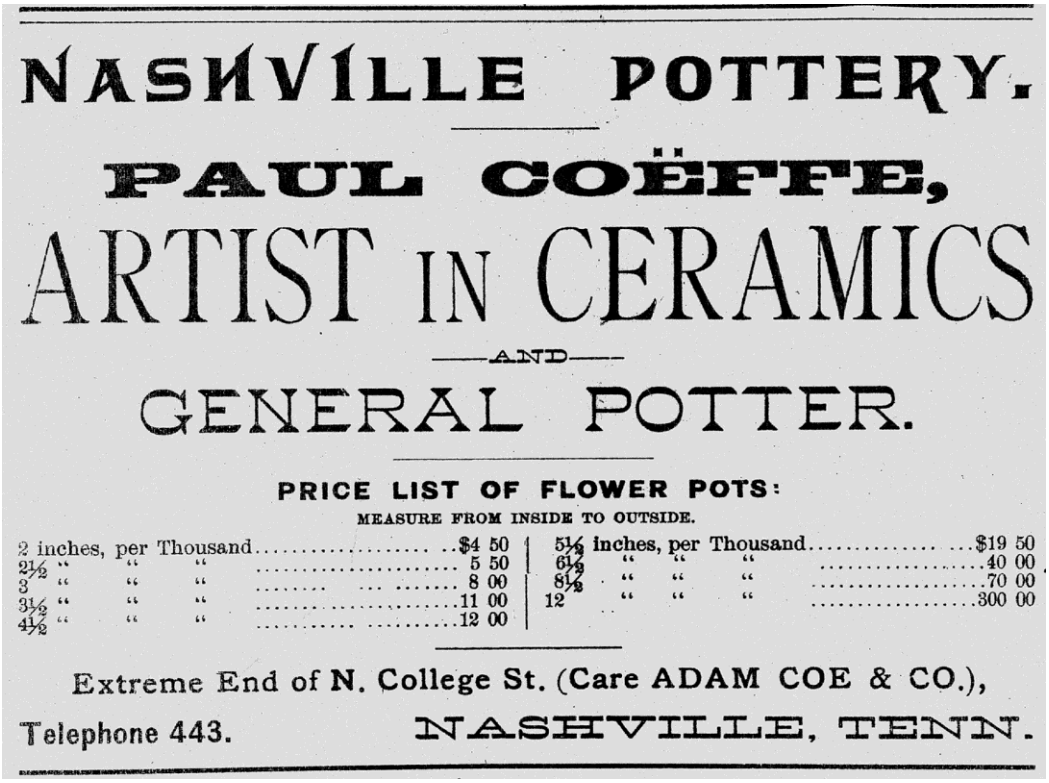
Site Number	Relevant Name(s)	Dates	Category
40DV141	Paul Coeffe / Nashville Pottery	1886-1887	Art

Paul Coeffe's arrival in Nashville is documented in a May 27, 1885 newspaper notice posted on his behalf.[1] He was a French potter who had apparently worked in the northern United States but recently wandered across the South looking for work. At the time of the notice he had been in town a little over a month, working at the Nashville Art Pottery (site 40DV142). He indicated this was the only pottery operating in Nashville, and he was seeking financial support to start a pottery that would produce a range of "stone and earthenwares." Specifically, he needed $2,000 to build a "convenient shop." He implied the owner of the Nashville Art Pottery could not keep him employed much longer.

Exactly what happened next is unclear, but the 1886 city directory shows Coeffe working as a butcher, while at the same time being part of the "P. Coeffe & Co. pottery." The pottery was located in north Nashville, and Coeffe's associates were Adam Coe and W. G. S. Anderson. Directories before and after this date make it clear Coe and Anderson were butchers, not potters. Apparently Coeffe began working for them at their downtown butcher shop, while striking an agreement whereby they allowed him to open a pottery at or near a slaughter house on the north edge of town. The "Coeffe & Co." pottery was again listed at the north Nashville location in 1887.[2]

Also in 1887, Coeffe placed an ad (Figure 2-136) in the state gazetteer and business directory.[3] In it he refers to himself as an "Artist in Ceramics," but includes a product list for flowerpots ranging from 2 to 12 inches. This ad indicates the pottery was at the north end of North College Street, and the address is further

clarified as “Care Adam Coe & Co.” The latter statement seems to indicate Coeffe was merely using their property as a place to work in whatever kind of pottery he had established. Two slaughter houses are shown near the north end of North College Street on the 1897 Sanborn map, one of them belonging to Adam Coe, but by then there is no reference to a pottery.[4] Both Coeffe and his pottery seem to disappear from Nashville records after 1887.



NASHVILLE POTTERY.

PAUL COËFFE,

ARTIST IN CERAMICS

—AND—

GENERAL POTTER.

PRICE LIST OF FLOWER POTS:

MEASURE FROM INSIDE TO OUTSIDE.

2 inches, per Thousand	$4 50	5½ inches, per Thousand	$19 50
2½ “ “ “	5 50	6½ “ “ “	40 00
3 “ “ “	8 00	8½ “ “ “	70 00
3½ “ “ “	11 00	12 “ “ “	300 00
4½ “ “ “	12 00		

Extreme End of N. College St. (Care ADAM COE & CO.),

Telephone 443. NASHVILLE, TENN.

Figure 2-136. Advertisement for Paul Coeffe’s Nashville Pottery (from Polk & Co. 1887:569).

Because of the pottery’s short life and the fact that its assumed location (site 40DV141) has been impacted by modern highway construction, no sherds reflecting Coeffe’s work have been found, nor have any surviving examples of his work been seen in regional collections. The impression derived is that Coeffe struggled for two years to operate what could perhaps be termed an art pottery, though apparently relying on flowerpots as a principal money-making product. After this attempt he probably moved on to some other location. The opening of a large Nashville Pottery in 1888 (site 40DV140) probably took over the market he hoped to cultivate.

Source(s): **1**. Nashville Art Pottery, Nashville Banner, May 27, 1885, Nashville, Tennessee. **2**. Nashville City Directories, 1880s (various publishers) – 1886, pp. 164 and 719; 1887, p. 743 (copies at Tennessee State Library and Archives). **3**. Polk & Co. (1887:569). **4**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Nashville - 1897, Sheets 71 and 85).

Site Number	Relevant Name(s)	Dates	Category
40DV142	Nashville Art Pottery / Betty Scovel	1884-1889	Art

The Nashville Art Pottery, established by Elizabeth J. Scovel in 1884, was recognized in one of the first historical studies of American pottery and porcelain. It was said to be an outgrowth of:

> an art studio which she [Scovel] had opened for drawing and painting. Her work was gradually extended to modeling and finally a pottery was established, and artistic decorations in pottery were commenced. She hired a potter and fireman to do the heavy work and made her own moulds and modeled the forms. This special work extended over about four years, from 1885 to 1889.[1]

In 1882 Scovel visited and perhaps studied at the Cincinnati art school and at that city's Rookwood Pottery. She returned to Nashville in 1883 and "secured the McGavock building, where there was room for modeling, clay work, plaster-of-Paris and pottery work." She also taught classes in "crayon and painting."[2] Miss Betty J. Scovel is listed in the 1883 Nashville city directory as an "Art Teacher," but in the 1884 directory she is shown with the "Nashville Art Pottery and Studio."[3] Some amount of pottery was fired in early 1884 and was on display in a local store window by June.[4] Scovel's name continues to be listed in association with some version of the name Nashville Art Pottery through 1889, the last few times as "principal" of the "Nashville Art School and Pottery." After 1889 she is shown with other occupations.[3]

As noted above, at least one or two people may have assisted Betty Scovel, and some student participation can probably be assumed. The only other person known by name is the wandering potter Paul Coeffe (see Part Three entry) who came to Nashville in 1885 and found work at Scovel's pottery for at least a few weeks.[5]

A review of Nashville maps and city directories for the 1880s indicates the Nashville Art Pottery was on McLemore Street a short distance south of "Ward Seminary." During the second half of the nineteenth century "Ward Seminary for Young Ladies" was a highly respected women's educational institution.[6] However, it is unclear if Betty Scovel's school and art pottery had any connection to it. This area of downtown Nashville has seen so many modern developments and redevelopments that no trace of either facility appears to remain.

The only clear indications of the kind of pottery produced at the Nashville Art Pottery are some comments in the 1903 description and two surviving vessels. In the first the writer states that Scovel initially produced:

> a fine red ware with good brown glaze, in artistic shapes …. In the year 1888 the "Goldstone" and "Pomegranite" wares were discovered. The

> former so called on account of the sparkling golden effect of the rich, dark brown glaze [on a red clay body] … The "Pomegranate" ware, so called from its beautiful red color, was the result of an accident … [a kiln over-firing leaving one piece] which resembled the interior of a ripe pomegranate. The clay was fine and white, and under a special glaze of a solid color, which was fired at a powerful heat, a beautiful red-veined effect was produced, on a mottled pink and blue-gray ground. Experiments were carried on with the native clays of Tennessee ….[7]

In 1888 Bettie Scovel was credited as the first to recognize and obtain for use some fine quality clay from near Paris, Tennessee.[8] Her use of this light-colored West Tennessee ball clay probably accounts for the changes in ware just described, and her "discovery" seems to have influenced production at the new Nashville Pottery, which started that same year (site 40DV140).

The two pieces (Figure 2-137) mentioned above each bear the incised basal mark "Nashville Art Pottery." They are described in a 1974 publication concerning American art pottery and are illustrated in a 2004 publication concerning the history of Tennessee art.[9] One is a red-bodied, brown-glazed decorative pitcher or jug. The other is an egg-shaped vase with a yellow-glazed interior and a reddish-brown exterior. The exterior of this piece is also decorated with green and gold leaves, other floral elements, and cobwebs. A 1993 source shows a third piece possibly made by Scovel, but it is not marked.[10]

These pieces are part of the Trumbull-Prime Collection at the Art Museum of Princeton University. How they came to be in that collection is not certain, but it appears likely at least one of them (the egg-shaped vase) was among five pieces purchased in 1887 by a New York collector. This unnamed individual wrote an article for The New York Journal of Commerce, which was reprinted in a Nashville newspaper.[11] The writer expressed his initial surprise upon learning of "what some would call an 'artistic pottery'" south of Maryland and the Ohio River. He wrote to Bettie Scovel asking her to send him some samples and a bill, and to his amazement received:

> five specimens, every one of which is worth ten times the price charged me; if its beauty could be estimated in money it would be worth a hundred times as much … It is evident that at Nashville there is a clay of extraordinary value for artistic products in pottery, and there is also a lady potter of remarkable skill and taste …. One of the specimens sent me is an egg-shaped cup, five and three-quarter inches high, four and a quarter in diameter; decorated in deep maroon ground, over which ivy leaves and tendrils in green and gold are scattered. The cup is like a piece of egg shell porcelain for thinness, although it is soft pottery …. Miss Scovel deserves and doubtless will have … the credit which such success in developing a mine of wealth in the soil deserves.

Figure 2-137. Pitcher or jug (height 8 in.) and egg-shaped vase (height 5¼ in.), each marked on base with an incised "Nashville Art Pottery." [The Art Museum, Princeton University, Trumbull-Prime Collection (# 37-141 & # 37-137). Photograph by John Blazejewski. Courtesy of The Art Museum, Princeton University.]

In spite of these and other glowing sentiments and the local newspaper's subtitle "High Praise of the Lady's Work From a New York Connoisseur – An Inviting Field for Capital," the Nashville Art Pottery closed about two years later. It is said "the founder felt herself called to other fields."[12] A brief 1889 newspaper notice says "Miss Scovel left her excellent kilns to the care of the Lord, and as a result the business has gone down to nothing and the largest kiln has been destroyed."[13]

Source(s): **1**. Barber (1903:470). **2**. Evans (1974:177). **3**. Nashville City Directories (various publishers), 1880s to 1910s (copies at Tennessee State Library and Archives). **4**. Art, Nashville Banner, June 26, 1884, Nashville, Tennessee. **5**. Nashville Art Pottery, Nashville Banner, May 27, 1885, p. 2, Nashville, Tennessee. **6**. The National Coalition of Girls' Schools <http://www.ncgs.org/type0.php?pid=48>. **7**. Barber (1903:470-471). **8**. Nashville Pottery, The Daily American, May 9, 1888, Nashville, Tennessee. **9**. Evans (1974:177-178); color plate accompanying the article by Rogers (2004). **10**. Kovel and Kovel (1993:93). **11**. The Art Pottery Established by Miss Bettie J. Scovel, The Daily American, June 16, 1887, Nashville, Tennessee. **12**. Barber (1903:471). **13**. Personal and General Notes, The Daily Picayune, October 17, 1889, p. 4, New Orleans, Louisiana <http://infotrac.galegroup.com/itw/infomark/>.

Site Number	Relevant Name(s)	Dates	Category
40DV603	Magnolia Pottery / Harley Pottery Co.	1903-1905	Transitional Stoneware

Magnolia Pottery was the initial name for what was soon incorporated as the Harley Pottery Company. The Magnolia Pottery name appears for the first and only time in the 1903 Nashville city directory, and a listing for the Harley Pottery and its incorporators appears in this same directory. The north Nashville addresses indicated for both suggest the same location. Weaver [W. H.] and Bradford [F. B.] are shown as proprietors of the Magnolia Pottery, and William H. Weaver was also a charter member and first superintendent of the Harley Pottery Company.[1]

A January 29, 1903 charter issued to the Harley Pottery Company lists its corporate members as H. J. Harley, H. W. Buttorff, W. H. Harley, W. H. Weaver, and J. M. Harley. The charter was issued for the purpose of "manufacturing and selling all kinds of earthenwares, crockery ware, jugs, jars, and other products with an organizing capital of $10,000."[2] The business proved so successful that it was moved to a larger facility in another part of Nashville in 1905 (site 40DV138).

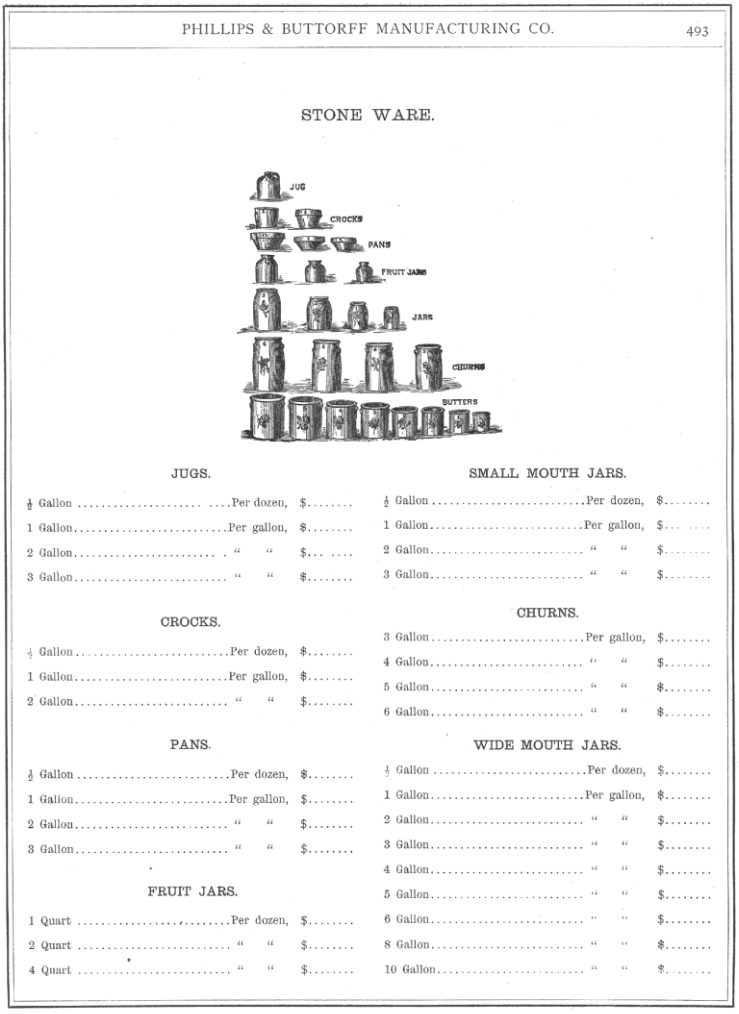
The Frank B. Bradford shown as Weaver's partner in the initial Magnolia operation seems to disappear from all subsequent records relating to the Harley Pottery. He later sold some property adjacent to the Harley Pottery lot, but his continued involvement in the pottery operation cannot be documented.[3] William H. Weaver served as Harley Pottery's superintendent in 1904, but he returned to Knoxville in 1905 (see Part Three entry). Henry J. Harley and Henry W. Buttorff were successful businessmen in a number of fields, but they did play key roles in running both the first and second Harley potteries (see Part Three entries and site 40DV138). The W. H. [William] and J. M. [James] Harley listed on the 1903 charter were sons of Henry J. Harley.

Little is known about people who carried out the actual production at this first Harley Pottery, but two individuals of note are Harvey B. Harley and William W. Lacy. Harvey, who was a nephew of Henry J. Harley, is listed in the 1905 city directory as a "potter" living very close to the Harley Pottery.[4] William Lacy first appears in the 1904 city directory as a "glazer" also living close to the pottery.[1] Letters Lacy wrote to his family show he began work at the Harley Pottery in late 1903.[5] There is also information indicating the potter and pottery manager Henry F. Wiest was in Nashville in 1904 and part of 1905, and he is listed in the 1905 city directory as a "foreman" at the same address as the pottery.[6] Wiest evidently took the place of William H. Weaver, during the latter's absence.

Some important information concerning the first Harley Pottery comes from a March 8, 1903 newspaper article. The pottery was scheduled to open within three weeks, under the management of "H. J. Harley, of the Broad Street Stove & Tinware Company, President; H. W. Buttorff, of the Phillips & Buttorff Manufacturing

Company, Vice President; W. H. Harley, of the Harley Furniture Company, Secretary and Treasurer; and W. H. Weaver, foreman and general superintendent." A Nashville machine company was at work installing "kiln machinery and steam fitting appurtenances," and the plant was expected to have a capacity of "10,000 gallons in jugs, jars, churns and similar articles … manufactured from clay brought from Paris, Tenn."[7]

Henry W. Buttorff's involvement with the pottery is interesting in that his main business (Phillips & Buttorff) was already involved with selling pottery wares. This is shown by an advertisement in one of their original company catalogs (Figure 2-138), which provides a look at the terminology of commercial stoneware of the late nineteenth century. The ad is believed to date to about 1886.[8]



PHILLIPS & BUTTORFF MANUFACTURING CO. 493

STONE WARE.

JUGS.

½ Gallon .... Per dozen, $.....
1 Gallon .... Per gallon, $.....
2 Gallon .... " " $.....
3 Gallon .... " " $.....

CROCKS.

½ Gallon .... Per dozen, $.....
1 Gallon .... Per gallon, $.....
2 Gallon .... " " $.....

PANS.

½ Gallon .... Per dozen, $.....
1 Gallon .... Per gallon, $.....
2 Gallon .... " " $.....
3 Gallon .... " " $.....

FRUIT JARS.

1 Quart .... Per dozen, $.....
2 Quart .... " " $.....
4 Quart .... " " $.....

SMALL MOUTH JARS.

½ Gallon .... Per dozen, $.....
1 Gallon .... Per gallon, $.....
2 Gallon .... " " $.....
3 Gallon .... " " $.....

CHURNS.

3 Gallon .... Per gallon, $.....
4 Gallon .... " " $.....
5 Gallon .... " " $.....
6 Gallon .... " " $.....

WIDE MOUTH JARS.

½ Gallon .... Per dozen, $.....
1 Gallon .... Per gallon, $.....
2 Gallon .... " " $.....
3 Gallon .... " " $.....
4 Gallon .... " " $.....
5 Gallon .... " " $.....
6 Gallon .... " " $.....
8 Gallon .... " " $.....
10 Gallon .... " " $.....

Figure 2-138. Stoneware advertisement from a Phillips & Buttorff Manufacturing Co. catalog believed to date to about 1886, based on various accompanying ads (catalog is privately owned).

A few details concerning the first Harley Pottery come from the letters of William Lacy. On November 29, 1903 he stated, "I am still glazing but don't know just how long I can hold it as they are putting out so much that it takes me hustling to keep up my part." He was paid $11 per week. In September 1905 (possibly still at the first Harley location) he reported, "Some of the hands make up to $35 per week but they work piece work. I glaze ware and tend to the dryer some."[5]

The 1905 city directory lists William Lacy as a "watchman" at an address corresponding to the first Harley Pottery location.[1] The exact timing is not clear, but obviously Lacy was protecting things at the old location while a transition was made

to the second pottery. A May 15, 1905 newspaper article states that the Harley Pottery had been unable to fill the "enormous and growing demand for jugs and other stoneware," and a new pottery was nearing completion on a tract of land in west Nashville [site 40DV138].[9]

The site of the pottery first called Magnolia and then Harley was divided into urban housing lots soon after 1905 and has remained so until the present. There is a small TDOA sherd collection (N=27) that came from a disturbed portion of one of these lots. It suggests the production of essentially the same kind of stoneware vessels made at the later Harley Pottery (see site 40DV138). There are 23 sherds from thick-walled vessels with an overall Bristol glaze. Two of these are rim sherds from large heavy vessels (churns ?) with tall, thick rounded rims and an inner lid ledge. Two body sherds have an interior and exterior Albany-type glaze, and there is one jug rim that is also brown glazed on both surfaces. Like those from the second Harley pottery site, it has the remains of a pulled handle that attaches to the straight neck so that its top edge is even with the jug's flat lip. One thick, unglazed stoneware sherd is a one-fourth section of a shallow, flat bottomed "saucer," apparently for a flowerpot. Though there is little to indicate the exact level of production at this location, the initial operation was obviously smaller than what it soon became, and the category Transitional Stoneware seems the best label to apply.

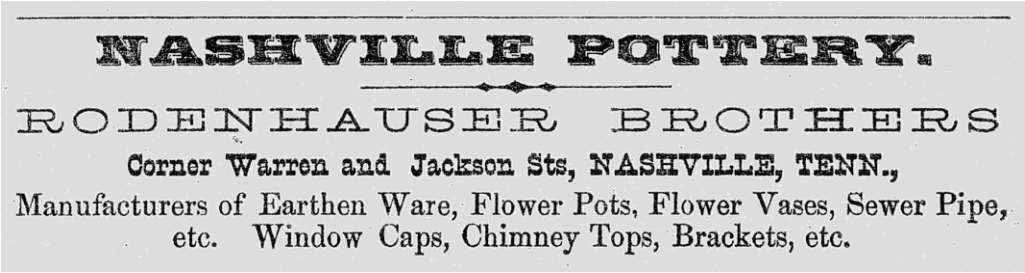
Source(s): **1**. Nashville City Directories (various publishers), 1900-1910 (copies at Tennessee State Library and Archives). **2**. Charters of Incorporation, Tennessee Secretary of State, Book U-5, p. 127 (Tennessee State Library and Archives). **3**. Davidson County Deeds, Book 394, p. 517. **4**. RootsWeb, Anita Hill Family / William-Joy Ancestors <http://worldconnect.rootsweb.com/> and Note 1 above. **5**. Lacy (1979:76). **6**. Smith (1984:4), Note 1 above, and Part Three entry for Henry F. Wiest. **7**. Pottery Company - Harley Pottery Company Organized with Capital of $10,000, Nashville American, March 8, 1903, p. 11, Nashville, Tennessee. **8**. Smith and Rogers (1979:64). **9**. One of Nashville's New Industries Enlarges Its Scope of Operations, Nashville Banner, May 15, 1905, p. 3, Nashville, Tennessee.

Site Number	Relevant Name(s)	Dates	Category
40DV606	Rodenhauser Bros. / Nashville Pottery	1868-1880	Traditional Earthenware

Brothers Peter and Rudolph Rodenhauser came to Nashville in 1868, with the obvious intent of starting a pottery. Evidently both had been trained as potters in Germany, and this occupation is noted for the elder brother Peter when he entered the United States in 1866.[1] In April of 1868 the brothers bought two lots for $1,500 in the newly subdivided Holt Addition on the north edge of Nashville. A "standing double frame house" was located on one of the lots.[2] Two years later they added a third, adjoining lot to their holdings.[3]

The "Rodenhauser Brothers pottery" appears for the first time on Nashville city directories in 1869.[4] However, a January 10, 1869 newspaper description indicates it was operating before the end of 1868. The article says the brothers were already manufacturing "all kinds of earthenware" and were "giving employment to quite a number of hands."[5] The latter comment seems an exaggeration. The 1870 census of manufacturing establishments describes the "Rodenhauser & Bro. Pottery" as having only two adult-male employees, who were paid a total of $200 for 12 months work.[6] On the regular census Peter and Rudolph are listed as potters in the same household, and their employees appear to be Alexander Seeney and Squire Johnson. Sweeney is listed as a 16-year-old "potter" living near the Rodenhausers, while Johnson, a 33-year-old black neighbor, has the occupation "works at pottery" after his name.[7] Sweeney was still working as a potter in 1875.[4]

"Rodenhauser & Bro." is the name commonly used in early listings, including in two state business directories.[8] Then beginning in 1876 "Nashville Pottery" usually appears in addition to the brothers' names.[4] Such is the case for an advertisement placed in the 1877 Nashville city directory (Figure 2-139). This lists the pottery's products as "Earthen Ware, Flower Pots, Flower Vases, Sewer Pipe … Window Caps, Chimney Tops, Brackets, etc." A manufacturing statistics report for this same year indicates the pottery produced $4,000 worth of "Terra Cotta Ware."[9]


NASHVILLE POTTERY.

RODENHAUSER BROTHERS

Corner Warren and Jackson Sts, NASHVILLE, TENN.,

Manufacturers of Earthen Ware, Flower Pots, Flower Vases, Sewer Pipe, etc. Window Caps, Chimney Tops, Brackets, etc.

Figure 2-139. Advertisement for Rodenhauser Brothers Nashville Pottery (from Marshall and Bruce 1877:268).

On February 4, 1878 the Rodenhauser brothers signed a deed of trust to secure a $1000 loan. The text of this deed indicates several things regarding the pottery's operation. Collateral for the loan included their three lots in the Holt Addition:

> together with all the buildings and outhouses, and all the structures for pottery purposes on the said lots … Also 1 Flower pot machine, 1 pipe machine, 1 Clay mill, 3 Potter's turning wheels, 2 Furnaces, and 1 lot of about 50 moulds, all which are being used in our pottery on the … property herein conveyed.[10]

The lien on this loan was released on September 9, 1879.[11] Unfortunately for the pottery's continued success, Peter Rodenhauser was by then two months deceased.[12] Rudolph Rodenhauser is listed one more time, in the 1880 city directory, as "Proprietor" of the "Nashville Pottery."[4] The census for this year shows

he was now assisted by a German potter and two laborers. The potter was Gustav Michel, a boarder in the Rodenhauser household. The laborers, listed simply as "Works in Pottery," were Fleming Higgins, an 86-year-old black man born in Kentucky, and Samuel Johnson, an 18-year-old mulatto born in Tennessee.[13] After 1880 there is no further indication of the pottery, and Rudolph Rodenhauser apparently left Nashville for a few years before returning in 1891 to work for another Nashville Pottery (site 40DV140).

The Rodenhauser Brothers pottery is not easy to classify. The 1870 census of manufacturing establishments suggests a traditional earthenware pottery.[6] For that year the brothers with two helpers used $290 worth of clay, 36 cords of wood (@ $180), and $36 worth of lead to produce "earthenware" valued at $1,600. Other sources cited above indicate they produced, besides glazed earthenware vessels, flowerpots and vases, sewer pipe, and a range of architectural items. An 1877 source describes their production as "Terra Cotta Ware."[9]

The former pottery lots contain the latest in a long series of small urban dwellings and commercial establishments. Consequently, there is only a small TDOA collection from the site, with 35 sherds divided between unglazed bisque-fired earthenware (N=22), glazed earthenware (N=12), and one sherd from a section of thick, glazed drain pipe. The unglazed sherds are mostly body pieces, and some of these seem to be from flowerpots. There are four unglazed sherds from open-mouthed vessels with rounded, slightly everted or thick rounded rims. The glazed sherds have a dark brown or dark reddish-brown glaze, over a brick-red body. There are two glazed rim sherds that have a flat, sharply everted form (possibly from chamber pots). One straight rounded rim and two body sherds have an interior brown glaze or slip and what appears to be green glaze or paint on their exteriors.

Though it had some "industrial-like" characteristics, including the flowerpot and pipe machines mentioned in the 1878 deed, the Rodenhouser Brothers pottery seems to have always been a family based operation with no indication of more than four people working at any one time. While it may push the upper limit of what is referred to in this study as a Traditional Earthenware pottery, this still seems the best term to apply.

Source(s): **1**. Glazier and Filby (1991[18]:111). **2**. Davidson County Deeds, Book 39, p. 247 and Book 43, p. 145. **3**. Davidson County Deeds, Book 43, p. 136. **4**. Nashville City Directories (various publishers), 1860s-1880s (copies at Tennessee State Library and Archives). **5**. The Toiling Million! What they are doing – Their Wages, etc., etc. (Earthenware), Nashville Union and American, January 10, 1869, Nashville, Tennessee. **6**. 1870 Census of Manufacturing Establishments, Davidson County, District 13 (microfilm copy, Tennessee Division of Archaeology). **7**. Federal Census, 1870, Davidson County, District 13. p. 427, No. 326; p. 429, No. 360; and p. 446, No. 631. **8**. Wheeler, Marshall, & Bruce (1874:343); Polk & Co. (1876:312). **9**. County Manufacturing Statistics, Davidson County, 1877, Prepared by the Tennessee Bureau of Agriculture, Statistics, and Mines (Record Group 40, Tennessee State Library and Archives). **10**. Davidson County Deeds, Book 60, p. 63. **11**. Davidson County Deeds, Book 63, p. 265. **12**. Index to Interments at Mount Olivet Cemetery,

Nashville, Tenn. 1891-1995 [some interment dates are earlier than 1891], Microfilm No. 1489, Roll 7, Tennessee State Library and Archives. **13**. Federal Census, 1880, Davidson County, 14th Ward, ED 60, p. 430, No. 5; p. 432, No. 50; p. 433, No. 64.

Site Number	Relevant Name(s)	Dates	Category
40DV607	Phillip Anthony	1815-1859	Traditional Earthenware

This central Nashville pottery site relates to Phillip Anthony, who was in Bardstown, Kentucky by 1800, already working as a potter.[1] A series of Davidson County deeds document Anthony's move from Kentucky to Nashville and provide information concerning where and how he lived.[2] According to these deeds he came to Nashville in 1815; he was a potter; and he lived on what was referred to as "Academy" or "College" Lot 45, which was at the southeast corner of Demonbreun Street and what is now Fifth Avenue South. Initially, Lot 45 was adjacent to a tanyard, and it was part of a subdivision adjoining the south edge of the oldest part of Nashville. Anthony eventually had a frame dwelling house, a kitchen, and other outbuildings on this lot. One deed shows that in 1836 he was the owner of three slaves: Robert, age 40; Adam, age 18, and Mary, age 14. Some of the deeds concern property exchanges between Anthony and his son Philip Anthony, Jr., and in the 1850s the southern half of the original lot was sold out of the family. Through all of this, Philip Anthony, Sr. seems to have remained on the north portion of the lot, which held his house and presumably his pottery, until his death in 1859.[3]

The earliest record for Anthony's pottery comes from an 1820 census of manufacturing establishments schedule.[4] This describes an operation that employed two men, producing "all kinds of pottery ware." The name of the proprietor was placed on this schedule in an illegible form, but other records show it was Anthony. An 1823 enumeration of Nashville homes and businesses indicates Nashville had only one pottery, and it was located "within the bounds of the College Lots," which is where Anthony lived.[5] Anthony, who was 76 in 1850, was still identified as a potter on the census for that year.[6] A reminiscent history written in the late 1800s, but describing things witnessed by the writer in and around Nashville before the Civil War, mentions that a "Mr. Antony" lived on a corner of Demonbreun Street and "owned a pottery, where he made pots, jugs, bowls, etc., out of clay. The old house was still there the last time I was in that neighborhood."[7] The 1888 Sanborn map shows Anthony's former lot with a dwelling house, four other small buildings, and a shed. One of these buildings could have previously been the pottery.[8]

As suggested by the 1820 manufacturers census schedule, at least a few people besides Phillip Anthony, Sr. worked at the Anthony pottery. The two male slaves named in the 1836 deed, 40-year-old Robert and 18-year-old Adam, might have assisted at the pottery. Phillip Anthony, Jr. could have worked with his father, though there is no direct evidence for this. Another probable associate is Edward G.

Dovey. He is shown on the Nashville city portion of the 1850 census as an English-born potter living relatively close to Phillip Anthony.[9]

The clearest information regarding the Anthony pottery comes from the 1820 manufacturers census schedule. The operation used clay and lead, indicating it produced glazed earthenware. The annual clay consumption was 300 pounds, valued at $30. No wages were recorded for the two employees, perhaps because they were slaves. There was a $300 capital investment, and the work was carried out using a potter's wheel, a clay mill, and a glazing mill. Value of the annual product was $1,000, but the census taker reported sales and production were down from their former levels.[4]

In 1994 the writers learned that a major construction project was scheduled for an area that included Phillip Anthony's nineteenth-century lot. Monitoring was carried out during some phases of this construction, and much evidence was seen for things located here during earlier portions of the twentieth century, including a large ice and cold storage plant.[10] No evidence for the former pottery was observed in the midst of the remains of these later urban developments. By early 1995 the entire site area had been dug up and removed, and any traces that might have survived are now buried beneath the large building complex that is Nashville's Country Music Hall of Fame and Museum.

Source(s): **1**. Kentucky, Nelson County Deeds, Book 12, p. 112. **2**. Davidson County Deeds - Books G, p. 204; K, p. 145 and p. 490; Y, p. 428; 1, p. 184; 2, p. 123; 19, p. 168 and p. 169; 22, p. 514; 26, p. 139; 33, p. 625. **3**. Davidson County Wills, Book 18, p. 218; Obituaries – 1859 – Nashville City Cemetery <http:/www.thenashvillecity cemetery.org/1859.htm>. **4**. 1820 Census of Manufacturing Establishments, Davidson County, p. 191 (microfilm copy, Tennessee State Library and Archives). **5**. Grizzard (1823). **6**. Federal Census, 1850, Davidson County, City of Nashville, No. 192. **7**. Thomas (1897:84). **8**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Nashville - 1888, Sheet 6). **9**. Federal Census, 1850, Davidson County, City of Nashville, No. 140 [Dovey's age on the 1850 census is incorrect, and he subsequently turned to other activities (see individual entry)]. **10**. Shown on Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (e.g., Nashville - 1914, Sheet 156).

Unrecorded Davidson County Potteries (N = 2)

Elku, Winzeler, and Wilbet
[Traditional Earthenware ?]

The 1870 census of manufacturing establishments indicates the existence of a pottery near the central portion of Nashville. Andrew Elku is listed as the proprietor of this operation, which employed three men.[1] On the regular census Elku (there are variant spellings of his name) is shown sharing a household with John Winzeler (also spelled different ways in different records), and both are listed as

potters born in Switzerland.[2] For some unknown reason neither of these men's names appear in any city directory in or around 1870, however, a J. C. Wilbet is listed one time, in the 1871 directory, as a potter in the same general part of town as the indicated pottery. This is the only record found for Wilbet.[3] It is assumed Elku, Winzeler, and Wilbet are the three pottery workers noted on the 1870 manufacturers census schedule.

Deeds suggest the pottery was located on what was then called High Street. John Winzeler bought half of a lot there in December of 1869, then sold the same property to Andrew Elku in May of 1870.[4] The 1870 manufacturers census schedule indicates Elku's pottery had been in operation only one month, perhaps meaning it had only been owned by him that long. Elku was taxed on this property from 1871-1873, but he was no longer the owner in 1880, the year of the next available tax record.[5] The suggested operating period is from 1870 to 1873 or a little later.

The census of manufacturing establishments schedule figures are $150 in yearly wages, $10 worth of raw materials, and $575 worth of products. It is difficult to relate these figures to the statement "one month in operation," unless they were projections for the remainder of 1870. The products were described as "stone & earthenware."[1] There is also some question as to meaning here. It appears from what is known about Nashville area potteries that there was an absence of available clays suitable for making stoneware until development of the railroad system allowed easy shipment of clay from other areas. It seems best to interpret this as probably a traditional earthenware pottery; one of relatively short duration. Competition from the apparently more successful Rodenhauser Brothers pottery on the north edge of town (site 40DV606) may have inhibited the success of Elku and his associates.

While the general area of this pottery is apparent from the available records, an exact location has not been defined. Recording it as a site would also have little practical value, as this is a part of Nashville where the landscape has been dramatically altered by urban developments.

Source(s): **1**. 1870 Census of Manufacturing Establishments, Davidson County, 9th Ward, p. 1 (microfilm copy, Tennessee Division of Archaeology). **2**. Federal Census, 1870, Davidson County, 9th Ward, p. 464, No. 150. **3**. Nashville City Directories (various publishers), 1860s-1870s (copies at Tennessee State Library and Archives) [it is possible J. C. Wilbet is the same person as J. C. Wilbur, who appears as a Nashville grocer in the 1865-1867 directories, but there is no clear support for this]. **4**. Davidson County Deeds, Book 43, pp. 164 and 166. **5**. Davidson County Tax Records, 1870-1880 (partial).

Schauss and Null
[Traditional Earthenware ?]

Tennessee's earliest documented pottery appears to be the one mentioned in 1799 by North Carolina Moravian travelers Abraham Steiner and Frederick De

Schweinitz. On November 28 of that year, having traveled from East to Middle Tennessee, they arrived in Nashville where, according to their journal, they:

> found several acquaintances, among whom was a former neighbor from Bethabara, Schauss by name, who for the past year has been working a pottery; and, according to his assurance, is finding good sales. He and another, Null, by name, also an acquaintance from our country, are working together. Both told us much concerning the western regions and related that, in company with a Mr. Austin, who wished to open lead mines in the Spanish domain, they had been at the Illinois River and on the other side of the Mississippi, in Louisiana, and had suffered much from the diseases to which those regions are exposed.[1]

Individuals by the names of Schauss or Schouse and Null or Noll appear in the early records of the Moravians in North Carolina.[2] However, none of those named have any obvious association to pottery making. "Shouse" and "Nall," no first names given, are documented as working with Moses Austin at Kaskaskia in the Illinois country in late 1797. They are clearly the two people mentioned in the 1799 quote. Their activity at Kaskaskia was centered on the construction of a distillery.[3]

The Nashville pottery mentioned by Steiner and De Schweinitz was probably located on Lot 175 on Water Street, next to the Cumberland River. Coincidentally, this lot was sold to "John Shouse" on November 28, 1799, the same day the travelers visited. Their statement that the pottery had been operating for "the past year" probably means Schauss had been renting the lot or using it under some informal arrangement. In early 1801 Schauss was deeded part of Lot 178, which was also next to the river and contained a "new log cabin."[4] He sold these lots by deeds in 1800, 1801, and 1803.[5] When the remaining half of Lot 175 was sold in March 1803, it was said to be the lot on which he lived. Schauss served on several juries in 1801 and 1802, and for the last time in May of 1803.[6] This is the last record found for him, and no Davidson County record has been found for Null (or any variant of that name). It appears their pottery operated from late 1798 or early 1799 to about 1803.

Based on family genealogical information, it also appears both Schauss and Null had the first name John. John "Noll" married Catharina Schauss in 1793, and Catharina was a sister to John Schauss. Though her relationship to John Null is not clear, Catron "Noll" married Johannes (John) Schauss in Stokes County, North Carolina in 1792. The obvious implication is that each John married the other's sister, and these are surely the Schauss and Null who moved west by the mid-1790s and were "working a pottery" in Nashville in 1799.[7]

While the general area of Lots 175 and 178, adjacent to what is now First Avenue, is known, it is not certain which lot held the 1799 pottery. Furthermore, this area of Nashville today bears only vague resemblance to the way it must have

looked in the 1790s. There is insufficient information to assign a site number, and no example of anything produced at the Schauss and Null pottery is known. This is unfortunate in that the statement in the quote above saying they were from Bethabara suggests they probably trained at an earthenware pottery shop operated there from 1786 to 1796 by the potters Rudolph Christ and Gottlob Krause. Much is known about Christ-Krause Pottery wares from archaeological work conducted on the site.[8]

Source(s): **1**. Williams (1928:508). **2**. Fries (1922). **3**. Barker (1924:38-39). **4**. Davidson County Deeds, Book E, pp. 193 and 314. **5**. Davidson County Deeds, Book E, p. 351 and Book F, pp. 30 and 316. **6**. Davidson County Court Minutes, 1788-1803, Part 2, pp. 469, 583, 614, 615, and 711; Davidson County Superior Court of Law and Equity, 1803-1805, p. 23. **7**. RootsWeb's World Connect Project: Watts-Hill Family <http://w.c.rootsweb.com/>; Ancestry.com – Johannes Schauss and Ancestry.com – John Noll <http://trees.ancestry.com/>. **8**. South (1999:269-320).

DeKalb County

DeKalb County was created in 1837 out of portions of several Middle Tennessee counties, principally Cannon, Franklin, Jackson, and White. At the time of the 1840 census, DeKalb County was reported to have six potteries employing 15 men, with an annual total value of $3,700 in products. The sites of most of these early potteries are now under the waters of Center Hill Reservoir, which impounded a major stretch of the Caney Fork River in 1948. They have not been formally recorded with site numbers, but there is enough information to describe five sites in an unrecorded pottery group. In the 1970s the site of a pottery that belonged to Charles F. Jones had not been found, but it was thought to be in DeKalb County. It was eventually found in Cannon County (MT site 40CN80). There are two recorded pottery sites in DeKalb County in or near the county seat Smithville. One of these was the subject of a salvage excavation in 1983, and this work produced a large body of data. While it is reasonably certain most of the DeKalb County potteries operated as part of the same regional stoneware tradition found in the adjoining counties of White and Putnam, this excavated site exhibited some clear departures from this tradition. As in White and Putnam counties, individuals with family names such as Lafever, Dunn, Elrod, and possibly Hedgecough were the main producers of pottery in DeKalb County.

Site Number	Relevant Name(s)	Dates	Category
40DK10	Nollner / Dunn / Colvert	ca. 1879-1916	Transitional Stoneware

A pottery on the south edge of Smithville was on a 36-acre tract purchased by Francis B. Nollner in mid-1877.[1] Soon afterwards Nollner bought a one-acre tract 3½ miles southeast of town that contained a clay bank.[2] Nollner built a substantial frame house on his larger tract, and when this house was remodeled about 100

years later, the owners found some Nollner letters in a previously enclosed wall space.[3]

Of special interest is a February 1879 letter from W. S. Colwell of Pittsburgh, Pennsylvania. In it Colwell acknowledges receiving Nollner's post card and offers to sell him for $100 a full set of diagrams and permission to construct "Colwell's Perfect Combustion Pottery Kiln." A circular describing this kiln and showing four drawings (Figure 2-140) accompanied the letter. Colwell's kiln was a type of updraft model with four firing "furnaces." It had an under-the-floor baffle system and other air control devices designed to make for more efficient firing. On the back of the letter someone, probably Nollner, penciled the note "Major Bush, Nashville, Tenn., Brick Contractor." By the 1870s W. G. Bush & Co. was one of the Middle Tennessee region's most successful brick companies.[4] It appears Nollner was at least considering having someone build him one of the Colwell kilns.

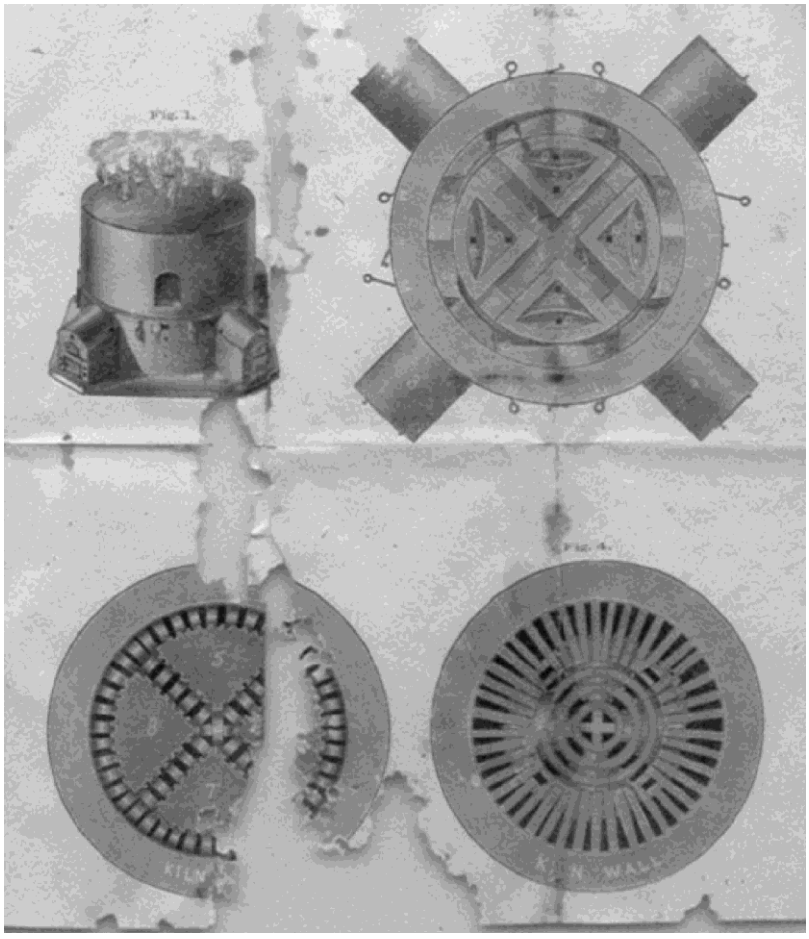


Figure 2-140. Drawings from an 1879 circular advertising "Colwell's Perfect Combustion Pottery Kiln" (copied from the original courtesy of Shirley Hurst).

Nollner may have already been involved with attempts to make stoneware. Near the end of the letter Colwell says, as though replying to a question:

> It is not the clay's fault that it does not blue it is the way that it is treated & c Any clay that will make Stoneware can be blued by burning and treating it in the proper way & c.

Colwell's circular also uses this term, stating that his kiln "will burn and beautifully blue stoneware." The term "blue" evidently referred to a well-vitrified product.[5]

A direct indication that Nollner was operating a pottery by late 1879 is the 1880 census of manufacturing establishments. This describes the "Nollner & Gray Pottery," noting that $100 worth of materials had been used to produce $960 worth of "Stone & Earthenware" during nine months of operation the past year. This schedule also shows that the greatest number of people employed at one time was eight, but only two of these were males above 18 years, with no numbers given for children or females.[6] A superficial look at this schedule would suggest the two adult males were Nollner and Gray, but other evidence complicates such an interpretation.

Nollner possibly had some earlier experience with pottery. Of the two 1880 pottery owners he was clearly the most involved, and the operation was on his property. The regular 1880 census identifies him as a farmer, born in Tennessee about 1836, but his father, John G. Nollner, was born in Germany, his mother in Virginia.[7] Perhaps some of Nollner's ancestors were German potters, and his father may have passed through the Pennsylvania or Virginia pottery regions before coming to Tennessee. Nollner's partner was apparently John H. Gray, a close neighbor described on the 1880 census as a 27-year-old Tennessee-born farmer and earlier as an apprentice tanner.[8] Nothing has been found to suggest Gray was a potter. In fact no potter or pottery-making occupation is shown anywhere near Nollner and Gray on the 1880 census. As noted elsewhere, individuals completing this particular census seem to have avoided using this occupation term.

By 1882 Nollner was experiencing financial difficulties related to debts incurred in the construction of his house. On July 11, 1882 he sold the kiln property to R. Black for $400. This one-acre tract included "the house where J. R. Dunn now lives & also the crock kiln & shop." A few months later Black also bought the one-acre tract with a clay bank "formerly sold to F. B. Nollner." By the end of the following year, to fulfill a court judgment, Nollner sold his house and the 35 acres remaining from his 36-acre tract. This deed mentions the exclusion of "about one acre whereon is situated a crock kiln."[9]

The R. Black who purchased Nollner's kiln tract was not a potter. In 1880 Robert Black was Smithville's postmaster.[10] However, J. R. (John Riley) Dunn was a potter of long standing. In 1880 Dunn was in Kentucky at least long enough to be listed as a potter on the census for that state.[11] Whether or not he could have returned to Tennessee in time to be counted as one of the two employees working for Nollner and Gray in 1880 is difficult to know. Clearly he was living at the 40DK10 site by mid-1882. Dunn had at least two sons who worked as potters in Kentucky and elsewhere, and they might have been involved with work at the 40DK10 location. Dunn remained in DeKalb and Putnam counties the remainder of his life, but he seems not to have been associated with the 40DK10 pottery after about 1883 (see Part Three entry for John R. Dunn).

The potter with a long association to this site was John Washington Dunn, who probably came here in 1884. Dunn was born a Hedgecough or Hitchcock, and for a while he went back to using that name. He is listed as J. W. Hitchcock on an

1883 Putnam County tax list, but there is no subsequent listing for him in that county.[12] The first available DeKalb County tax record after 1883 is for 1889, and J. W. Dunn is shown in the Smithville district.[13] Dunn remained on the 40DK10 site, living in a house adjacent to the pottery and working as a potter until near the time of his death in 1916 (see Part Three entry for John W. Dunn).

In 1886 Robert Black sold his holdings "known as the crock kill and clay bank" to "J. L. Colvert & Co." A subsequent deed made Colvert the sole owner.[14] James L. Colvert was a wealthy merchant and business speculator, and he was clearly a pottery owner with no direct involvement with the work.[15] Though no deed was filed concerning the matter, a much later court case shows Colvert and John W. Dunn had an agreement making Dunn half owner in the pottery and clay bank tracks.[16] This relationship is indicated by tax records from 1889 through the 1890s, showing "Colvert & Dunn" as owners of the two acres, in one case with the notation "Including Crock Kiln."[17] Other sources confirm this was John Washington Dunn.[18] Later tax records are not so clear, but Dunn's continued operation of the pottery into the twentieth century is well documented.[19] On the 1900 census he and his wife Amanda are shown at this south Smithville location with five children still living at home.[20] This included three sons listed as day laborers. These sons, James, William, and John, may have provided some assistance with the pottery.

J. L. Colvert died in 1908 and his interest in the pottery passed to his nephew D. S. Colvert. After John W. Dunn died in 1916, D. S. Colvert sued in an attempt to reclaim debts he felt he was owed from Dunn's estate. Dunn's widow died the following year, and in 1918 the kiln tract was sold to a new owner with no connection to pottery making.[21]

In late 1982, during planning for archaeological work on the 40DK10 site, a granddaughter of John Washington Dunn was interviewed regarding her recollections concerning her grandfather and his pottery. This yielded valuable information about the operating context in the early 1900s. The granddaughter remembered her grandfather's pottery shop as being a barn-like construction, and she remembered him letting her attempt to make things on his potter's wheel. The shop was just east of the Dunn house (see photograph with Part Three entry for John W. Dunn), and the kiln was just east of the shop. She described the kiln as round with several firing holes and remembered it setting close to ground level. It had a loading door that was bricked up during firing, but when the kiln was not in use the children would go inside to play. Her grandfather hauled his clay by wagon from southeast of Smithville [the clay bank tract]. He made ware until he had enough to sell, then he would go on selling expeditions, hauling his pottery in a wagon, sometimes as far as Nashville.[22]

A few months later a John W. Dunn grandson, who was a young boy during the last few years the pottery operated, was interviewed while walking over the 40DK10 site. The grandson thought "Si" Colvert was his grandfather's partner [the D. S. Colvert mentioned above]. Like the granddaughter, the grandson remembered

the approximate locations of the Dunn house, shop, and kiln, and he also thought the kiln was "igloo-shaped" with four firing eyes. In addition he remembered his grandfather making bricks, which he thought were fired in the same kiln, and he remembered two clay mills, a deep one for preparing potters clay and one for brick clay. He also remembered a flat, sandy area used as the brick yard.[23]

As suggested above, while this information was being collected, arrangements were being made to conduct a salvage archaeological excavation on the 40DK10 site. The site was under immediate threat due to several factors, and it was eventually sold and developed in a manner that completely destroyed all traces of the former pottery. In 1983 there was little funding available to conduct an excavation, but the presumed loss was considered significant enough to warrant seeking outside assistance. Eventually a cooperative agreement was formed between the Tennessee Division of Archaeology and the Appalachian Center for Craft. The craft center operates as a branch of Tennessee Technological University at Cookeville, Tennessee, but its campus is only a few miles from Smithville and the 40DK10 site. During late March and early April 1983, the craft center served as base of operations for a three-week excavation, during which craft center staff, students, and other volunteers provided most of the labor. An article describing this project appeared the following year in the magazine Ceramics Monthly.[24]

Part of the inspiration for conducting an excavation at the 40DK10 site was a belief that it probably contained the remains of a type of kiln thought to be specific to traditional stoneware potters working in the east Middle Tennessee region. During the 1970s survey project these were referred to as "semi-subterranean circular-updraft kilns." Their distinguishing characteristics include two opposing fire holes, three under-the-floor fire channels, and a construction that left all but the crown of the kiln recessed below ground level. It was felt there were lots of questions that could be answered by archaeological excavation regarding the evolution and specific styles of these kilns.[25] During the early stages of research concerning the 40DK10 site, it appeared John W. Dunn was the person primarily responsible for what occurred there, and it seemed obvious he had been raised and trained in the east Middle Tennessee stoneware tradition. What was not understood initially was how this tradition could be modified when taken out of its usually rural context and placed in even a relatively small urban environment. The things remembered by Dunn's descendants suggested something was perhaps different about the type of kiln he was using in the early 1900s, but there was no way to be sure of anything without at least some degree of excavation.

At the start of the 1983 project, a careful examination of the 40DK10 site surface and a limited amount of test excavation found the remains of a kiln. Initial excavations directly on this feature revealed a brick structural wall extending well below the surface, suggesting it might be the remains of one of the region's traditional kilns. Soon, however, the lower portion of a firebox was exposed, and this firebox rested on what had apparently been ground level during the time the kiln was in use (Figure 2-141). Eventually evidence was found for four fireboxes spaced

evenly around the kiln at southeast, southwest, northwest, and northeast points. At the mouth of the northwest firebox a sheet iron door used to seal the exterior opening was found just below the surface (Figure 2-142). Fragments of sheet iron at other points suggested all four fireboxes once had similar doors.

Figure 2-141. Completed excavation unit showing the southeast firebox and section of kiln wall (view facing west).

As work on the remains of the kiln progressed, a clearer understanding of the general site was also developed. Figure 2-143 shows the kiln (referred to as Feature 1) in relation to other areas, including the probable location of the potter's shop, a flat area with white sandy soil believed to be the brick yard, a possible clay mill location, and the conjectural outlines of the former John W. Dunn family home. The excavation was conducted using 1 and 2-meter square excavation units. These are shown as open squares defined within an overall grid system indicated by 10-meter-interval north to south and west to east marks. Excavation within each of these squares was carried out using naturally defined levels, later combined into "zones" for the purpose of artifact tabulation (discussed in Appendix D).

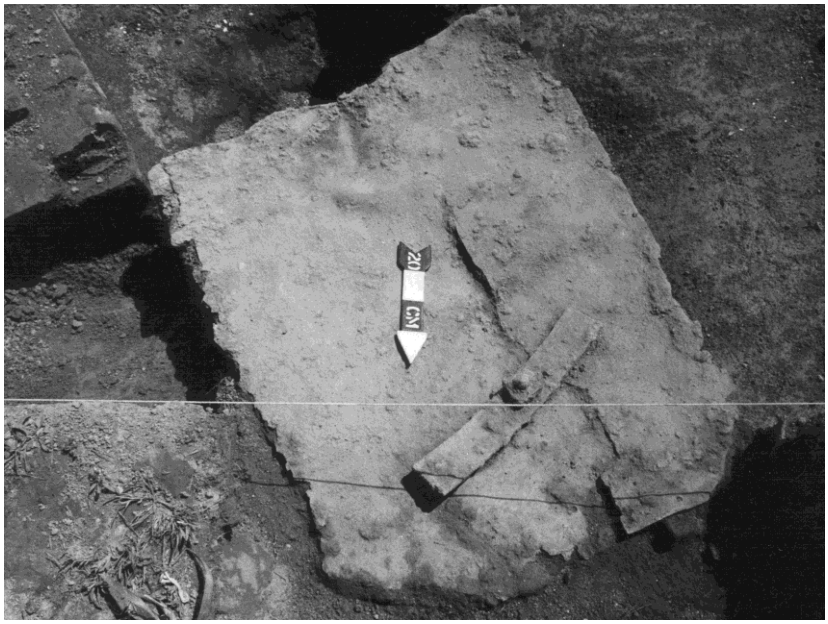


Figure 2-142. Sheet iron door found in place at the mouth of the northwest firebox (arrow points north).

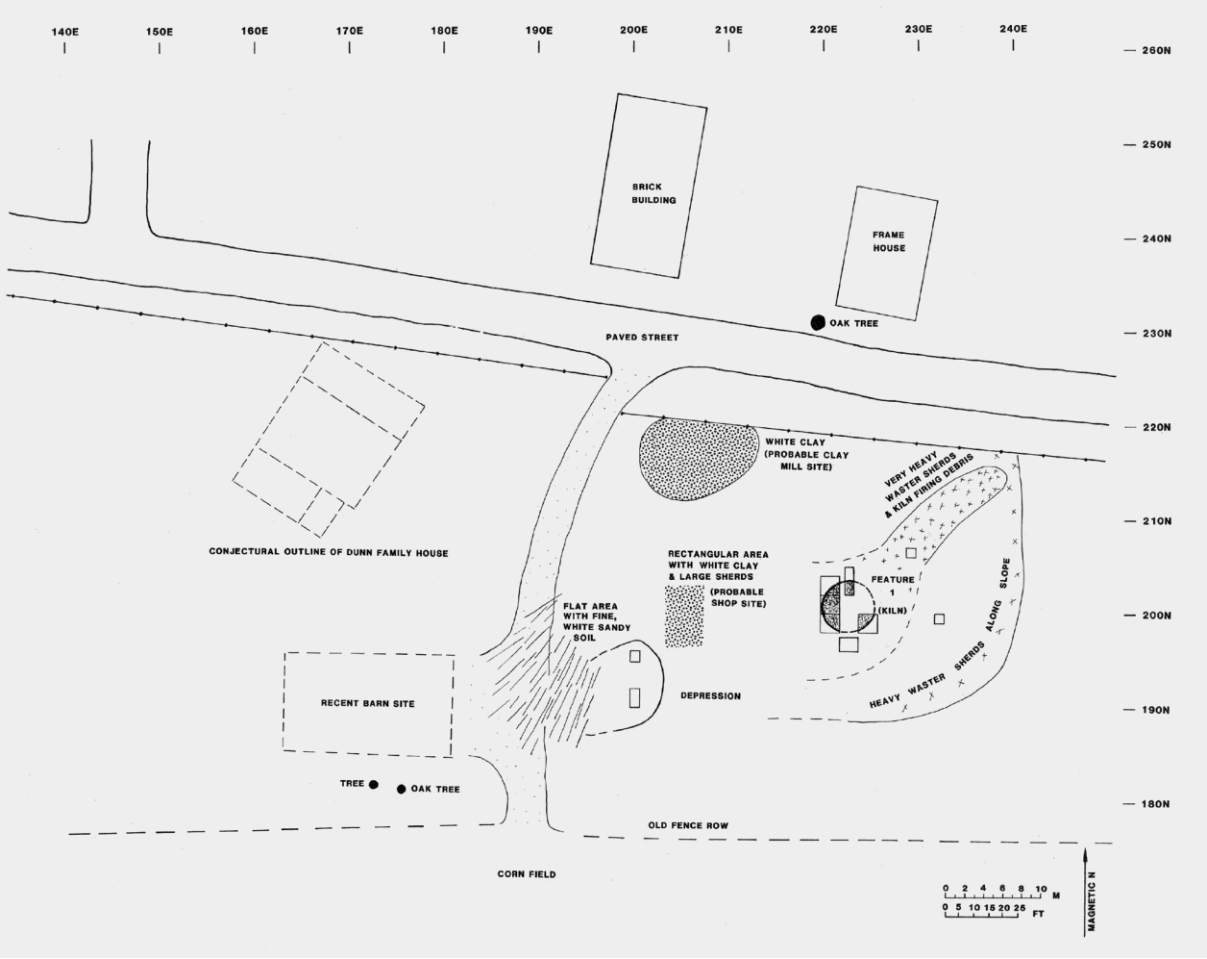


Figure 2-143. Base map showing features on the 40DK10 site in 1983.

As the overall plan of the Feature 1 kiln base was exposed, a central channel running the full width of the kiln interior was found. This was filled with brick rubble, but when the rubble was cleared from its west end, it was found to connect to an under-the-floor arched flue. This flue was in the shape of a half circle, following and helping to form the south inner wall of the kiln, and at its southernmost point it connected to a similar size flue leading away from the kiln in a straight line. Portions of this under-the-floor flue system were still open, and provided a passage large enough for a person to crawl through. The main body of the kiln was constructed using standard common bricks (approximately 8 by 4 by 2½ inches), but the central flue channel had once been covered with loose laid bricks of a special type. None of these remained unbroken, but it appeared they were originally at least 1½ ft. in length, with a thick 3 by 4-inch body. Each also had a roughly 1 by 1-inch projection on one end, so that when two were laid side by side with their projections turned in there was a 1-inch space between the bricks. A long row of these would have made a covering that allowed air to pass downward into the central flue while preventing things from falling into it. The flue system is shown in horizontal plan in relation to other parts of the kiln in Figure 2-144. Figure 2-145 is a cross section view along the 212 East grid line. This shows that while the top of the central flue was more or less

even with the kiln's interior floor, the half-circle flue was constructed below the floor. Figure 2-146 is a photograph of the kiln remains near the end of the salvage excavation. Other than a few other small test units, this was all that could be completed in the time available for the work.

The Feature 1 structure, which measured a little over 21 ft. in diameter, was clearly the remains of a downdraft kiln (see discussion of kiln types in Part One), and a rendering of its suggested appearance is shown in Figure 2-147. The downdraft principal was used in kilns as early as the 1870s, and a patent for a round kiln with under-the-floor flues and an external smokestack was granted to an applicant from East Liverpool, Ohio in mid-1882.[26]

Whether or not the Feature 1 Kiln was the only one on the 40DK10 site is uncertain, but there was slight evidence suggesting it could have been a replacement for an earlier kiln. Excavation of the 1 by 1 meter unit northeast of the Feature 1 kiln, shown in Figure 2-143, was started on the last day of the 1983 field work. This location was found to contain fill levels so deep there was only time to excavate to a depth of 1.19 meters (3.9 ft.) before the unit had to be abandoned without reaching bottom. It will never be known exactly what was there, but the deep deposits, with lots of kiln rubble and sherds, might have resulted from filling holes left after abandonment of one of the region's traditional style kilns.

Some of the products made at the 40DK10 site or, as it was known during most of its existence, the John Washington Dunn pottery, exist as surviving collectibles. The most definite example is the weakly salt-glazed gray jug shown in Figure 2-148. Incised on the shoulder of this jug are the words "Sep. 5 1911 / D. S. Colvert," along with an incised "4" for gallon capacity. As noted above, after about 1908, D. S. Colvert replaced J. L. Colvert as joint owner of the pottery with John W. Dunn. As there is no evidence for Colvert working as a potter, it is assumed Dunn made the jug for him.

The stoneware pitcher in Figure 2-149 and the sheep and small crock in Figure 2-150 are items collected locally with information associating them to the John W. Dunn pottery. A majority of the sherds recovered from the 40DK10 site have the same gray salt-glazed exterior and Albany-type slip interior present on the pitcher. The small crock has an overall brown slip glaze, and the hand-molded sheep, which is missing its tail and ears, has an overall gray and brown color, under a salt glaze.

There are two other vessels that may associate to the 40DK10 site. One is a dark slip and salt-glazed stemmed bowl or compote, with incised writing on the side of the upper bowl portion: "Smithvill, DDklb Millard J Dunn 1887 / Miss Dunn."[27] A search of various records has failed to find a listing for a Millard Dunn, however, not all of John W. Dunn's children survived to adulthood. According to the 1910 census Dunn's wife Amanda was the mother of ten children, but only three were still alive.[28]

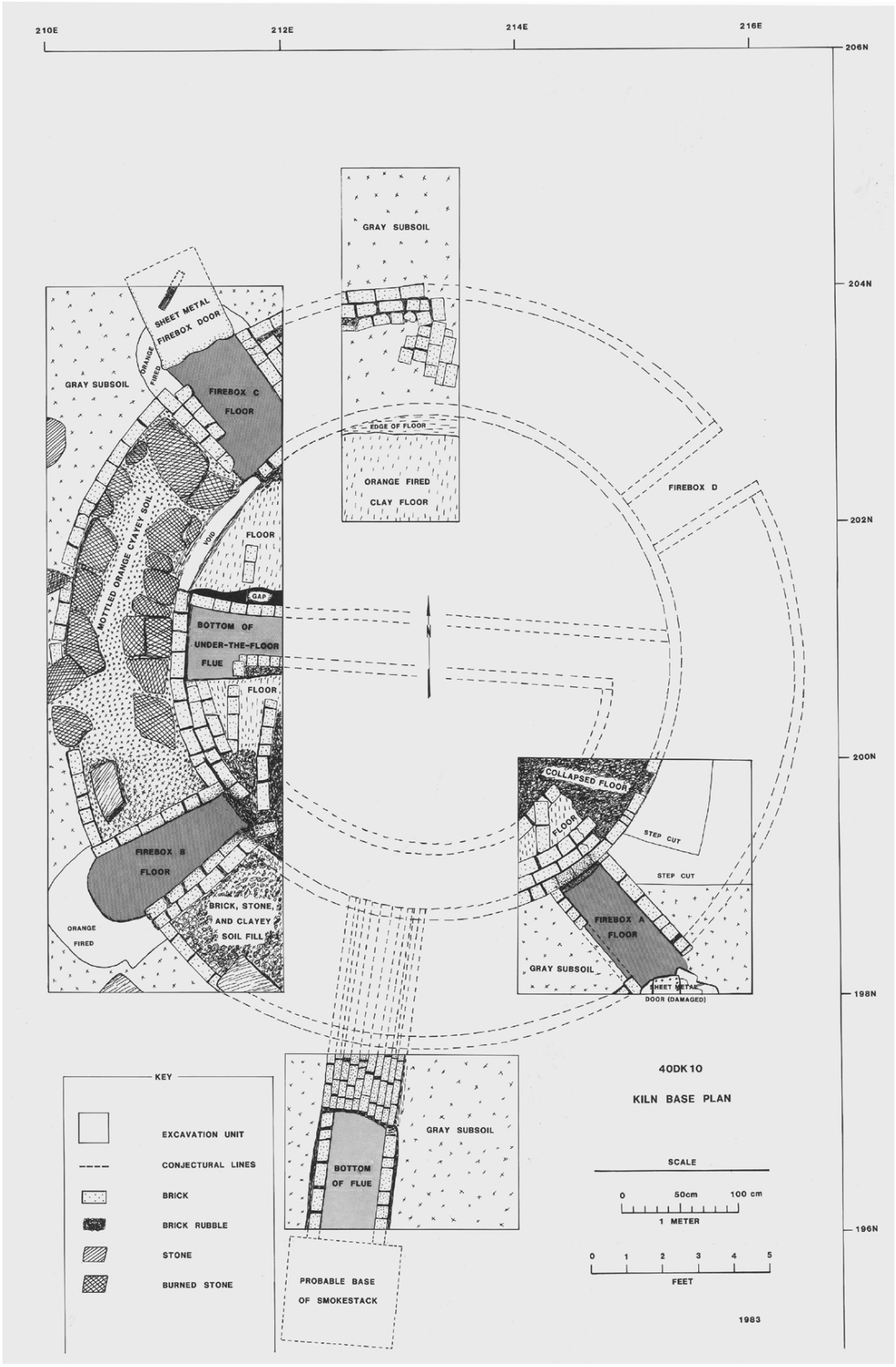


Figure 2-144. Plan of the Feature 1 kiln at site 40DK10.

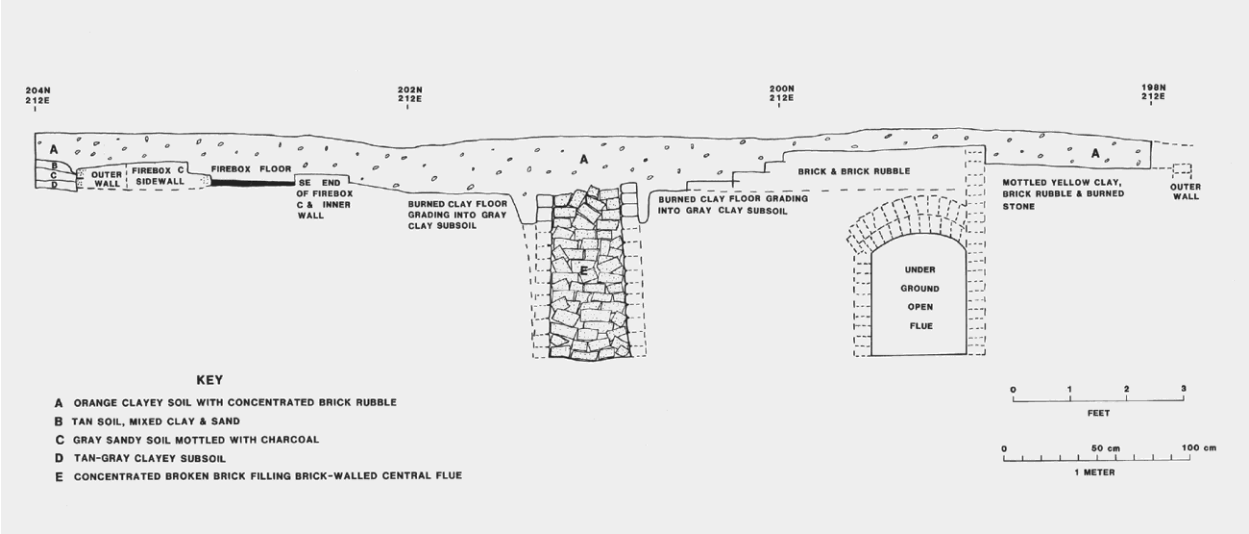


Figure 2-145. Cross section of Feature 1 kiln remains along the 212 East grid line (view facing east).

Figure 2-146. Photograph of the Feature 1 kiln remains near the end of the salvage excavation (view facing north).

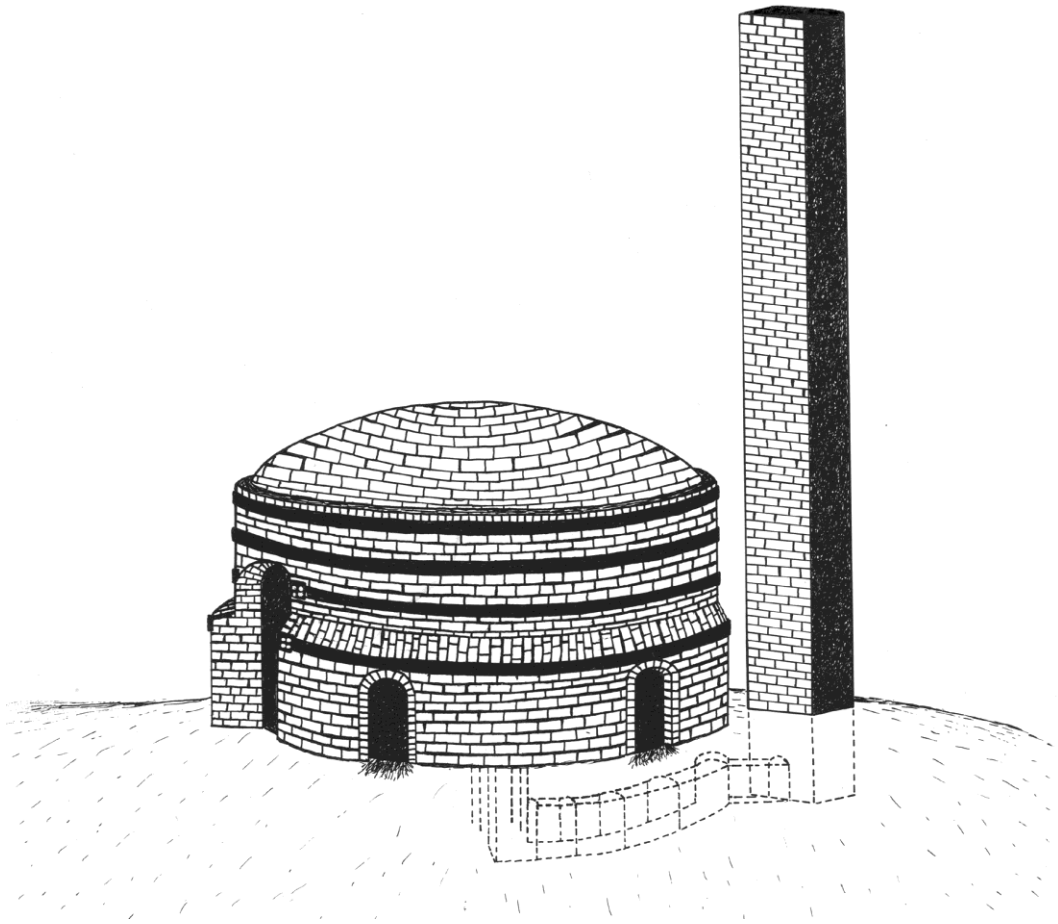


Figure 2-147. Rendering of the probable appearance of the Feature 1 kiln at site 40DK10.

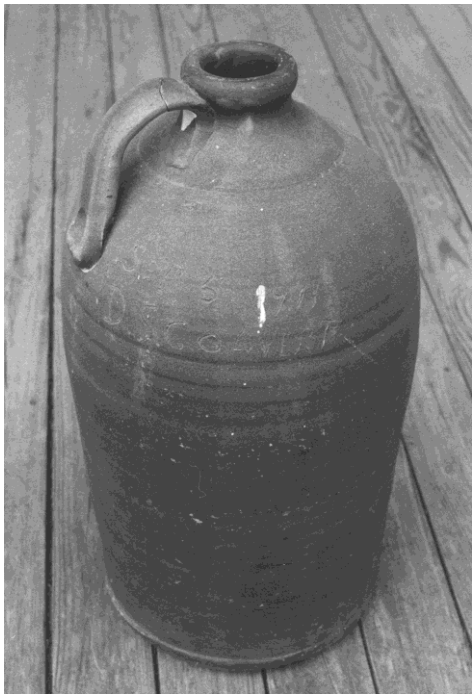


Figure 2-148. Jug with incised “D. S. Colvert” and 1911 date (height 17¾ in.) (private collection).

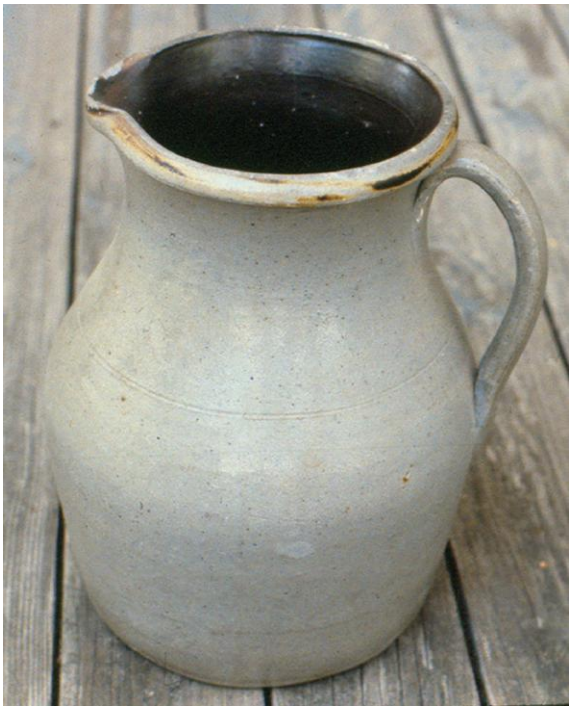


Figure 2-149. Stoneware pitcher (height 8¾ in.) with a shiny gray salt-glazed exterior and an Albany-type interior slip, believed made at the 40DK10 site (private collection).

Figure 2-150. Hand molded stoneware sheep (7 in. long) and brown-glazed stoneware crock or "grease jar" (height 6½ in.), both believed made at the 40DK10 site (collections of the Tennessee State Museum, Nos. 80-158-22 and 80-158-24).

The other vessel likely produced at the John W. Dunn pottery is a brown slipped and lightly salt-glazed constricted-mouth jar. It sold through the online site "eBay" in early 2007. It had the following incised vertically on its side: "Smithville Tenne / Sept 12 1906." The John Washington Dunn pottery is the only Smithville pottery known to have been in operation in 1906.

A TDOA surface collection made at the 40DK10 site in the 1970s was later combined with other "General Surface" material collected during the 1983 excavation. The entire surface and excavation collection, which includes 6,877 waster sherds and 1,307 items of kiln furniture, is too large to discuss here but is described in Appendix D.

As noted in the site heading, 40DK10 is categorized as a "Transitional Stoneware" pottery. While the vessels made here are not greatly different from those produced at most regional stoneware potteries, there are some subtle differences (see Appendix D). It is especially notable that this pottery was selected for listing in the 1880 census of manufacturing establishments. The statistics for that year show eight people employed in the production of almost $1,000 worth of ware. This, coupled with the fact that the pottery was generally under the control of non-potter businessmen, implies a non-traditional kind of operating context. It seems obvious these same owners must have been the people interested in new forms of production, leading to the construction of at least one non-traditional modern style kiln. Though, during its late years, the 40DK10 pottery was operated in a manner at least similar to its rural neighboring potteries, there are still enough differences to make for a better fit in the transitional rather than the traditional category.

Source(s): **1**. DeKalb County Deeds, Book M, p. 446. **2**. DeKalb County Deeds, Book P, p. 287 (this 1882 deed for the clay bank states that it was the same property "formerly sold to F. B. Nollner"). **3**. Two letters and a kiln advertisement circular were copied by permission of Shirley Hurst (copies filed at the Tennessee Division of Archaeology). **4.** Herbert (1976). **5**. The late stoneware authority Georgeanna H. Greer suggested the term "blue" probably referred to wares subjected to firing conditions that converted the red iron oxide in the clay to black iron oxide, which then acted as a flux enhancing vitrification (G. H. Greer to S. D. Smith, letter dated May 15, 1983, filed at the Tennessee Division of Archaeology). **6**. 1880 Census of Manufacturing Establishments, DeKalb County, District 9 (microfilm copy, Tennessee Division of Archaeology). **7**. Federal Census, 1880, DeKalb County, District 9, No. 89. **8**. Federal Census, DeKalb County, District 9 - 1870, No. 197 and 1880, No. 93. **9**. DeKalb County Deeds, Book P, pp. 258, 272, 282, and 287. **10**. Federal Census, 1880, DeKalb County, District 9, No. 18. **11**. Federal Census, 1880, Kentucky, Logan County, Hardison District, No. 82. **12**. Putnam County Tax Records, District 8, 1883-1884. **13**. DeKalb County Tax Records, District 9, 1889-1890s. **14**. DeKalb County Deeds, Book R, pp. 444 and 445 [Colvert and Black were related through their wives (Thomas G. Webb, 1982, personal communication)]. **15**. Federal Census, 1880, DeKalb County, District 9, No. 374 (there are numerous DeKalb County deed and tax records relating to J. L. Colvert's business affairs). **16**. DeKalb County Clerk and Masters Enrollment Books, Vol. 4, 1915-1924, pp. 84-88. **17**. DeKalb County Tax Records, District 9, 1889-1899. **18**. Whitlatch (1936:158). **19**. Ries (1908:476) and discussions with various Dunn descendants and local informants. **20**. Federal Census, 1900, DeKalb County, District 9, No. 422. **21**. DeKalb County Clerk and Masters Minute Books, Vol. T, pp. 233, 254, and 319; DeKalb County Deeds, Book R-1, p. 74; Thomas G. Webb, 1982, personal communication; and Note 16 above. **22**. Twilla (1982). **23**. Earnest Malone, notes concerning an interview on the 40DK10 site, February 17, 1983 (filed at Tennessee Division of Archaeology). **24**. Cella (1984). **25**. Smith and Rogers (1979:22 and 76-81). **26**. Based on an examination of issues of the Official Gazette of the United States Patent Office (Government Printing Office, Washington, D.C.) from the 1870s to 1890s and specifically Volume 21, p. 1923 (1882). **27**. Caldwell et al. (2003:121). **28**. Federal Census, 1910, DeKalb County, District 9, No. 151.

Site Number	Relevant Name(s)	Dates	Category
40DK11	Dunn (?)	ca. early 1870s	Traditional Stoneware

There is little clear information concerning individuals associated with this pottery. The site is located about 3 miles southeast of Smithville, near a clay bank used from the late 1870s to the early 1900s in operating the previously described Smithville pottery (site 40DK10). It appears the clay bank was sold soon after 1877 for use by this new operation, and this seems to suggest the pottery at 40DK11 was by then out of operation. In the 1980s there were still local residents who remembered seeing the remains of a kiln at this location in the early 1900s, and it was thought the operation was defunct by the end of the nineteenth century.[1] Information collected before 1971 by DeKalb County's official historian indicated the pottery was operated in the 1870s by the potter Isaac Newton Dunn.[2] Newton or "Newt" Dunn is difficult to track, as he moved around between the three-county DeKalb, White, and Putnam area, but it is believed his son George W. Dunn (also a potter) was born in DeKalb County on November 28, 1870.[3] I. Newton Dunn (see Part Three entry) definitely lived in DeKalb County from 1899 to 1910, but during that period he was not in the same district as the 40DK11 site.

Both the 40DK11 pottery site and the clay bank were owned by a Moore family, though perhaps not until the late 1870s. L. D. Moore sold the clay bank between 1877 and 1879 then again in 1882. In 1917 his son H. L. Moore repurchased this same one-acre tract, which was reincorporated into the Moore farm. Both Lee D. Moore and his son Harmon L. Moore are indicated to have been farmers with no obvious connection to pottery making.[4]

A stoneware vessel, locally owned in the 1980s, might have been a product of the 40DK11 kiln. This 3 to 4 gallon jug had double strap handles, one above the other, and on the opposite side there was incised writing and an incised free-hand drawing of a bird. The writing was "F. Colwell / Judg [Jug ?] / August 1887 / Bird (followed by the drawing)." If the date relates to operation of the 40DK11 pottery, then it is later than otherwise suspected. The opposite possibility is that the jug was made at the 40DK10 site. The jug once belonged to Felt or "Felty" Colwell, who was born in 1846 and is said to have served as a Union soldier during the Civil War. He is listed as a farmer on the 1900 census in the same neighborhood as the Moore family, but he was also in the same district as the 40DK10 site. There is in fact nothing to indicate he actually made the jug that bears his name or any other pottery.[5]

A TDOA collection from this site contains 75 stoneware waster sherds and 11 items of kiln furniture. The latter category includes 4 rim pieces and 4 base pieces from heavily fired thick-walled items that appear to have been jug stackers and 3 pieces of brick. The brick pieces have remnants of recessed centers, and they are assumed to represent part of the kiln structure.

Most of the sherds have a gray salt-glazed exterior and a brown slipped interior. The brown slip shows a great deal of variation in color and texture, and there are no sherds with an overall brown slip. There are 14 rim sherds, 45 body sherds, and 16 base sherds. There are several rim forms: 7 rounded or square collar with interior lid ledge, 3 thick rounded, 2 slightly rounded everted, 1 tall thick rounded, and 1 tall, slightly beveled collar. All the base sherds have a slightly cut back foot. One rim sherd and one body sherd have small crescent-shaped lug handles, similar to examples from the 40DK10 site (Appendix D, Figure D3, upper right).

Source(s): **1**. Mary Poss, 1983, personal communication. **2**. Webb (1971:111). **3**. Dunn (2001:2); Death certificate for George Washington Dunn, Putnam County <http://ftp.rootsweb.com/pub/usgenweb/tn/Putnam/vitals/deaths/dc1944.txt>. **4**. DeKalb County Deeds, Book P, p. 282; DeKalb County Chancery Court Records, 1917, No. 2657, p. 319-320; DeKalb County Tax Records, District 9, 1870s-1890s; Federal Census, DeKalb County, District 9 – 1880, No. 227; 1900, No. 191. **5.** Federal Census, 1900, DeKalb County, District 9, No. 214; Charlie Colwell, 1983, personal communication.

Unrecorded DeKalb County Potteries (N = 5)

James Davis
[Traditional Stoneware ?]

It appears there were at least two 1830s potteries in east DeKalb County near "Allen's Ferry" and the "Narrows of Caney Fork River," an area now under Center Hill Reservoir. Much of this land was part of one or two (?) 640-acre grants obtained by James Davis in 1813.[1] Before creation of DeKalb County in 1837 there seems to have been some uncertainty concerning whether this area was part of Warren or White County. An 1828 deed identifies James Davis as a resident of White County, and he is listed in that county on the 1830 census.[2] The following year Davis prepared a Warren County newspaper advertisement, dated September 13, 1831 with the heading "Stone-ware Factory." This states that:

> The subscriber has taken the new and excellent stoneware establishment, on the Caney Fork River, Warren County, below Allen's Ferry and [is] expected to have a large and general assortment of the best quality for sale, which he intends selling on the best of terms to those who may be disposed to purchase.[3]

While there is nothing to indicate Davis's specific level of involvement with the pottery, it remained in his possession until mid-1839, when he sold his son Ammon L. Davis a 165-acre parcel known as the "Blair tract in the Narrows of Caney fork … including the potters shop." The deed notes that both James and Ammon were now considered residents of DeKalb County.[4] Like his father, there is nothing to confirm

Ammon worked as a potter. By 1850 James was survived by his widow, and Ammon's occupation was listed as "Navigating," apparently in reference to the operation of river boats.[5]

One individual who may have worked for or with James Davis was Nathaniel Steele, who lived very close to Davis in 1840.[6] Steele later moved to Sumner County, where he was listed on the 1850 census as "Making Stone Ware."[7] Though the evidence is slim, an operating period from the 1830s into the 1840s is suggested for the Davis pottery. It was probably one of six DeKalb County potteries operating in 1840.[8]

Two other individuals who might have been associated with this operation were Zachariah Lafever (b. 1797) and Thomas Leek. However, the information available suggests they were involved with a pottery that was near, but distinct from the one owned by Davis (see Unrecorded DeKalb County Potteries, Thomas Leek).

Source(s): **1**. Warren County Deeds, Book B, pp. 92 and 94. **2**. Registered after the fact in DeKalb County Deeds, Book A, p. 173; Federal Census, 1830, White County, p. 29. **3**. McMinnville Central Gazette, January 31, 1835, McMinnville, Tennessee. **4**. DeKalb County Deeds, Book B, p. 354. **5**. Federal Census, 1850, DeKalb County, District 7 & 14, No. 635 and District 14, No. 691. **6**. Federal Census, 1840, DeKalb County, District 8. **7**. Federal Census, 1850, Sumner County, District 19, No. 151. **8**. Compendium of … the Sixth Census (1841:255).

Elrod / Dunn
[Traditional Stoneware ?]

The proximity of potters John Elrod and John R. Dunn on the 1850 census suggests a pottery that may have been jointly operated by them. As late as the 1980s there was still handed-down family information concerning "Dunn's Old Pottery," said to have operated at a location in east DeKalb County near the Caney Fork River.[1] This is an area now under Center Hill Reservoir. For 1850 John Elrod is listed as a 23-year-old "crock m. [man or maker]," and John Dunn is described as a 21-year-old "crockman," both living in the same district.[2] It does not appear either of them owned land at the time, though available tax records do show John Elrod with 150 acres in this district starting in 1859. He continued to own this tract until the late 1860s, however, by 1860 he was living in adjoining Putnam County.[3] It appears John R. Dunn had also relocated by 1860. Though he was still shown in the same DeKalb County district, his proximity to a Robinson family suggests a relationship to a pottery site at a location now considered part of adjoining Putnam County (site 40PM57).[4] The assumed Elrod and Dunn DeKalb County pottery probably operated from the late 1840s into the 1850s. They would have been too young for their operation to be one of those mentioned in the "Compendium" of the 1840 census.[5] However, the same pottery might have been established by some of their older relatives.

Source(s): **1**. Henry Hedgecough, 1981, personal communication. **2**. Federal Census, 1850, DeKalb County, District 14, Nos. 674 and 680. **3**. DeKalb County Tax Records, District 14, 1850s-1860s; Federal Census, 1860, Putnam County, District 8, No. 879. **4**. Federal Census, 1860, DeKalb County, District 14, No 1393. **5**. Compendium of … the Sixth Census (1841:255).

Thomas Leek
[Traditional Stoneware ?]

The existence of this pottery is known from a deed dated December 20, 1838.[1] The transaction was for 50 acres sold by Allen Johnson to Alexander Martin. The tract was described as "in the narrow bend of [Caney Fork] river" and "including Thomas Leeks kiln for burning stone ware." The kiln mentioned in this deed was apparently close to a contemporary pottery owned by James Davis, but the timing of ownership of the tracts involved indicates separate operations (see Unrecorded DeKalb County Potteries, James Davis). Both locations are now submerged under Center Hill Reservoir.

Area deeds relating to Thomas Leek begin as early as 1833, including his involvement with a 110-acre tract of land on the Caney Fork River. These deeds also connect him to Zachariah Lafever (b. 1797) and to a transaction between James Davis and Alexander Martin.[2] None of this is entirely clear, but Leek's kiln was probably on part of a 640-acre grant acquired by Davis in 1813.[3] There are numerous deeds and other records for Allen Johnson and Alexander Martin, but none of the documents examined provide any indication of a direct involvement with pottery making on their part. Zachariah Lafever was a potter, and some kind of association between him and Thomas Leek's kiln seems implied. Lafever was also involved with another area pottery, the site of which is also submerged (see Unrecorded DeKalb County Potteries, Lafever Family). The assumed operating span for Thomas Leek's kiln is 1830s to perhaps 1840. It may have been one of the six DeKalb County potteries operating in 1840.[4]

Source(s): **1**. DeKalb County Deeds, Book A, p. 205. **2**. DeKalb County Deeds, Book A, pp. 183, 348, and 501; Book B, p. 22. **3**. Warren County Deeds, Book B, pp. 92 and 94. **4**. Compendium of … the Sixth Census (1841:255).

John Lafever
[Traditional Stoneware ?]

The 1850 census for DeKalb County indicates the existence of a pottery operation headed by John Lafever, the second eldest son of Andrew Lafever (b. 1774).[1] On the census John (age 51) and his sons John (19) and Jessee (17) all have the notation "potter" for occupation.[2] John's household also included a younger son Isaac (age 10) and two Martin children, apparently related to John's wife.[3] One of the latter, Ammon Martin, may have learned pottery making from John

Lafever (see Part Three entry for Martin). For 1850, John Lafever appears removed from other known DeKalb County pottery locations, but like several of them this is a location now submerged under Center Hill Reservoir.[4] As shown in the various individual entries, all of the people associated here in 1850 were living elsewhere by 1860. John Lafever was probably at this location before 1840, and it is supposed his may have been among the six DeKalb County potteries reported as operating in 1840.[5]

Source(s): **1**. Elrod (1978). **2**. Federal Census, 1850, DeKalb County, District 14, No. 715. **3**. LeFevre (1997b). **4**. Information concerning John Lafever's 1850 location was provided by Thomas G. Webb, 1978, personal communication. **5**. Compendium of … the Sixth Census (1841:255).

Lafever Family
[Traditional Stoneware ?]

The location of Lafever's "old crock kiln" near the Caney Fork River was remembered by descendants, but the location was submerged when Center Hill Reservoir was established in 1948.[1] What is not clear is exactly how long pottery was made here and who the potters were at different times. Zachariah Lafever (b. 1797), a son of Andrew Lafever (b. 1774), had a possible early association with what was known as the Thomas Leek kiln (Unrecorded DeKalb County Potteries, Thomas Leek) but was living at another location by 1838. A deed dated October 3, 1838 specifies Zachariah Lafever lived in what was called the "Round Bottom" of the Caney Fork River.[2] This was about two miles downriver from the "Narrows" area where the Leek kiln was located and is the general location of the Lafever family kiln remembered by descendants.[3] Zachariah's wife died soon after 1840, and he subsequently lived in other states, before returning to the DeKalb County "homeplace" by 1870.[1] The 1870 census shows Zachariah as a 73-year-old potter living with his daughter Elizabeth (Murphy), near the households of his son Abraham Lafever, his brother Eli Lafever (b. 1803), and his nephew Andrew J. Lafever (Eli's son).[4] It appears all of them were living on a 115-acre parcel that belonged to Eli from the 1850s (or possibly starting in the 1840s when Zachariah left Tennessee) until at least the 1870s.[5]

For the period of Zachariah's absence from DeKalb County, there are hints a pottery continued to operate. The first of these is a wide mouth jar incised "A. J. Lafever." It is assumed Eli Lafever's son Andrew J. Lafever (see Part Three entry) made this vessel [Figure 3-95], and the only likely place for this to have occurred is where Andrew seems to have lived his entire life, near this unrecorded Lafever Family pottery. A second piece of evidence suggesting pottery making at this location is for 1860. Eli and his nephew Abraham Lafever were living side by side, both listed as farmers, and next to Eli was a farmer named Buckner. Living in Buckner's household was Jessee F. Lafever.[6] Though called a farmer on the 1860 census, Jessee was previously listed as a potter living with his potter father John Lafever (another of Eli's brothers).[7]

In 1876 Eli Lafever deeded the mineral rights for much of his property to a George W. Colbert from East Tennessee.[8] This included the land's coal and its "fire and pottery clay." If the clay was no longer needed, it is assumed pottery was no longer being made. Also, by 1880 Zachariah Lafever (see Part Three entry) was too incapacitated to work. An operating date of 1830s to 1870s is assumed for this pottery, and it may have been one of the six operating in DeKalb County in 1840.[9] Other specifics remain unclear, including the names of any other Lafevers who might have made pottery at this location.

Source(s): **1**. LeFevre (1997c). **2**. DeKalb County Deeds, Book A, p. 183. **3**. Information concerning the location of "Round Bottom" provided by Thomas G. Webb, 1978, personal communication. **4**. Note 1 above; Federal Census, 1870, DeKalb County, District 8, Nos. 59, 60, 62, and 65. **5**. DeKalb County Tax Records, District 8, 1850s-1870s. **6**. Federal Census, 1860, DeKalb County, District 8, Nos. 831, 832, and 833. **7**. Federal Census, 1850, DeKalb County, District 14, No. 715. **8**. DeKalb County Deeds, Book M, p. 343. **9**. Compendium of … the Sixth Census (1841:255).

Dickson County

Dickson County was created in 1803. The town of Charlotte has served as its county seat since about 1810, and it has the state's oldest standing courthouse, a brick building completed in 1832. The county's largest town is Dickson. Dickson County once had a thriving iron industry, but the only pre-1950 pottery suggested by documents is a small late-nineteenth-century operation that was part of the Socialist "utopian" community called Ruskin. It is assumed this operation made art pottery.

Site Number	Relevant Name(s)	Dates	Category
40DS85	Ruskin Colony / Isaac Broome	1897-1899	Art

The core area of the village established by the Ruskin Cooperative Association in 1896 is listed on the National Register of Historic Places and includes one remaining Ruskin era building.[1] A larger area of about 30 to 40 acres enclosing the National Register site is recorded as archaeological site 40DS85. This contains archaeological remains for several kinds of former activities, including the assumed remains of a brief pottery operation.

The Ruskin Cooperative Association's Tennessee venture began in mid-1894 on a tract of land purchased with proceeds from the Socialist weekly newspaper "The Coming Nation." This tract, west of the town of Dickson, was used to establish what became known as "Ruskin Colony," named for the British art and social critic John Ruskin. The initial site proved unsatisfactory, and a move to a second location a few miles north (site 40DS85) was completed between early 1896 and early 1897 (Figure 2-151). The most imposing building at the new site was the one that still

stands, called Commonwealth House (or the "Printery"). Its three stories held the print shop for "The Coming Nation," a communal dining hall, rooms for newcomers and visitors, a nursery, a bookstore, a library, and offices. Small homes for the colonists, eventually 250 from many different states, were scattered about the grounds. At its height Ruskin also had a large dairy operation, a water-powered gristmill, a lumber mill, a steam laundry, a machine shop, a bakery, a commissary, and school buildings. The colony attempted several commercial ventures, selling direct and by mail order. This included agricultural products and such manufactured items as chewing gum, cereal coffee, patent medicines, leather suspenders, and leather belts. An interesting site feature is a cave with a huge opening in a bluff that adjoins the village site. Ruskin Colony converted this into a canning and food storage operation (Figure 2-152). The colony's most successful period was from late 1896 to early 1898. After that, internal problems resulted in its demise and sale of the property in mid-1899. Some of the colonists made a second attempt at a settlement in southern Georgia, but it also soon failed.[2]

In 1896 the noted artist Professor Isaac Broome (see Part Three entry) joined the colony as an instructor of industrial and fine arts. He initially taught drawing, watercolor painting, and beginning sculpture. He had a strong background in ceramics and in 1897 introduced pottery making. Information concerning this is sketchy but is mentioned in three sources. A July 1897 newspaper article states Broome had discovered a good source of clay in the Ruskin cave and planned to start a pottery.[3] By October this had been accomplished, as another newspaper article says Broome was teaching a class in the fine arts that included drawing, painting, sculpture, and "pottery making."[4] In his after-the-fact discourse on the Ruskin Colony and why it failed, Broome complained that he was forced to teach his art classes in "a shack of a school-house," that contained a "loom, spinning machinery, tools, potters' wheel" and other things he had "managed to get together."[5] The presence of a potter's wheel must mean pottery was being fired, presumably in an outdoor kiln in the vicinity of the school. One item Broome reportedly made from Ruskin Cave clay was a sculptured bust of John Ruskin, and this would not have lasted long without firing.[6]

The exact location of Broome's school building is presently unknown, but it was clearly part of the main complex, somewhere within the bounds of the 40DS85 site. Given Broome's background before coming to Ruskin, it is also assumed any pottery he produced or helped to make at Ruskin would likely best fit the category "Art Pottery." As shown in Figure 2-152, the colonists used pottery jars in their canning operation, but it seems unlikely these were made at the site. At other locations, Broome sometimes marked his ceramic pieces with a stylized "B" or with his last name in block letters.[7] Whether or not such marks appear on anything made at Ruskin remains to be discovered.

Source(s): **1**. Cornwell (1973). **2**. Butler (1964); Egerton (1977:64-86); Johnson (1992); Bailey (1994). **3**. Utopia Does Well, A Co-operative Colony That Has Prospered Thus Far, Boston Daily Advertiser, July 6, 1897, p. 2, Boston, Massachusetts. **4**.

Figure 2-151. Overview photograph of Ruskin Colony, ca. 1897. The entrance to Ruskin Cave is in the bluff to the right (from the Ruskin Settlement Collection, MS-1014, University of Tennessee, Knoxville, Special Collections Library).

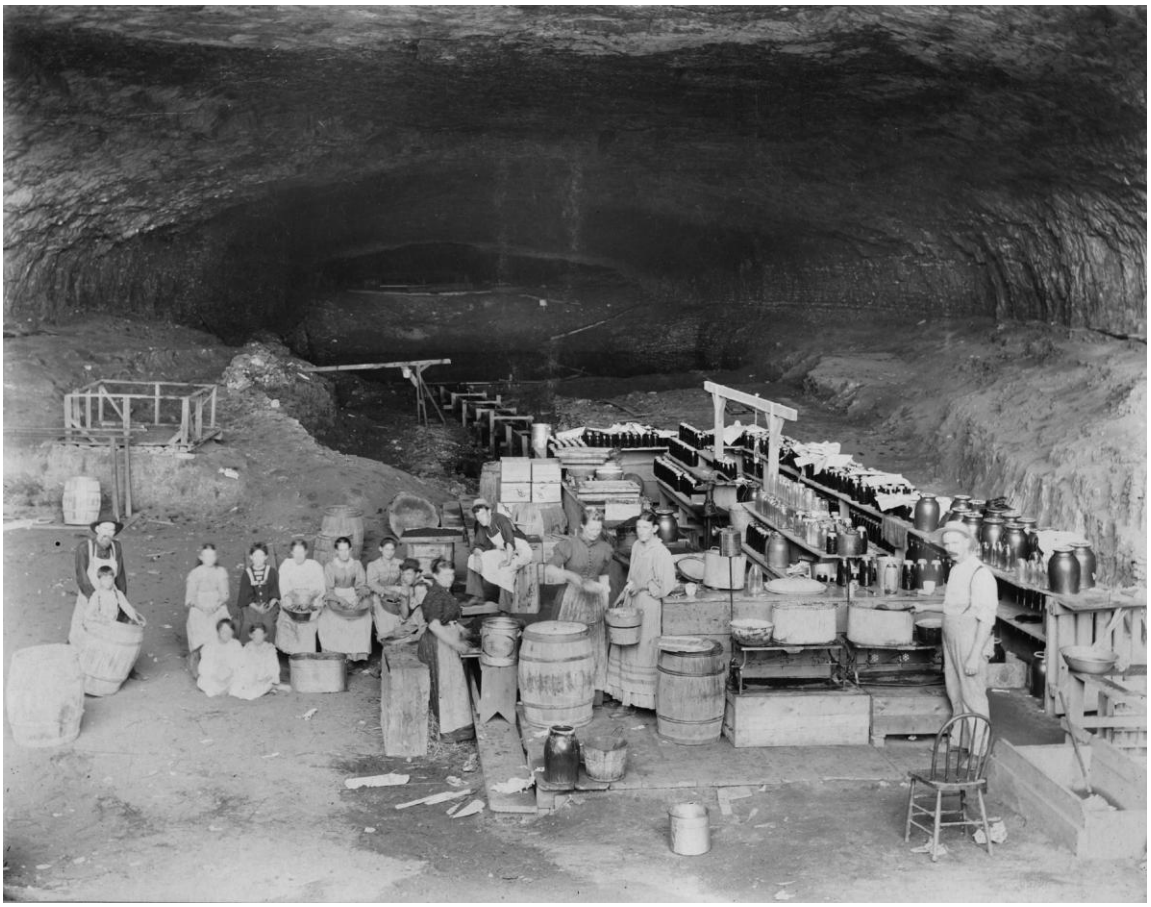


Figure 2-152. Ruskin Cave canning operation (from the Ruskin Cooperative Association Papers, Tennessee State Library and Archives, Nashville).

Ruskin, the Colony Where Labor is King, The Owyhee Avalanche, October 29, 1897. Ruby City, Idaho. **5**. Broome (1902:91 and 95). **6**. Johnson (1992:52 and 68). **7**. Barber (1904:56).

Hickman County

Hickman County was created in 1807 from a portion of Dickson County. Its first county seat was called Vernon, but the present county seat, Centerville, has held that position since 1823. During much of the nineteenth century Hickman County had a thriving iron industry as well as a number of commercially successful mineral springs resorts. Earthenware pottery was made in this county at an early date, and there were at least three locations where this occurred. Recorded sites represent two of these potteries, while one remains unrecorded.

Site Number	Relevant Name(s)	Dates	Category
40HI3	Coble	1820s- ca. 1890	Traditional Earthenware

The Adam Coble pottery in southwest Hickman County has long been of local historical interest, and it is one of only a few such operations indicated by a Tennessee Historical Marker.[1] Among the earliest historical notes is one appearing in a 1900 county history.

> On Sulphur Fork, in 1823, Adam Coble erected a pottery from which he turned out in large numbers jars, crocks, jugs, lamps, churns, etc., of various shapes and sizes. Good potter's clay was found nearby. The wares made by Coble for many years found ready sale in Hickman County and adjoining counties. Agents representing him, and accompanied by wagons loaded with his wares, traveled throughout these counties. First they were sold from ox carts, and later from wagons drawn by horses, but still the demand continued and the work went on until the Civil War.[2]

The basis for the1823 date given in this source is unclear. The earliest historical record found concerning the Coble pottery is in the "Compendium" for the 1840 census.[3] This describes a small two-man Hickman County pottery that had an investment of $100 and an annual production of $350 worth of "manufactured articles." The operators were obviously Adam Coble and his brother Peter, who are listed on the regular 1840 census for Hickman County.[4] Though Adam must have already been living on what is defined as site 40HI3, he did not receive official grants for his property on Sulphur Fork of Beaverdam Creek until 1846.[5] There is no indication that Peter Coble owned land at this time, and by 1850 he and his wife Jemima and six children were residing in Illinois.[6]

A collection of stories concerning the Chessor and Coble families indicates they came to Hickman County from North Carolina at an early date and were related through marriages. It is also said that Adam Coble and his wife Polly spent one year in Illinois, but after a severe winter there returned to Tennessee, where they "spent their remaining days in the hewn log cabin, built in the 1840s."[7] This building (Figure 2-153) was well known locally as the old Adam Coble home, and it remained a visible landmark into the 1970s.

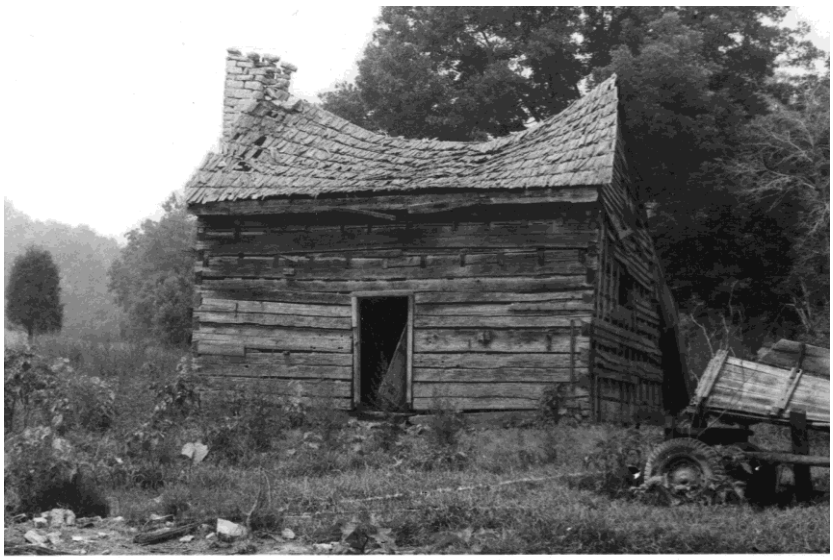


Figure 2-153. From two photographs of the Adam Coble log house at site 40HI3, taken in 1972 by Richard Hulan (courtesy of Richard Hulan).

Adam and Polly Coble were living here in 1850, with Adam identified on the census as a potter.[8] Their household included three sons old enough to have worked with their father – James (18), David (17), and Jesse (15). None are shown with occupations, but there are other sources establishing that David and Jesse followed the potters trade. The 1850 census gives Tennessee as the birthplace for all of them. An online genealogical source indicates there were two older sons, William and George, whose dates and places of birth suggest the family had moved from North Carolina to Hickman County by the late1820s.[9]

Adam Coble owned no slaves in 1850, but in February of 1853 he purchased a "negro man named Issac about 33 years of age … being sound in body and mind."[10] Coble family lore includes stories about the slave Isaac, usually called Ike, said to have assisted Adam Coble in his pottery, but the only specific task mentioned is his involvement with "the preparation of clay for earthen vessels."[11] Whether or

not Ike played a more direct role in making pottery is unknown, but he must have learned much about the process. He seems to have stayed with the Cobles until about 1869 (see Part Three entry for Isaac Coble).

For 1860 Adam and David Coble are listed as heads of adjacent households, with both father and son called farmers. Peter Coble was back in Tennessee, and he is listed on the census as a potter, heading a household very close to Adam and David.[12] No occupation is shown for Peter's son William R. (age 17), but he was old enough to have worked with his father. Census listings aside, it can be assumed several of the Cobles and the slave Isaac were all involved to some extent with the pottery. However, this must have soon been disrupted by the Civil War, for at least four of the younger Cobles joined units of the Confederate army.[13]

Various writers and the historical marker for the Coble pottery suggest it did not operate after the Civil War. The first negation of this is an 1869 report by an early Tennessee state geologist. This says that in this region:

> the shales of the Meniscus Formation … yield by weathering, potter's clay. On the Sulphur Fork of Beaver Dam, in Hickman, such clay is used by Mr. Adam Coble for making a brick red stone-ware. Mr. C. colors some of his ware with black manganese obtained in the vicinity. The clay is obtained from beneath the Black Shale.[14]

The 1870 census gives no indication that the Cobles were still potters. Peter was now deceased, and Adam and David, both called farmers, do not seem to live close to each other. However, the 1880 census reaffirms that father and son, now in adjoining households, were still following the "Potters Trade."[15]

Adam Coble apparently died in 1885 (see Part Three entry). The only thing known about what happened next to his pottery are comments written in 1937 and included in the published collection of family stories. These say that Jesse Coble bought what had been his father's place around 1890 and "undertook to try a new process of glazing which he had learned in New Orleans." The writer then describes an apparent attempt at salt glazing, which resulted in overheating and ruined vessels.

> Not long afterward the pottery was abandoned. I remember seeing the old bat-infested kiln, and wondered how it escaped "melting," it seemed to have been so hot long ago, from the color of the limestone walls.[16]

This description of an attempt to make stoneware may have added to confusion already caused by the 1869 geologist's statement that Coble made a "brick red stone-ware."[14] This was picked up by a 1909 authority who says Coble "was making red stoneware and utilizing a black manganese from Hickman in his mixture."[17] All direct evidence indicates the Cobles produced glazed earthenware,

sometimes using manganese as a glaze colorant. This mineral was present in thin seams near the pottery.[18]

Surviving Coble vessels were formerly more common in the 40HI3 area than they are today. Figure 2-154 shows four that belonged to local residents in the early 1970s. They illustrate some of the range of items made here or possibly at another nearby pottery (site 40HI120). Two items found on the 40HI3 site many years ago by a local resident are also illustrated (Figure 2-155). The one on the right is a grease lamp with a missing handle. The one on the left is an inkwell made with an inner chamber for ink and an outer compartment with four holes for quills. Both items are unglazed and probably represent things that were fired once but rejected before a final glaze firing. The jug in Figure 2-154 has a "D COBLE" stamp on its shoulder. Two jars with this same stamp are shown with the Part Three entry for David Coble.

Figure 2-154. Locally owned items probably made at site 40HI3: top, glazed pitchers (height ca. 6 to 7 in.); bottom left, glazed jug with "D COBLE" mark (height 8¼ in.); bottom right, grease lamp (height 8⅛ in.) [from photographs taken in 1972 by Richard Hulan (courtesy of Richard Hulan)].

A small TDOA collection from the Coble site contains 21 sherds and 1 piece of kiln furniture. There are 8 glazed sherds and 13 unglazed. Glaze colors are brown to dark brown (N=6), olive brown (N=1), and reddish orange (N=1). Vessel portions include 6 rim sherds, 14 body sherds, and 1 base sherd. All the rim sherds exhibit some form of thick rounded lip. The base sherd has a straight foot. The one item of kiln furniture is part of a square or rectangular piece of fired reddish-orange clay with a flat "bottom" surface and deep groves and ridges on the "upper" surface. It may have been used in stacking vessels to be fired in the kiln. Similar kiln furniture items, in stoneware rather than earthenware, were found at ET, Jefferson County site 40JE32. Though no pieces of tobacco pipes were found, there are direct family stories relating to these being made at the Coble pottery.[19]

Figure 2-155. An inkwell (height 1¾ in. x 2¾ in. diameter) and grease lamp, with missing handle (height 3⅜ in.) found at the 40HI3 site (private collection).

Source(s): **1**. Forester (1996:237). **2**. Spence and Spence (1900:279-280). **3**. Compendium of … the Sixth Census (1841:255). **4**. Federal Census, 1840, Hickman County, pp. 30-32. **5**. Tennessee Land Grants: No. 27996 (6/5/1846), No. 28820 (12/26/1846), and No. 19952 (11/2/1847) – Tennessee State Library and Archives, Nashville. **6**. Federal Census, 1850, Illinois, Williamson County, p. 243B, No. 437. **7**. Chessor (2005:42). **8**. Federal Census, 1850, Hickman County, District 9, No. 1084. **9**. RootsWeb, Sulphur Creek Roots <http://wc.rootsweb.com/>. **10**. Hickman County Deeds, Book O, p. 373. **11**. Chessor (2005:133). **12**. Federal Census, 1860, Hickman County, District 9, Nos. 310, 311, and 313. **13**. There are service records for David, James, Jesse, and William R. Coble, sons of Adam and Peter Coble, Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee (Tennessee State Library and Archives, Nashville). **14**. Safford (1869:514). **15**. Federal Census, Hickman County, District 9 – 1870, Nos. 22 and 132; 1880, Nos. 13 and 14. **16**. Chessor (2005:107). **17**. Ries (1909:220) [similar comments are repeated by Whitlatch (1936:158)]. **18**. Burchard (1934:115); Chessor (2005:107). **19**. Chessor (2005:105).

Site Number	Relevant Name(s)	Dates	Category
40HI120	Coble / Chessor	ca. 1870s	Traditional Earthenware

Site 40HI120 was recorded several years after the Adam Coble pottery site (40HI3), and it too was assumed to represent the remains of a Coble pottery.[1] Subsequent research suggests an equally strong possibility this site associates to Samuel Chessor (see Part Three entry). The 40HI120 kiln remains are located between the former location of a log house where Samuel Chessor lived during most of the nineteenth century and the log house once owned by Adam Coble (shown above in Figure 2-153). Though actually closer to the former Coble house, the deeds reviewed seem to favor the interpretation that 40HI120 is on land once owned by Samuel Chessor.[2] A clear connection between a nineteenth-century owner and the site's more recent owners has not been established, but as Samuel Chessor was married to the daughter of Peter Coble, half-brother to Adam Coble, it is obvious members of both families must have been involved with the pottery making that occurred here. There are no certain dates that can be assigned to this operation,

but there are hints derived from some of the wares made (e.g., drain tile) that it may have operated relatively late. Comments by Samuel Chessor's grandson suggest it is unlikely pottery was made here after about 1883.[3] A date of ca. 1870s represents a best guess, but pottery might have been made at this location a decade or two before that.

In 1920 some portion of the kiln at this site was still intact, and the new owner of the property at that time disassembled it to make room for cultivation. The structure of the kiln apparently contained a substantial amount of limestone rock.[4] When the site was visited in the 1970s, the area was still under cultivation, and it was possible to make a sizable artifact collection.

This TDOA Collection contains 342 earthenware sherds and 69 items of kiln furniture. A few of these sherds (N=19) are from hand-formed cylindrical drain tiles or water pipe. At least one of these has a distinct weld seam, indicating the cylinder started as a rectangular slab of thick clay, which was rolled into position with its edges touching to make the final form. Most of the drain tile sherds are glazed (N=14), with glaze colors ranging from reddish orange to dark brown.

A majority of the 323 vessel sherds are unglazed (N=204). The 119 glazed sherds exhibit the following colors: shinny dark brown to almost black (N=86), mottled orange and brown (N=22), mottled olive and brown (N= 5), reddish orange to reddish brown (N=5), and light brown (N=1). It is assumed the dark glazed sherds resulted from a glaze formula that included manganese, a technique mentioned in several sources relating to the Cobles.

Vessel portions represented by the 323 sherds include rims (N=67), body (N=204), base (N=47), jar lid (N=3), and strap handle (N= 2). Rim forms are: canted (N=37), thick rounded (N=11), slightly rounded everted (N=8), square collar (N=7), lid ledge within mouth (N=2), jug lip (N=1) and plate rim (N=1). There is also one base sherd that appears to be from a plate or saucer form. The jug lip sherd has the tapered collar form. The jar lid sherds are dark glazed and have portions of knob handles, one of which has multiple facets on its upper surface. The partial strap handles appear to have been extruded, but too little remains to be sure of their exact form. One glazed body sherd has an incidental mark that resulted from some oblong-shaped object being pressed twice into the wet clay, leaving two oblong, irregular grid patterns that cross at a right angle. Close to this impression is what appears to be part of the letter "S" formed by multiple punctations. Most of the vessel base sherds have a slightly beaded foot, but one sherd from a small, cylindrical vessel has a double beaded foot.

The 69 items in the kiln furniture category are mostly (N=64) pieces from thick, flat slabs of clay that were originally cut into rectangular or circular-shaped forms. Most have a heavy glaze buildup on at least one surface, several have a fabric or basket-weave pattern on one surface, a few have cut-out holes, and some have remnants of vessels that stuck to the pieces during the firing process. Clearly

most of these clay slabs were used as vessel supports for stacking wares in the kiln and were then discarded after one or more firing cycles. The other 5 items of kiln furniture are irregular chunks of fired clay with heavy glaze deposits, probably portions of kiln bricks.

Source(s): **1**. Smith and Rogers (1979:73). **2**. Hickman County deeds that may be relevant to the problem are in Books A-1, p. 182; C-1, p. 277; W-1, p. 227; Y-1, p. 1; Z-1, p. 1; and A-2, p. 163. **3**. Chessor (1978:36). **4**. Nanny Barber, 1978, personal communication.

Unrecorded Hickman County Potteries (N = 1)

Samuel Chessor
[Traditional Earthenware ?]

A series of articles written by the grandson of Samuel Chessor (see Part Three entry) provides the only information concerning a Hickman County pottery that apparently operated for a short time in the 1880s. It is said this pottery was established in association with some water mills on a farm that Chessor purchased about 1882. This was in the next major hollow south of the one where Chessor had previously lived, close to the Coble family of potters. Chessor's wife was formerly a Coble, and he was obviously exposed to pottery making through that connection. The grandson's writings contain several statements regarding Chessor's "pottery shop," and he gives a reasonably clear description of the lead glazing process witnessed by his older brother, who was born about 1873. He also relates one 1930s event when he and his brother went to the former location of the pottery and collected a bucket full of the discarded sherds.[1]

Unfortunately, the location provided for this shop is somewhat vague, and at times it seems to be confused with another site (40HI120) that is on or near the tract where Chessor lived prior to the 1880s. Attempts by the writers to find physical evidence for this later Chessor pottery have not been successful, and it remains unrecorded. There is little doubt that whatever production occurred must have been focused on the same kind of earthenware made at the two closely related sites, 40HI3 and 40HI120.

Source(s): **1**. Chessor (2005: 36, 64, and 106-108).

Jackson County

Jackson County was created in 1801 out of part of what had formerly been Smith County, and it initially covered a much larger area than its boundaries today. One individual, Zachariah Sullens, is listed as a potter on the 1850 census for Jackson County. However, additional research shows he was living in a portion of

Jackson County that was broken off to help form Putnam County in 1854 (see Part Three entry for Zachariah Sullens (Salers) and Putnam County site 40PM92).

Lawrence County

No pre-1950 potteries are known for Lawrence County, which was created in 1817. The 1880 census for this county does list Gustav "Mikel" (more commonly spelled Michael) as a German born potter, but it is believed he was at the time working at a pottery in Nashville (see Part Three entry for Gustav Michael and Davidson County site 40DV606).

Maury County

Maury County was created in 1807, and its county seat, Columbia, was laid out the following year. This county covers an area of agriculturally productive soils that overlie deposits of phosphate rock. It had a strong farming economy throughout the nineteenth century, and after the mid-1800s phosphate mining became an important local industry. Only one pre-1950 pottery is known to have operated in Maury County.

Site Number	Relevant Name(s)	Dates	Category
40MU541	Vestal	1859-1880s	Traditional Earthenware

This site, situated in northern Maury County, was recorded during a 1994 highway planning survey. The archaeological site form completed at that time describes a nineteenth-century house site, with only a brief note mentioning that the landowner had been told there was also once a pottery here.[1] Recent research has yielded considerable information regarding a Vestal family and their relationship to pottery making at this location. Unfortunately, twentieth-century changes to the property appear to have masked any remains of the former pottery that might still exist, and it has not been possible to obtain a clear sample of the wares produced at this site.

The potters at this location were Messer A. Vestal and his son Tilghman R. Vestal. Tax records and an 1863 letter by Tilghman show they came to Maury County from Surry County, North Carolina in 1859.[2] On the 1860 census Messer is called a farmer, and 17-year-old Tilghman was not assigned an occupation.[3] However, there is clear information showing they operated a pottery. This comes from various documents concerning the remarkable story of Tilghman's Civil War experiences as "The Tennessee Quaker Who Refused to Fight."[4] Tilghman left home trained in the craft, and in one letter, written in 1864 while he was working at a Virginia pottery in lieu of military service, he makes direct reference to his father's

Tennessee pottery.[5] Messer's occupation is confirmed on the 1870 census, which lists him as a Maury County potter.[6] Tilghman was also back home that year, but called a teacher on the census. He apparently remained in Tennessee about one more year, before beginning a series of travels that took him far from home (see Part Three entry for Tilghman R. Vestal). Messer is again shown as a farmer on the 1880 census, and a cousin named Wiley Vestal (age 22) is listed as a laborer in his household.[7] Whether Wiley was involved with the pottery, assuming it was still active, is unknown but seems likely. Messer Vestal (see Part Three entry) died in 1886, and there is nothing to suggest a continuation of pottery making at the 40MU541 site beyond that date. The property was still owned by Vestal descendants well into the twentieth century.[8]

As noted above, the writers do not have access to any collection representing wares made at the 40MU541 site. The original site form contains some vague references to what may have been earthenware sherds, and this is the kind of ware made by Messer's brother, who was an East Tennessee potter (see Part Three entry for Silas Vestal). In 1987 an early twentieth-century house on the 40MU541 site was recorded during a survey of Maury County architectural resources sponsored by the Tennessee Historical Commission. Incidental to this survey the person who recorded the house took a photograph of a short-stem tobacco pipe (Figure 2-156). This was found in the 1960s by the site owner, who believed it was made at the pottery once located on his property. The pipe appears to be made of unglazed earthenware, and its anthropomorphic figurehead style is similar to pipes made at various United States locations during the mid-1800s. However, a literature search and consultation with individuals who specialize in the study of pipes has not revealed an actual match.[9] It seems likely this pipe was made by the Vestals.

Figure 2-156. Short-stem figurehead tobacco pipe found at the 40MU541 site in the 1960s (photograph courtesy of the Tennessee Historical Commission, Nashville).

Another pottery item that might have been made at the 40MU541 site is a jar that sold though the online auction site "eBay" in 2008. This wax-seal canning jar was described as made of "redware," and it carried the impressed name "ATHENAEUM" in bold letters around its shoulder. Athenaeum was the name of a women's college and finishing school that operated from 1852 to 1903 in Columbia, the Maury County seat. A large Gothic Revival building that still

stands was part of the college and carries this name today.[10] Given the timing of both entities, it seems likely the jar might be a product of the Vestal pottery.

Source(s): **1**. This information remained unknown to the writers until 2008, too late to interview the former owner. **2**. Maury County Tax Records, 1850s-1880s; Letter from Tilghman Vestal to John Crenshaw, August 21, 1863 (John B. Crenshaw Papers, Crenshaw Transcriptions: Tilghman Vestal Documents, Guilford College, Greensboro, North Carolina, Digital Collections, J7 <http://www.guilford.edu/about_guilford/services_and_administration/library/fhc/crenshaw_transcr…>). **3**. Federal Census, 1860, Maury County, District 18, No. 963. **4**. Maney (1873) (and individual entry for Tilghman R. Vestal). **5**. Letter from Tilghman Vestal to his aunt (probably Judith Mendenhall), April 4, 1864 [John B. Crenshaw Papers, (as in Note 2 above) J24]. **6**. Federal Census, 1870, Maury County, District 18, No. 140. **7**. Federal Census, 1880, Maury County, District 18, No. 80. **8**. Some of the relevant Maury County deeds are in Books 175, p. 569; 233, p. 514; and 281, p. 495. **9**. J. Byron Sudbury and Michael (Smoke) Pfeiffer examined photographs of this pipe. There was agreement that, while it is at least similar to what is referred to as a "Grant president pipe," it does not actually match any of the known examples (see Pfeiffer et al. 2006:21-23). **10**. Quin (1998).

Overton County

Overton County was created in 1806 from a portion of Jackson County and what until 1805 had been Indian lands. The county seat was moved from the town of Monroe to the town of Livingston in 1835. Though it adjoins the major Middle Tennessee pottery region centered on DeKalb, White, and Putnam counties, there is no evidence for historic-period pottery making in Overton County until the late 1940s, near the end of the period of interest for this study. At that time a single operation was started in conjunction with a mission program sponsored by the National Presbyterian Church.

Site Number	Relevant Name(s)	Dates	Category
40OV137	Alpine Pottery	ca. 1947-1952	Late Art-Early Studio

Archaeological site 40OV137 has the same boundaries as the Alpine Institute Historic District, a 25-acre tract listed on the National Register of Historic Places in 2002. Within these boundaries are a number of buildings and building sites related to school and church operations. One of these buildings, one that no longer stands, housed a pottery that operated from about 1947 until about 1952. This operation used the basement of what had been the main school. Alpine Institute had its beginnings in a series of Presbyterian sponsored schools going back to about 1821. The "Institute" was established in 1917 in the east Overton County village of Alpine, located at the base of Alpine Mountain. The school operation included a 100-acre farm, and students were offered both employment and education. By 1945 Alpine

Institute had been converted to a county school called Alpine High School. It closed after that year, with area students subsequently transported to the county seat, Livingston.[1]

The closure of Alpine High School left the Presbyterian Church with a number of vacant buildings. In an effort to fulfill what was still seen as area social needs, the Presbyterian Board of National Missions established the "Alpine Rural Life Center," sometimes called "Alpine Community Crafts," on the former Alpine Institute campus. A mission couple, Paul and Shirley Olmstead, were sent to this station, where they remained from June of 1946 until February of 1951.[2]

The Alpine program was an attempt to provide local work opportunities for local people, keeping them from having to leave the region for places like Detroit to find employment. There was a forestry program that hired a few men as timber harvesters, but Paul Olmstead's mission was to teach local men to use this resource to produce marketable wood products. Upon arrival he established a woodworking shop in one of the vacant buildings.[3]

Shirley Olmstead initially accompanied her husband to Alpine in an unpaid, undefined role. She had studied ceramics at Ohio State University and at Columbia University's Teachers College, and she decided to present pottery making to some of the children enrolled in a vacation bible school. She obtained the clay for this from the Cookeville Pottery (MT, Putnam County site 40PM69) but soon learned from Alpine residents that there was lots of clay nearby. Using this naturally occurring resource, Shirley developed a ceramics program with some of the same goals as her husband's woodworking program. The operation was housed in the basement of what had been the main Alpine High School building. Eventually the Board of Missions paid Shirley a small salary for her work with this program.

As part of this extension of the mission program, Shirley hired two young adults, Coleen Norris and Clifton Beaty, to help run the pottery. Shirley initially attempted to train them in hand throwing, using one or more treadle potters' wheels built by her husband [see Figure 1-12 in Part One and Figure 3-132 in Part Three], but she soon decided a more efficient process was for her to throw things on the wheel, then make plaster molds of these items to use in slip casting. She found that a mixture of three kinds of local clay worked best. The clay was dried on the school's basement floor, then broken up and soaked in butter churns. It was then "churned" into slip, strained, and poured into the molds.[4]

There is some uncertainty regarding kilns, but apparently the operation started out using a small gas kiln, later supplemented with a larger electric one. Both kilns probably continued in use until the pottery closed. The main products were glazed, red-bodied earthenware vessels, including bowls, jars, vases, cups, and teapots. The glazes were formulated using commercial ceramic products. Most of the wares were sold through an outlet in Gatlinburg, and Shirley Olmstead had frequent contact with Ken and Barbara McDonald who ran a pottery there (ET,

Sevier County site 40SV163). There are similarities in the wares produced at both these potteries.

During the 4 to 5 years the pottery operated under Shirley Olmstead's direction, an unknown number of local people worked with her, mostly producing the slip cast wares, which were sometimes personalized with their names or initials. The official mark used on the bottom of wares sold in Gatlinburg and to a limited extent locally was "Alpine." This was apparently always applied free hand in slip, with a stylized mountain with a tree on top and the word "ALPINE" below. When Shirley left Alpine in early 1951 there were enough orders to last for many months. Coleen Norris and others continued to run the pottery for a while, and a Georgia potter named Jean Baker came up periodically to help them. This was, however, a temporary arrangement, and the pottery seems to have closed sometime in 1952. The Presbyterian Church soon began selling off some of its property at Alpine, and the former high school was used for commercial operations before eventually being torn down.[5]

The wares made at Alpine Pottery are known from examples still owned by some of the local people who worked there and from a few surviving photographs. The photograph in Figure 2-157, which probably dates after February of 1951 (as it includes Shirley Olmstead's assistant Coleen Norris and the Georgia potter Jean Baker), indicates something of the range of vessels produced. Figure 2-158 shows some of the glazes applied over the red-bodied wares. Shirley Olmstead provided direct information about the three most commonly used glazes. "Mountain Mist" was the name of a flowing blue and white glaze, often applied at the tops of pieces. "Tennessee Hills" was a mottled green/brown in color, apparently a translucent green that let through some of the color of the reddish or reddish-brown body clay. "Honey Dew" was described as the color of a honeydew melon.[4]

Figure 2-157. Jean Baker (standing) and Coleen Norris with some of the vessels made at Alpine Pottery (courtesy of Coleen Norris and the Overton County Heritage Museum, Livingston, Tennessee).

Source(s): **1**. Grace (1992); Williams (2002). **2**. Presbyterian Board of National Missions personnel file for Paul Olmstead, Presbyterian Historical Society, Philadelphia, Pennsylvania; RootsWeb, Descendents of Thomas Boucher and Kezia Taylor <http: //world connect.rootsweb.com/>. **3**. Obituary for Paul Olmstead, Santa Fe New Mexican, March 30, 2004; p. B2; Olmstead (2004). **4**. Olmstead (2004). **5**. Olmstead (2004); Coleen Norris, 2003, personal communication.

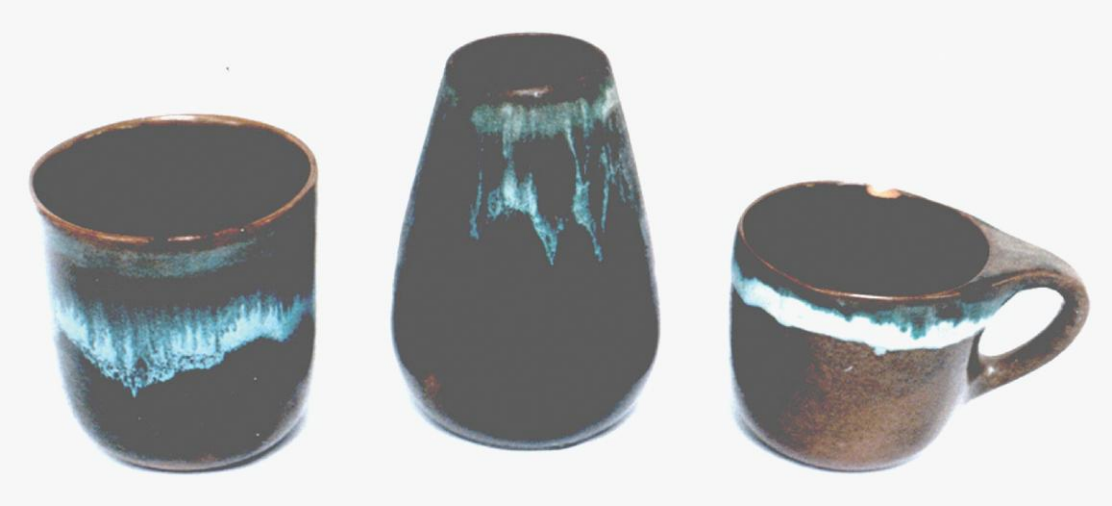


Figure 2-158. Vessels made at Alpine Pottery (heights left to right 3¾ in., 5 in., 3 in.). The handless cup on left has an "Alpine" mark on its base (private collection).

Putnam County

Along with DeKalb and White counties, Putnam County contains the remains of a major early stoneware industry that developed around the confluence of the Falling Water and Caney Fork rivers on Tennessee's Eastern Highland Rim. The existence of numerous "clay banks," localized deposits of residual clay suitable for making stoneware, was the prime inducement for the establishment of this regional industry.

Attempts to create Putnam County began in 1842, but all of the constitutional requirements needed were not met until 1854. Pre-1854 pottery making in the area that is now Putnam County was carried out in portions of the counties that contributed to its formation. These include Fentress, Jackson, Overton, White, and apparently a small part of DeKalb. Following Putnam's official establishment in 1854 there was a long period of dispute concerning boundaries. These factors complicate efforts to understand the locations of the earliest potteries that operated within the county's modern boundaries. The focal point for nineteenth and early twentieth-century Putnam County potteries was the county's southwest corner section along the Falling Water River, which serves as part of the boundary with White County. Most of the activity was in Districts 8 and 16 of Putnam County, but before 1854 much of this same area was part of District 7 of White County. As in White and DeKalb counties, members of the Lafever family, along with potters bearing the last

names Barr, Crawley, Campbell, Dunn, Elrod, Hedgecough, Massa, Potts, Rainey, Roberts, and Mitchell, developed Putnam's early stoneware industry.

Traditional stoneware pottery production was the main ceramic activity in this county, and there are 19 recorded sites of such operations, all but one of them located southwest of the county seat Cookeville. The one exception is the site of a late traditional pottery near the railroad west of town. There was also one late operation located in Cookeville that is best described as a Transitional Stoneware pottery.

Site Number	Relevant Name(s)	Dates	Category
40PM49	Gambrell / Lafever / Eli Lafever Pottery	1860s-ca.1939	Traditional Stoneware

Pottery making at this site probably began in the mid-nineteenth century and continued until the 1930s, by which time the operation was widely known as the Eli Lafever Pottery. Eli (b. 1880) and his sons were among the last representatives of the region's longest involved potter family, and their kiln and its associated shop and clay mill became landmarks, viewed as reflecting a disappearing way of life. Visitation by the curious was common, and there are a number of surviving photographs that help document the final years of operation. The beginning of pottery making at this location is much harder to document, but it seems likely there was a pottery here by the 1860s.

Site history passed down to Lafever descendants indicates William Gambrell established the first pottery at this location. The Lafevers had been operating a pottery at another location (site 40PM58), but an agreement was reached whereby they swapped their land and pottery with Gambrell. This may have occurred after the death of Thomas Lafever. His widow Rachel Lafever was remembered as overseeing the operation of what had been the Gambrell pottery. Eventually a new kiln was built at the 40PM49 site, and Rachel's son James H. Lafever is said to have been associated with its construction and operation. During the early twentieth century Eli Lafever took over the operation, and he and his sons rebuilt the old Gambrell kiln and continued using this rebuilt kiln until they ceased production.[1]

Records verify parts of this story. William Gambrell's exact relationship to pottery making is unclear, but in 1850 he lived with his widowed mother next to Thomas Leek, the owner of a pottery in DeKalb County. Gambrell, who is always identified as a farmer on census reports, was still in that county in 1860.[2] By 1870 Gambrell lived in Putnam County, and according to the oral history probably had a pottery at the 40PM49 site.[3] He was then living between two groups of known potters, and it seems impossible to know who may have worked for him. He remained in the same relative position in 1880, in the district where both 40PM49 and 40PM58 were located, living near the Lafevers. It is unclear which of the two potteries Gambrell owned at this time, but there is slight evidence suggesting his

continued involvement with 40PM49. On the 1880 census Riley Elrod (see Part Three entry) appears the closest known potter to Gambrell and may have worked for him. Part of the indirect evidence for locations is that Thomas Lafever, who with his father and sons operated potteries at sites 40PM57 and 40PM58, was still alive in 1880, listed on the census as a 49-year-old potter.[4] It is believed he died soon after 1880, and his widow Rachel Lafever was mentioned in family stories as "running" the pottery at 40PM49.[5]

The only relevant deed the writer's have found is for 1893, when William Gambrell sold Asher Lafever (a son of Thomas and Rachel) the balance of a tract that included 100 acres already owned by Rachel Lafever.[6] One of the calls mentions a stake "near the clay bank," seemingly connecting it to some later deeds relating to 40PM49. Apparently, Rachel Lafever had lived here for some time, and perhaps the remembered land swap was related to downsizing after the death of her husband. It is likely her son Asher had some involvement with the 40PM49 pottery before buying the land where he started his own operation (site 40PM60). Information concerning another of Rachel Lafever's sons is believed to also relate to the 40PM49 site. This consists of business directory entries for 1887 and 1891 showing "J. H. Lafever" as a "crockery manufacturer" at Burton, Tennessee.[7] Burton was the name of a post office that operated out of a store near the 40PM49 site, with operations continuing under that name from mid-1880 until early 1905.[8] Family stories connect James H. Lafever to a former house location and one of the kilns on the 40PM49 site.[1] By about 1895 he had moved to Kentucky (see Part Three entry for James H. Lafever).

In the 1970s there were a number of local stories concerning the potter Thomas W. "Dick" Clouse, and there was agreement he only worked at the Lafever pottery (site 40PM49), initially for Rachel Lafever. Clouse seems to have been in this part of Putnam County by 1895.[9] The 1900 census shows him living close to Rachel Lafever. By 1910 Rachel's place had been taken by her grandson Eli Lafever, but Dick Clouse was still nearby.[10] Though Clouse is listed as a farmer on all census reports, his occupation as a potter is known from many surviving pieces of pottery stamped with his name. He apparently worked at the 40PM49 site until near the time of his death in 1915 (see Part Three entry for Thomas W. Clouse). During this same era Riley Elrod and his son Albert also lived near Rachel Lafever, and they too were remembered as working at the 40PM49 site.[11]

As suggested, between 1900 and 1910, Rachel Lafever died (exact date unknown) and her grandson Eli Lafever took over the pottery. A deed dated November 7, 1907 suggests Rachel was deceased, and Eli was either buying the pottery tract or an adjoining four acres.[12] The grantors were Owen P. and Tennessee Riggsby, Eli's aunt and uncle, Rachel Lafever's daughter. On the 1910 census Owen P. Riggsby is listed as a laborer next to Eli Lafever. At the time the Riggsbys had a 10-year-old daughter, Mary Rachel Riggsby.[13] In 1978 Mary Rachel (Riggsby) Cooper provided much valuable information about the Lafever pottery and local pottery making in general. She noted that her father helped build kilns, and

that he could turn (throw) what they called “gallon ware,” meaning the smaller crocks and other open forms. As a child she too learned to make small items.[5]

Also in 1910, two of Eli’s brothers were enumerated in the next two households after Owen Riggsby.[13] Given this proximity, it seems nearly certain Monroe and Levi Lafever must have worked at least part of the time at their brother’s pottery. Various sources show both worked as pottery makers at other times and places (see Part Three entries).

After about 1910, and especially after Dick Clouse’s death in 1915, various other people helped Eli Lafever at his pottery. George W. Dunn, Riley A. Elrod, and Albert R. Elrod are all remembered as having “turned” pottery here. George Dunn’s son Reed Dunn assisted his father at various kilns, and Reed sometimes made small pieces of pottery. Eli Lafever also turned at times, as did two of his sons, Riley and Dillard.[14] It is likely some of the neighboring potters from the Hedgecough family worked here occasionally, and the writers believe there is evidence suggesting George Hedgecough made some of the wares represented by sherds on the 40PM49 site.

The Eli Lafever family is shown on the 1920 and 1930 census reports, with Eli called a farmer on the first and a merchant on the second.[15] Son Riley was probably working at the pottery by the late 1920s, while son Dillard was too young to have worked much until after 1930. During the 1930s a number of changes affected the Lafever family pottery. Riley Lafever remembered he and a few other local potters started work at the Cookeville Pottery (site 40PM69) soon after it opened, which was in late 1936, and this must have impacted pottery making at the home pottery. The fact that Riley Lafever continued to live at the 40PM49 site was a boon to the writers in the late 1970s and early 1980s. Several visits were made to discuss site history, and Riley kindly agreed on one occasion to a tape-recorded interview.[16]

While the new Cookeville Pottery must have negatively impacted production at the Eli Lafever pottery, the survival of a few Lafever family papers shows its demise was not immediate.[17] One of these is a May 17, 1937 letter from R. W. Hauler, the owner or representative of “The Quaint Shoppe and Museum” in Gatlinburg, Tennessee. The letterhead refers to a variety of handicrafts made locally and “from all over the world,” and notes that Gatlinburg was the gateway to the Great Smoky Mountains National Park. The letter was sent to Eli Lafever, Silver Point, Tennessee, and it says in part:

> I can use some of your pottery about July 1st, but I don’t know how much. Perhaps I can use about 100 qt size and 2 doz Candle holders and 2 doz Jugs. I don’t want anymore of the small ones – they don’t sell so good. In the quart size the ones with the handles like this [rough sketch of a double-handled vase-like form] seem to go better.

Perhaps because of his work at the new Cookeville Pottery, Riley Lafever seems to have been experimenting with chemical supplies provided by the "Ceramic Color and Chemical Mf. Co., New Brighton, PA." As early as 1934 this company sent a list of available materials to the "Eli Lafever Potttery," and on July 29, 1937 they filled an order for Riley Lafever at Silver Point, Tennessee for 5 pounds of tin oxide, 1 pound of brown stain, 1 pound of black stain, and 12 pyrometric cones Nos. 4, 5, and 6.[17]

A 1938 geology publication mentions the Eli Lafever Pottery as one of "three small family-operated potteries" in District 8 of Putnam County still making "typical mountain-type stoneware" using local residual clays.[18] The following year the Lafevers received an offer from the "Canterbury Trading & Importing Company, 225 Fifth Avenue, New York, N. Y." The letter, dated October 6, 1939, says they had learned about the Lafever pottery from the Tennessee Department of Conservation, and "if at present you have no selling agent for your products, we would be interested to carry your line."[17] There is nothing to suggest this actually happened, and it is believed the Eli Lafever pottery was already in decline.

Based on discussions with Riley Lafever and other local people who remembered the pottery in operation, as well as the existence of photographs taken before it closed, a visual plan of buildings and features was developed. Most of these buildings and kiln remains that were still extant in the 1970s are now essentially or entirely gone. Figure 2-159 represents an attempt to depict the layout of the 40PM49 site during the last years the Lafever pottery operated, and a further attempt is made to coordinate this plan with some of the more important photographs.

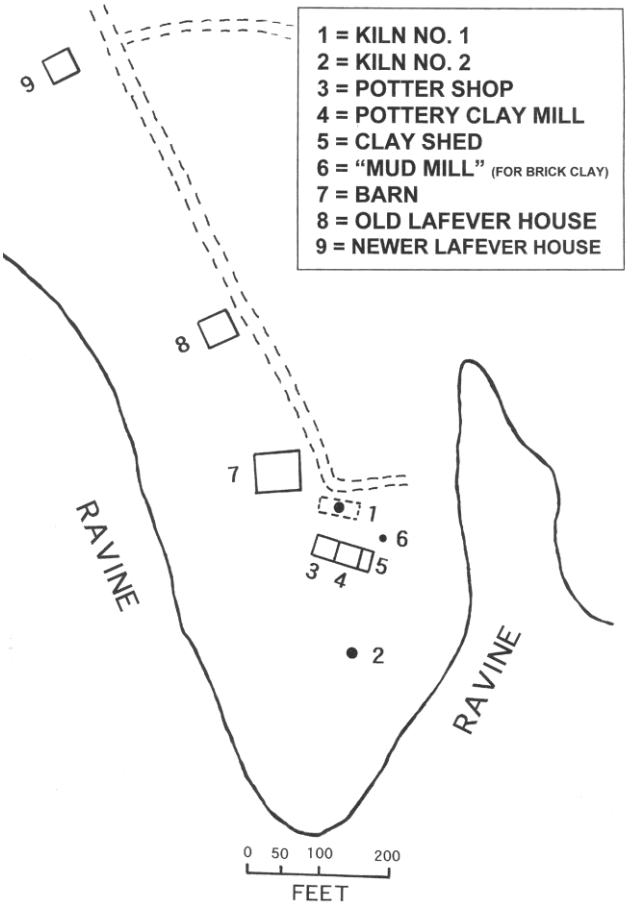


Figure 2-159. Conjectural plan of the Eli Lafever Pottery (site 40PM49) showing the locations of some of its former buildings and features (top of map is north).

According to family lore Kiln No. 1 (Figure 2-159) was both the earliest and last kiln on the site. It was first operated by William Gambrell but was later abandoned in favor of a

new kiln built by James H. LaFever (Kiln No. 2). Sometime after Eli Lafever took over the site he rebuilt the former Gambrell Kiln, and it was this kiln that was known to many people in the 1930s as the Eli Lafever kiln. Riley Lafever thought he helped his father rebuild this kiln around 1930.[16] A most fortunate survival from this era is the photograph in Figure 2-160, taken during a visit to the Eli Lafever Pottery in 1936 or 1937.[19] As previously described this shows:

> the kiln, its protecting shed, and some of the wares produced. In the lower right corner … an old potter's wheel is lying on its side. Its wooden head block is attached to a used automobile crank shaft that connects to a recycled horse-drawn-mower wheel, used as the flywheel.[20]

In this photograph only the top 2 to 3 feet (the "crown") of the kiln is visible because the main portion of the structure was below ground level. By the late 1970s this structure had collapsed, and the photograph in Figure 2-161 shows part of one wall extending from the level of the former ground surface down to near the kiln's floor level.

By the early twentieth century the Lafevers had a long composite structure that included a shop, a shed covering a pug mill (pottery clay mill), and an attached clay storage shed (Figure 2-159, Nos. 3, 4, and 5). An interior portion of the shop was enclosed with brick, providing a ware drying room that could be used during the winter months.[1] A photograph said to have been taken before World War II shows portions of all of these functional area, with Eli Lafever standing in front of the shop with the shop door behind him to the right (Figure 2-162). This must have been after 1938 as the place has an appearance of disuse, with a wagon parked on the floor underneath the pug mill shed.

There are two surviving photographs showing this clay mill while it was still in use. The first (Figure 2-163) was taken in 1936 or 1937. The collar and hames used on the horse or mule that pulled the clay-crushing wheel in a circle is visible to the left of the stone wheel. The second view (Figure 2-164), also believed taken in the late 1930s, shows the same mill with its mixing vat, with the kiln shed in the background.

So far as the writer's know, there is no contemporary view of the other kiln at the 40PM49 site (Figure 2-159, Kiln No. 2). As noted above, family lore associated this kiln to James H. Lafever, suggesting it might have been built in the late 1880s. Other information suggests it could have remained in use until the 1920s. By the 1970s Kiln No. 2 was visible as an overgrown mound located south of the later pottery, and it was obvious this had been a more above-ground structure than Kiln No. 1.

Figure 2-160. View of the Eli Lafever kiln and associated wares taken in 1936 or 1937 (courtesy of Dillard Jacobs).

Figure 2-161. Remains of the Eli Lafever kiln at site 40PM49 in 1977.

Figure 2-162. Ca. 1940 photograph of Eli Lafever standing in front of his pottery shop and associated structures at site 40PM49 (courtesy of John Lance).

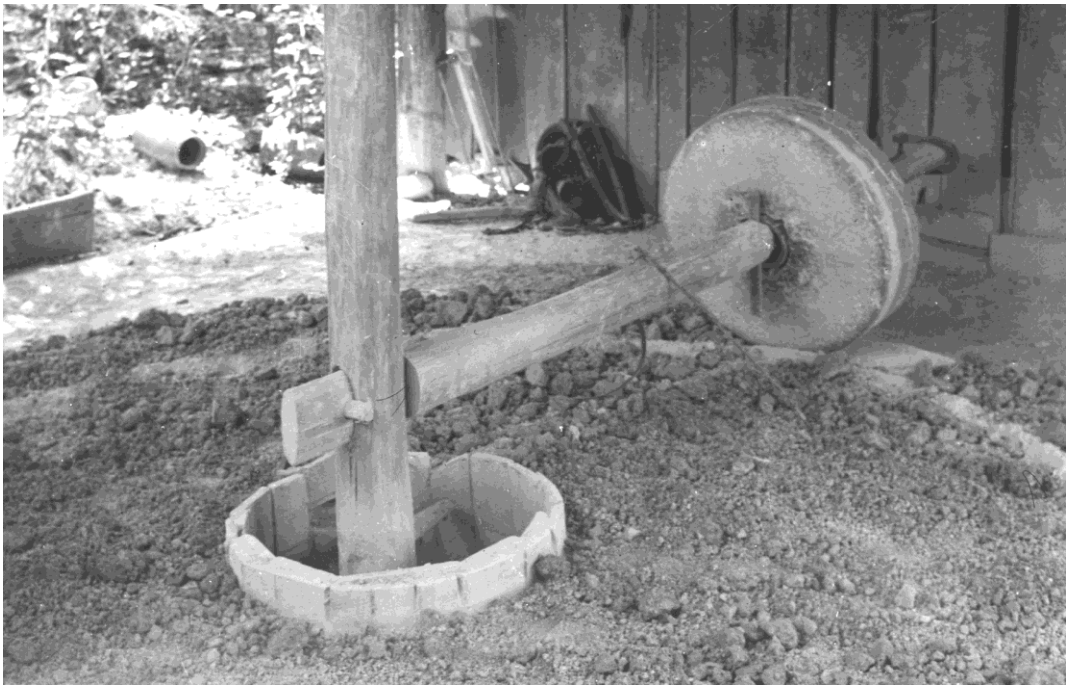


Figure 2-163. Photograph of the Eli Lafever Pottery clay mill taken in 1936 or 1937 (courtesy of Dillard Jacobs).

Figure 2-164. Late 1930s photograph of the clay mill at the Eli Lafever Pottery with the kiln shed in background (courtesy of Ruth S. Ennenga).

Several years after the death of Riley Lafever in 1993 the site underwent some major modifications in connection with the needs of a new owner. Following a general leveling of the site area with a bulldozer, during which the Kiln No. 1 remains were buried, the new owner made some cursory investigations of the Kiln No. 2 remains. This included exposing part of the lower portion of the kiln, including one end of an arched passageway that was the central firing tunnel and a portion of one side-wall firing passage. This exposure is shown in Figure 2-165, with broken vessels the owner had collected from all across the general 40PM49 site and piled around the cut.

It appears Kiln No. 2, which seems to have been constructed entirely of brick, was approximately 14 ft. in diameter. Its loading floor was probably at ground level, with the firing holes recessed into the ground. The base of the central firing arch was about 5 ft. below the floor. Both the central and side arches were about 2.5 ft. wide, and these opened on opposite sides of the kiln. A heavy salt residue coated all firing surfaces, and portions of the arch ends had broken down over time. The general plan of this kiln was similar to a plan shown in describing a Jefferson County pottery (see ET site 40JE32). The 40PM49 Kiln No. 2 differs from Kiln No. 1 in that the latter was buried except for its crown. Perhaps building a kiln largely above ground was deemed a more modern way of doing things in the 1880s; whereas, when the Lafevers rebuilt the old Gambrell kiln around 1930, they were replicating an older form of construction. It would appear the basic firing principal for both was similar, but the below ground construction would have been more conserving of heat.

Figure 2-165. Portion of 40PM49 Kiln No. 2 exposed by the site owner in 2001.

Besides the Lafever's pottery shop and associated structures there were an unknown number of other buildings that must have existed on the site during the more than 100 years it was occupied just by the Lafevers. Mary Rachel Cooper remembered her grandmother, Rachel Lafever, living in a house in the ravine west of the pottery (Figure 2-159), and she thought this had earlier been William Gambrell's house. Parts of it were used by Eli Lafever to build his house in the early twentieth century. Riley Lafever was told there had once been a Jim Lafever house in the same general area as Kiln No. 2, and he mentioned that during one period the turner George W. Dunn had lived in a house on their farm.[1] The house built by Eli Lafever (Figure 2-159, No. 8) was still standing in the 1970s. It was of frame construction as was the Lafevers' newer house (Figure 2-159, No. 9) built closer to where the farm access road joined the main road. The barn shown in Figure 2-159 (No. 7) was extant in the 1970s, but it may have been a relatively late construction.

The Lafevers like many regional pottery makers sometimes made brick. These were needed initially for constructing a kiln, but afterwards a kiln load of brick was occasionally fired to fulfill some local need. The Lafevers produced brick in the same manner as other regional pottery makers, using a separate "Mud Mill", one or more brick molds, sand for sanding the molds, and a flat brick yard for drying the bricks.[21] A photograph taken around 1940 (Figure 2-166) shows the horse-powered mill that was formerly used for mixing brick clay (Figure 2-159, No. 6). Unlike the pottery clay mill, which had a recessed mixing vat, the brick clay mill was an above-ground construction. The item in Figure 2-167 is a three-brick mold used in the 40PM49 area. Though it belonged to the nearby Hedgecough family in the 1970s

(see site 40PM50), there was apparently a good bit of swapping back and forth of such specialty items, and some of the bricks seen on the 40PM49 site could have been made with this or a very similar mold.

Figure 2-166. Ca. 1940 photograph of the "Mud Mill" used to make brick clay at site 40PM49, with the Lafever shop, pottery clay mill shed, and clay shed in the background (courtesy of John Lance).

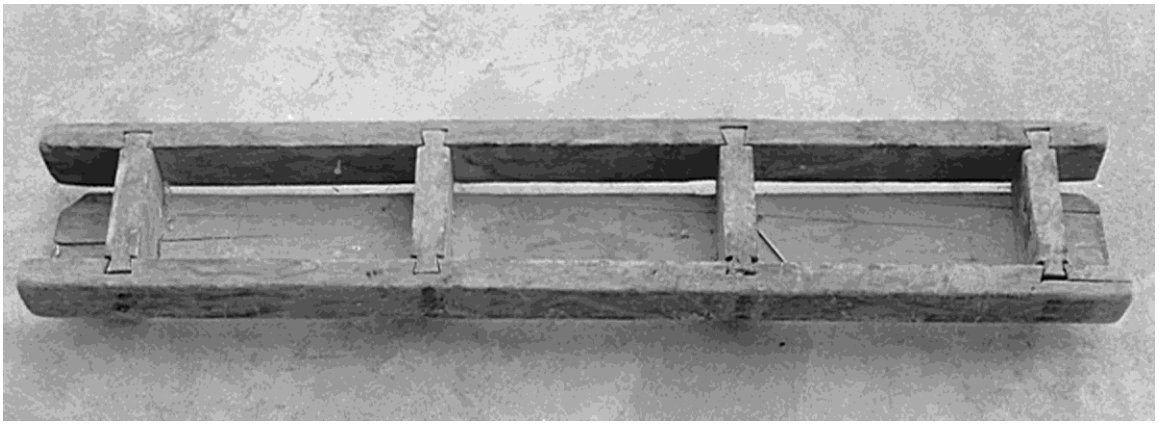


Figure 2-167. Wooden brick mold used by 40PM49 area potters; owned by the Hedgecough family in 1977.

Tools associated with pottery production that relate to this site include a set of wooden "paddles" or ribs that Riley Lafever made and used as aids for forming vessels on the wheel (Figure 2-168). The item in Figure 2-169 is a long auger once used by the Lafevers to search for buried deposits of clay. It is about six feet in length, and the eye opening at the top was made to receive an iron or wooden crosspiece or handle. Figure 2-170 is a tobacco pipe mold formerly belonging to the Lafevers and used at the 40PM49 site. Confirmation of this comes from one of three pipes found on the site. The middle pipe shown in Figure 2-171 was made using the

Figure 2-168. Wooden potter's ribs ("paddles") made and used by Riley Lafever (photographed in 1978).

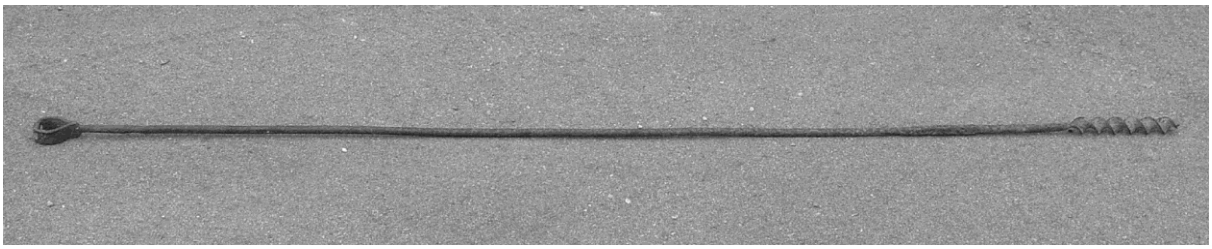


Figure 2-169. Iron auger formerly used by the Lafevers to search for buried clay deposits (now in a private collection).

Figure 2-170. Pipe mold made of wood and lead, formerly used at the 40PM49 site (donated for inclusion in the collections of the Tennessee Division of Archaeology and for possible eventual display at the Tennessee State Museum).

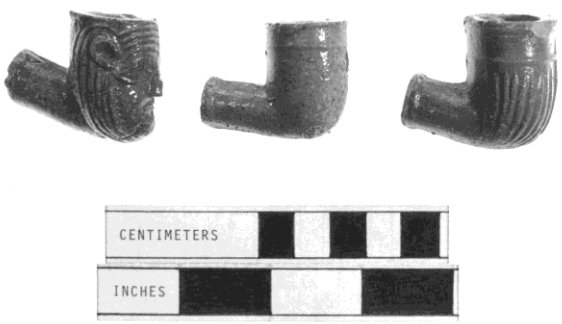


Figure 2-171. Three short-stem stoneware tobacco pipes found at the 40PM49 site.

Figure 2-170 mold. In the 1980s the Museum of Appalachia at Norris in East Tennessee purchased a large number of items relating to pottery making at the 40PM49 site. This collection may now be viewed at the museum.[22] Among items in this collection that relate to production are two sets of hand-forged iron pot lifters [one shown in Part One, Figure 1-15].[23]

Because of its long history of operation and its lateness of production, there are a large number of surviving vessels that were made at the 40PM49 site, especially from the years it operated as the Eli Lafever Pottery. The variety of wares produced here was considerable, and some of this variety is illustrated in the photograph presented above as Figure 2-160. Another image from the same photographer's visit in 1936 or 1937 illustrates the similarity of form seen in basic utilitarian vessels such as churns and pitchers (Figure 2-172). A common characteristic of wares made at this site, though not restricted to just this location, was the used of an interior brown Albany-type slip with an exterior brown dip on the upper portion of vessels. Where this exterior "ferruginous" dip was covered with a heavy salt glaze it may appear greenish-yellow, an effect sometimes called "frogskin glaze."[24]

Figure 2-172. View of the Eli Lafever Pottery storage yard in 1936 or 1937 (courtesy of Dillard Jacobs).

As wares produced at the 40PM49 site are well represented in contemporary photographs and by vessels remaining in a number of collections, the writer's have selected only a few additional examples to illustrate. Figure 2-173 shows a miscellaneous assortment of mostly smaller items made at this site. Children could have made some of these, including the hand modeled birds and marbles. One example of a piece made by a young woman with close family ties to the 40PM49 site is shown with the Part Three entry for Bettie (Bennett) Myatt.

Figure 2-173. Miscellaneous items made at the Eli Lafever Pottery. The double-handled, footed vase, which exhibits a ferruginous slip on its upper portion, is 11 in. tall; the smallest hollow ware vessel is 3½ in. tall (private collection).

Bettie Myatt, nee Bennett, was 10 years old and living with her grandmother Rachel Lafever at the 40PM49 site in 1900.[25] An unusual piece once owned by her and passed to one of her descendants was probably made at this site, perhaps by Dick Clouse. This brown glazed stoneware pig flask (Figure 2-174) is reminiscent of others known from East Tennessee and elsewhere (see discussion in ET, Washington County site 40WG51).

Another example of a pig flask is shown in Figure 2-175. It carries incising on one side that says "Robt Alexander / July 27, 1876." It and the other brown glazed animal figures shown in the photograph were all purchased in the 1990s in the Putnam County area. Any of them could have been made at the 40PM49 site, though specific proveniences are not known. The Robert Alexander name on the pig flask probably refers to the recipient of the piece, but the specific individual has not been identified.[26]

There are at least three similar decorative stoneware jars in private collections, all of them characterized by an exterior ferruginous dip (brown slip or wash) on the upper body; thin, ruffled lips; double pulled handles; and appliquéd hearts, diamonds, and rope-like drapes.[27] Perhaps the best made of these is shown in Figure 2-176. It had been assumed these were produced at some Putnam

Figure 2-174. Two views of a stoneware pig flask (overall length 6½ in.) probably made at site 40PM49 (private collection).

Figure 2-175. Stoneware animal figures from the Putnam county area, comparable to items made at site 40PM49 (private collection) [the rabbit is 8 in. tall; the pig is 9 in. long, and the bird has an overall length of 5¾ in.].

Figure 2-176. Decorative stoneware jar (height 12½ in.) probably made at site 40PM49 (private collection).

Figure 2-177. Stoneware sherd showing the same decorative technique used on the jar in Figure 2-176 (photographed at the 40PM49 site in 2001).

County-area pottery, but during a visit to the 40PM49 site in 2001, the writers photographed the partial vessel shown in Figure 2-177. This piece is a clear match to the surviving jars. While there is no certainty regarding the specific potter who made these, the appliquéd attachments are similar to some of the creations of George Hedgecough, with something vaguely similar known from at least one vessel made by Dick Clouse (see Part Three entries for Hedgecough and Clouse).

Certainly one of the more unusual items made at the 40PM49 site, or for that matter anywhere, is a stoneware diving bell (Figure 2-178). In Tennessee, from approximately the 1850s to the 1950s, the collecting of mussels in search of fresh water pearls and for sale to shell button factories was a part-time or seasonal occupation for many individuals who otherwise engaged in farming and other professions. This activity was common on the Caney Fork River and its tributaries.[28] One of these tributaries is the Falling Water River that serves as a boundary between Putnam and White counties in the area where pottery making was

Figure 2-178. Two views of the salt-glazed stoneware diving bell made at the 40PM49 site.

concentrated in both counties. The story passed down with the diving bell is that it was made at the Eli Lafever kiln around 1930 for Willie B. Warren, who used it in concert with a companion who sat on the river bank operating a bicycle pump attached to a long hose that connected to an opening in the knob at the top of the diving bell. The wearer would move on his hands and knees along the river bottom collecting mussels, probably distinguishing them largely by touch.[29]

The diving bell is made of thick gray stoneware, salt glazed on the exterior. The main body was hand thrown, with applied shoulder pieces (the right side one is missing), a reinforced collar at the back, and "ears." The ears have holes in them used for attaching ropes, apparently to help lift the bell out of the water. The item's overall height is 17 in., the bottom diameter is 13 in., the top knob's diameter is 1½ in., and the hole through the top knob is ½ in. in diameter. While production of such a specialty item must have been rare, the Lafevers may have made more than one, for it appears there is one in the midst of the vessels in Figure 2-160 (a little left of center).

As noted, the vessels shown here represent only a sample of those still extant that were possibly made at the 40PM49 site. Because so many people worked here

over a long period, it is difficult to claim specific maker attribution unless an item is marked. Some additional examples of pieces made by people who worked at this site, at least some of the time, are shown with the Part Three entries for those individuals. The TDOA maintains a small surface collection made at the 40PM49 site. However, besides the tobacco pipes illustrated above, this collection adds little to what is known from photographs and surviving vessels. Items in the collection not already mentioned as represented among those survivals include part of a brown glazed candleholder, the bowl portion of a grease lamp, and portions of two or three short, flat bottom, straight-sided bowl-like containers. These were made for use as animal feeders, and informants in the 1970s reported there was a minor industry centered on the production of rabbit feeders during the final years that traditional potteries operated in Putnam County. The raising of rabbits and the need for food bowls were obviously connected to Depression-era survival tactics.

Source(s): **1**. Cooper (1978); R. Lafever (1978). **2**. Federal Census, DeKalb County – 1850, District 14, No. 705 and 1860, District 8, No. 818. **3**. Federal Census, 1870, Putnam County, District 8, No. 26. **4**. Federal Census, 1880, Putnam County, District 8, Nos. 109-117. **5**. Cooper (1978). **6**. Putnam County Deeds, Book P, p. 550. **7**. Polk & Co. (1887:125 and 1891:107). **8**. Smith and Rogers (1978:77); Frazier (1984:653). **9**. Based on family bible information provided by Agnes (Clouse) Allison, 1996. **10**. Federal Census, Putnam County, District 8 – 1900, Nos. 140 and 147 and 1910, Nos. 84 and 90. **11**. Federal Census, 1900, Putnam County, District 8, No. 159 and Note 1 above. **12**. Copy of an original deed from O. P. and Tennie Riggsby to Eli Lafever (11/9/1907), provided courtesy of Darnell Nash. **13**. Federal Census, 1910, Putnam County, District 8, Nos. 90 to 93. **14**. Dunn (1977) and Note 1 above. **15**. Federal Census, Putnam County, District 8 – 1920, No. 136; 1930, No. 219. **16**. R. Lafever (1978). **17**. A small group of Lafever family papers formerly belonging to Riley Lafever, copies provided by Michael Clark (filed at the Tennessee Division of Archaeology, Nashville). **18**. Whitlatch (1938a:10) [see also Whitlatch (1934b:40; 1938b:28) and Born (1936:48)]. **19**. A photograph appearing in an article by Whitlatch (1934a:6), labeled “View of Typical ‘Hill Country’ Pottery,” is probably the 40PM49 pottery, though it might have been taken at the 40PM59 site. **20**. Smith and Rogers (1978:77). **21**. Based on discussions with R. Lafever (1978) and see related descriptions with MT, DeKalb County site 40DK10. **22**. Information concerning the Museum of Appalachia appears at <http://museumofappalachia.com/>. **23**. For a discussion of this kind of device see Comstock (1994:34). **24**. Greer (1981:266). **25**. Federal Census, 1900, Putnam County, District 8, No. 147. **26**. There are at least 51 Robert Alexanders listed as living in Tennessee on the 1880 census; 15 of them in Middle Tennessee, but none in DeKalb, Putnam, or White counties. **27**. One is depicted in Caldwell et al. (2003:120). **28**. Fulcher (1998). **29**. Michael Clark, 2006, personal communication; in 1920 Willie B. Warren, who was born in 1907, lived with his parents not too far from the 40PM49 site, though across the county line in DeKalb County (Federal Census, 1920, DeKalb County, District 14, p. 174, No. 97; Social Security Death Index <http://search.ancestry.com/search/>).

Site Number	Relevant Name(s)	Dates	Category
40PM50	Dunn / Lafever / Hedgecough	1890s-late 1930s	Traditional Stoneware

Hedgecough and Lafever descendants in the 1970s provided information concerning at least three episodes of kiln construction at this location. They believed the earliest kiln was one operated by John Dunn. Later James Lafever built a new kiln not far from the first one. Still later, around 1920, the Hedgecough family rebuilt one of the older kilns and continued making pottery here into the 1930s.[1] Records relating to the wanderings of John R. Dunn (see Part Three entry) suggest his operation at the 40PM50 site was in the 1890s, but by 1900 he had moved out of this county. One isolated Putnam County tax record seems to place him here on 12 acres in 1897.[2]

James H. Lafever was in Putnam County during most of the early part of his life, but he moved to Kentucky about 1895 and was still there in 1900. Sometime before 1910 he returned to Putnam County, and though the 1910 census calls him a farmer, it was apparently during this period that he built a new kiln at the 40PM50 site. Descendants said James had a pottery at this location before he moved to Oklahoma, and this move occurred by 1920.[3]

According to one of William T. Hedgecough's sons, their family bought the 40PM50 property from Andy Lafever, who had purchased it from his uncle James Lafever. While a deed for the Hedgecough purchase has not been found, the transfer from James Lafever to his nephew occurred in 1919, and a 1960s deed shows the property had formerly belonged to William T. Hedgecough.[4] It is reasonably certain William T. Hedgecough (see Part Three entry) moved his family to this location soon after 1920, and he was living there in 1930.[5] Two 1930s publications mention the "Wm Hedgecough Pottery." It was said to produce stoneware from local residual clay, the capacity was described as "small" and "variable," the market for the wares was "local," and shipping was carried out using "wagons or trucks." It was one of three 1930s potteries still operating in this part of southwest Putnam County.[6] The last of these publications appeared in 1938, by which time Orb Hedgecough had become the actual pottery owner.[1] He apparently assumed this role about 1936, the year William T. Hedgecough died.

In the 1970s much was learned about this 1920s to 1930s Hedgecough pottery from discussions with William T. Hedgecough's sons Lee and Orb. As William T. Hedgecough was in his 60s when the family moved back to Putnam County, most of the work of starting the pottery fell to sons George, Lee, and Orb. Initially they cleaned out the remains of an old kiln, one of those formerly used by either John Dunn or James Lafever, put a new brick floor on top of the old floor, and built the kiln walls and crown up from there. This new kiln was about 12 feet in diameter. Of the three brothers, George Hedgecough was known for his ability to throw pottery. Lee was largely responsible for the procurement of clay and wood, though he sometimes made small pottery items and brick (they also occasionally

used the kiln to burn limestone rocks to make lime for mortar or for agricultural use). Orb helped with construction of the kiln and its general operation, but he mostly concentrated on selling the wares. Initially they used George W. Dunn as a turner, but he was later hired to work at the Columbus Lafever pottery (site 40PM59). After they lost the help of George Dunn, one or more of the brothers took a wagonload of pottery on a selling expedition, and when they came home brought their uncle Asher Hedgecough with them to help operate the pottery. This was sometime in the mid to late 1920s because Asher (see Part Three entry) was living in southern Middle Tennessee in 1920 but by 1930 had moved to Texas. As noted above, Orb Hedgecough eventually became the official owner of the pottery, and during its final years he hired Albert Elrod as a turner. The timing of this is not certain, but apparently the final phase of operation was around 1938.[7]

In the 1970s several family members still owned items formerly made at this last Hedgecough pottery. One such collection is shown in Figure 2-179. Apparently all of the churns, jars, pitchers, and one grease lamp (bottom row, extreme right, missing its handle) were made at the 40PM50 site. However, the bean pot in the bottom row (extreme left) was probably made at the Cookeville Pottery (40PM69). One of the more unusual vessels attributed to the 40PM50 pottery is the large water cooler shown in Figure 2-180. This has a weak salt-glazed exterior, an inner double wall construction to aid in cooling, a bottom bunghole, and the incised inscription “My Country.” The multiple applied clay strips, each with three perforated holes, were for hanging tin drinking cups. George Hedgecough was the maker of this piece.[8]

Figure 2-179. Stoneware vessels made by members of the Hedgecough family, the majority at Putnam County site 40PM50. Most have an interior and exterior brown slip, and most of these exhibit a “frogskin” effect on the upper portion, caused by salt vapors settling on the slip glaze during firing (a 1977 Hedgecough family collection).

Figure 2-180. Stoneware water cooler (height ca. 20 in.) with perforated clay strips for hanging tin drinking cups and the incised words "My Country" (photographed in 1977, now in the collections of the Tennessee State Museum).

Another survival from the Hedgecough family's work in pottery is the tobacco pipe mold shown in Figure 2-181. It is complete with the two metal mold halves encased in wood, a wooden support block, and wooden reamers for the stem and bowl holes. Two short stem tobacco pipes found at the 40PM50 site are shown in Figure 2-182. The one on the left has a brown slip glaze and was evidently made using the pipe mold just described. The human figurehead pipe suggests the Hedgecoughs used an additional pipe mold or that this is a pipe made by one of the site's preceding potters. It could relate to James H. Lafever. A figurehead pipe apparently formed in the same mold was found at another site where Lafever worked from the late 1880s to the early 1890s (see Figure 2-171 with site 40PM49).

Figure 2-181. Tobacco pipe mold formerly used by Hedgecough potters (owned by Hedgecough descendants in 1977).

A TDOA surface collection from the 40PM50 site contains 104 stoneware vessel sherds and 13 kiln furniture items. Most of the sherds in this collection have gray or brown salt-glazed exteriors and brown or gray slips on the interior. The color of the interior slips is often intermediate between brown and gray, and it is supposed they were made with local clays that varied in color depending on specific firing conditions. The common vessel form

suggested is a rather thick-walled churn, similar to those shown in Figure 2-179 above.

Figure 2-182. Tobacco pipes found at the 40PM50 site (private collection).

There are 17 rim sherds with the following forms: interior lid ledge (N=10), thick rounded (N=3), flat straight outslanting (N=2), collar with ridge (N=1), and beveled (N=1). Other vessel portions include 50 body sherds and 24 base sherds. Two of the body sherds have portions of horizontal lug handles, and one has the terminal portion of a heavy strap handle. All of the bases have slightly cut back and/or rounded feet. The remaining sherds are 1 small section of pulled strap handle, 1 piece of drop-in jar lid, 7 pieces from thick churn liners, and 4 sections from thick bodied, straight-sided bowl-like forms. These last represent animal feeder bowls, probably including one or more of the rabbit feeders mentioned in the discussion of site 40PM49.

The kiln furniture items include 5 biscuit-shaped sandy-clay vessel support pads, 3 miscellaneous chunks of glazing material, 3 partial kiln bricks, 1 wall portion from a jug stacker, and 1 piece from a heavy stoneware disc. This last is difficult to classify. The original disc was about 27 inches in diameter by 1½ inches thick, with incised cross-hatching on the upper(?) surface and at least one tubular hole running through it from top to bottom. It possibly served as a kiln shelf, but some other intended purpose seems just as likely.

Source(s): **1**. Cooper (1978), L. Hedgecough (1977), R. Lafever (1977). **2**. Putnam County Tax Records, District 8, 1880s to 1890s (partial). **3**. Federal Census, 1910, Putnam County, District 8, No. 144; Note 1 above; and Part Three entry for James H. Lafever. **4**. Putnam County Deeds, Book 14, p. 29 and Book 89, p. 338; Note 1 above. **5**. Federal Census, 1930, Putnam County, District 8, No. 97. **6**. Whitlatch (1934b:40 and 1938b:28). **7**. L. Hedgecough (1977), O. Hedgecough (1977). **8**. Information concerning this vessel provided by George Hedgecough's son, Opie Hedgecough, 2001, personal communication.

Site Number	Relevant Name(s)	Dates	Category
40PM52	W. C. Hedgecough	ca. 1877-1900	Traditional Stoneware

In the 1970s, descendants of William C. Hedgecough identified this site as the location where their ancestor ran a pottery. Tax records suggest William C.

Hedgecough (Hitchcock), who earlier operated a pottery in White County, moved his family to this part of southwest Putnam County in 1877.[1] William is listed on the 1880 census as a potter, with his son Asher and twin sons Wiley and Riley each shown with the occupation "Work at Pottery." Another son, James H. Hedgecough was too young to be working in 1880, but it is clear that, as he came of age, he was also trained to make pottery at this location. In 1880 William C. Hedgecough also had potters James H. Lafever and Newton Dunn living on one side of him, and Ezekiel Stanley on the other.[2] Stanley and Dunn (see Part Three entries) were sons-in-law to William C. Hedgecough.

The absence of an 1890 census prevents a clear understanding of surrounding years, but William C. Hedgecough is shown with land that presumably included the 40PM52 site on a few surviving tax records during the 1880s and 1890s. This was initially listed as 85 acres, later as 70 acres.[3] In 1900 William was living with his son Andrew, still next to Ezekiel Stanley.[4] This same year William deeded most of his land to "A. Hedgecough" and a small portion to Stanley.[5] This may indicate the end of the pottery at site 40PM52, and the beginning of one associated with Stanley (see site 40PM55). William C. Hedgecough (see Part Three entry) died in 1903.

A TDOA collection from the 40PM52 site consists of 40 stoneware waster sherds, and 5 items of kiln furniture. The latter include 2 pieces from broken draw tiles (1 with a roughly cut suspension hole) and 1 piece of flattened, sandy-clay coil with vessel stacking indentations. There are also 2 chunks of glazed brick, probably from a kiln wall.

Most of the sherds are from large thick-walled crocks or churns, some of them only thinly salt glazed. There are 4 rim sherds from vessels with rounded, everted rims with an interior lid ledge (probably all from churns), 22 body sherds (one with the basal portion of a strap handle, 13 base sherds (each with a rounded cut back foot), and part of a knob-handled lid. About 40 percent of the sherds have what appears to be a gray or gray-brown interior slip, probably made from local clay.

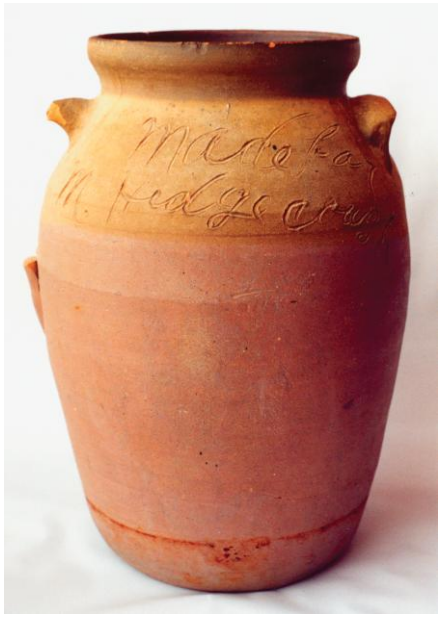


Figure 2-183. Squat stoneware churn (height 16 in.) with very weak salt-glazed tan exterior, one lug handle, and one strap handle (broken); incised "Made for M. Hedgecough" (private collection).

Though its attribution is far from certain, the churn shown in Figure 2-183 appears representative of the kind of vessels made at this

site. It is incised with the legend "Made for M. Hedgecough." There were several Hedgecoughs with this first initial, including two of William C. Hedgecough's daughters.

Source(s): **1**. White County Tax Records, District 6, 1848-1870s and see discussion of MT site 40WH83. **2**. Federal Census, 1880, Putnam County, District 8, Nos. 103-106. **3**. Putnam County Tax Records, District 8, 1880s to early 1900s (incomplete with several missing years). **4**. Federal Census, 1900, Putnam County, District 8, Nos. 161 and 162. **5**. Putnam County Deeds, Book Z, p. 220.

Site Number	Relevant Name(s)	Dates	Category
40PM53	Hedgecough / Cole	ca. 1880s-1890s	Traditional Stoneware

In the 1970s three of William T. Hedgecough's children remembered being told that the southwest Putnam County pottery remains at this location (site 40PM53) and similar remains a short distance north (site 40PM54) were their father's "old kiln places." It was also understood that William and his wife Miranda moved to this location soon after they married, which census reports indicate was about 1883.[1] An additional piece of family information is that William and Miranda's son George was born at this location in 1896.[2] By 1900 the family had moved to DeKalb County.[3]

All of this suggests the kilns at the 40PM53 and 40PM54 sites were in operation from the early 1880s to the late 1890s. During this same period these were little more than a mile from a pottery operated by William T. Hedgecough's father (site 40PM52). While no direct proof has been found, it is likely some of William T. Hedgecough's younger brothers worked at the 40PM53 and 40PM54 sites as well as at their father's pottery (see Part Three entry for William C. Hedgecough).

It also appears that sometime during this 1880s to 1890s period the potter Thomas E. Cole must have worked at the 40PM53 site. Thomas Cole (see Part Three entry) was a potter in White County through 1880, but available tax records show him moving to this part of Putnam County and owning land adjoining the Hedgecoughs by 1884.[4] The evidence for his association with the 40PM53 site is in the form of several distinctive stoneware sherds bearing the stamped mark "T C."

A TDOA collection from the 40PM53 site consists of 36 stoneware waster sherds and 22 items of kiln furniture. A distinctive feature of this collection is the presence of at least 11 sherds representing gray to brown salt-glazed stoneware bottles. This includes 9 bottle bases that average 3¼ inches in diameter, 1 base that is 3¾ inches in diameter, and 1 bottle mouth with a tall tapered collar form. Furthermore, 4 of the bases are marked on a sidewall, just above the bottom with the impressed initials "T C" with three impressed dots below the initials. Complete examples of bottles that must have been made at this site have been seen in at least three Tennessee collections. Two are shown in Figure 2-184.

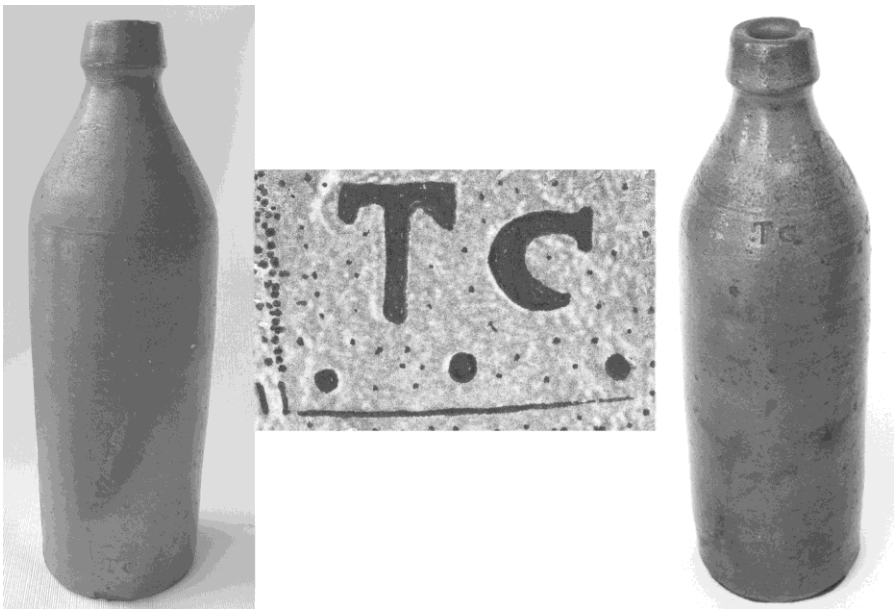


Figure 2-184. Stoneware bottles (each 11 in. tall) with "T C" stamps (private collections) and an image of a stamped mark that appears on one of the 40PM53 site sherds. The bottle on the left has a "T C" stamp near its base; the one on the right has the stamp on the shoulder.

Stoneware bottles were not uncommon nineteenth-century American products, but they were commonly made in factory potteries and were often molded rather than hand thrown.[5] They are rarely seen in collections from Tennessee potteries. The 40PM53 bottles were hand thrown and seem to represent an effort to imitate something not normally made by traditional Middle Tennessee potters. In spite of former musings concerning the possibility that the "T C" mark might have been a "folksy" way of indicating "Tennessee," the writers now feel nearly certain this must be a mark that relates to the potter Thomas Cole.[6]

Other vessels indicated by the 40PM53 collection include 8 rims from wide mouth crocks or churns and 1 neck portion of a jug. The jug sherd has a rounded collar form. Rim forms of the wide mouth containers are rounded, everted with interior lid ledge (N=1); flat to slightly rounded, straight with interior lid ledge (N=2); thick rounded (N=3); beveled (N=1); and ogee curve (N=1). There are also 8 body sherds, 4 base sherds, and 4 sections of strap handles. The indicated vessels were relatively thick walled; they usually had gray salt-glazed exteriors and brown slipped interiors; and, where it can be determined, they had a rounded vessel foot. Two of the strap handles were hand pulled and two were extruded with 4 lands and 3 grooves. It is likely these are from jugs.

The 22 items of kiln furniture reflect the manufacture of both bottles and jugs. There are 11 "stacker" sherds, representing two sizes: small bottle stackers and larger jug stackers. There are 5 broken pieces from square-sided clay slabs, ½ inch thick. Firing scars on both surfaces of these suggest they were used instead of

bottle stackers, with the slab placed resting on the mouths of several bottles, providing a flat surface on which to set the bottoms of more bottles. There are 3 flattened, sandy clay coils that were use as vessel firing supports, 1 hand-squeezed lump of fired clay, 1 small section of kiln wall, and part of a draw tile cut from a vessel wall. The last retains part of a knife-cut suspension hole.

Source(s): **1**. L. Hedgecough (1977); O. Hedgecough (1977); Cappie Walker, 1978, personal communication. **2**. Opie Hedgecough, 2001, personal communication. **3**. Federal Census, 1900, DeKalb County, District 9, No. 453. **4**. Putnam County Tax Records, District 8, 1880s to 1890s (partial). **5**. Greer (1981:79-82). **6**. Smith and Rogers (1979:83).

Site Number	Relevant Name(s)	Dates	Category
40PM54	Hedgecough	ca. 1880s-1890s	Traditional Stoneware

The known history of this site is essentially the same as discussed for site 40PM53. The two kiln remains are only about 300 feet apart and both are assumed to be on property that was owned or controlled by William T. Hedgecough during the 1880s and 1890s. The two operations may have been contemporary during this period or one kiln could have been built to replace the other. Besides William T. Hedgecough, it seems likely one or more of his younger brothers, perhaps his father William C. Hedgecough, and possibly the potter Thomas E. Cole could have also worked at this location. Proof of such is, however, lacking.

There are both similarities and differences in collections made at the two sites. A TDOA collection from the 40PM54 site contains 61 waster sherds and 9 items of kiln furniture. There is one body sherd from a stoneware bottle that was 3¼ inches in diameter, the same size as most of the 40PM53 site bottles. However, there are no other bottle fragments and none of the “T C” marks in the 40PM54 site collection, which is larger than the 40PM53 collection.

In general, sherds from large, thick-walled vessels, many of them churns, dominate the 40PM54 collection. Like the preceding collection, most of these have gray or sometimes brown salt-glazed exteriors and brown slipped interiors. These interior slips exhibit a great deal of color variation, and some that are dark brown appear to be true Albany clay slips. Besides the 1 bottle sherd, there are 16 rim sherds, 29 body sherds, 9 base sherds, 5 strap handle sections, and 1 jar lid.

Rim forms include 9 that are rounded with an interior lid ledge; 1 that is beveled with and interior lid ledge; 3 that are beveled with a rounded to almost flat lip (approaching half beveled); 2 rounded, everted; and 1 canted (from a relatively small-mouthed jar). One body sherd has a small portion of an incised letter or gallon capacity number, and 1 body and 2 rim sherds have portions of horizontal lug handles. Each of the base sherds has a foot that is slightly cut back and/or rounded. All of the strap handle sections, which are probably from jugs, appear to have been

made with an extruder that imparted 4 lands and 3 grooves. The jar lid, which is 4 inches in diameter, has a brown salt glaze and a central knob handle.

The kiln furniture items include 3 pieces from jug stackers, 3 biscuit-shaped sandy-clay vessel-firing supports, and 3 kiln wall or floor pieces. One of the latter has a stoneware body sherd imbedded in it.

Source(s): [see MT site 40PM53]

Site Number	Relevant Name(s)	Dates	Category
40PM55	Stanley	ca. 1900-1920s	Traditional Stoneware

In the 1970s the pottery remains at this southwest Putnam County location were remembered as having been on property that once belonged to Ezekiel Stanley.[1] Stanley and his wife Nancy received the tract from her father, potter William C. Hedgecough, in 1900.[2] It is assumed the 40PM55 pottery was started by Stanley at that time, and it might have operated as late as the 1920s (see Part Three entry for Ezekiel Stanley). In opposition to this assumption, it is possible the Hedgecoughs started a pottery here before the Stanleys owned the land.

Remains of a kiln at the 40PM55 site were destroyed by construction before the site was recorded in 1977. One result of this was that during earth moving a local resident collected at least nine stoneware tobacco pipes (Figure 2-185). These appear to have been made using at least four different pipe molds, and some were evidently made with the same two molds as the two pipes illustrated in the discussion of another nearby site (see Figure 2-182 with site 40PM50). This is not surprising. The amount of work required to make a good quality pipe mold assured that it would be shared by neighborhood potters and passed from one generation to the next. Such was implied and sometimes explicitly stated by descendants interviewed in the 1970s.[3]

Areas around the destroyed 40PM55 kiln yielded a TDOA surface collection composed of 41 waster sherds and 7 items of kiln furniture. The sherds include 39 pieces from stoneware vessels, 1 piece of thick-walled hand-thrown stoneware drain tile, and one piece from a drop-in lid (approximately 3½ inches in diameter). All the vessel sherds have gray to brown salt-glazed exteriors, and most have interior brown or gray slip glazes presumed to represent the use of local slip clays. The vessels were generally thick walled. There are 6 rim sherds, including 4 with rounded lips and interior lid ledges and 2 with thick rounded rims. Among 20 body sherds, 1 has an incised “2” for gallon capacity and 1 has part of a horizontal lug handle. There are 13 base sherds, each with a rounded to slightly cut back foot.

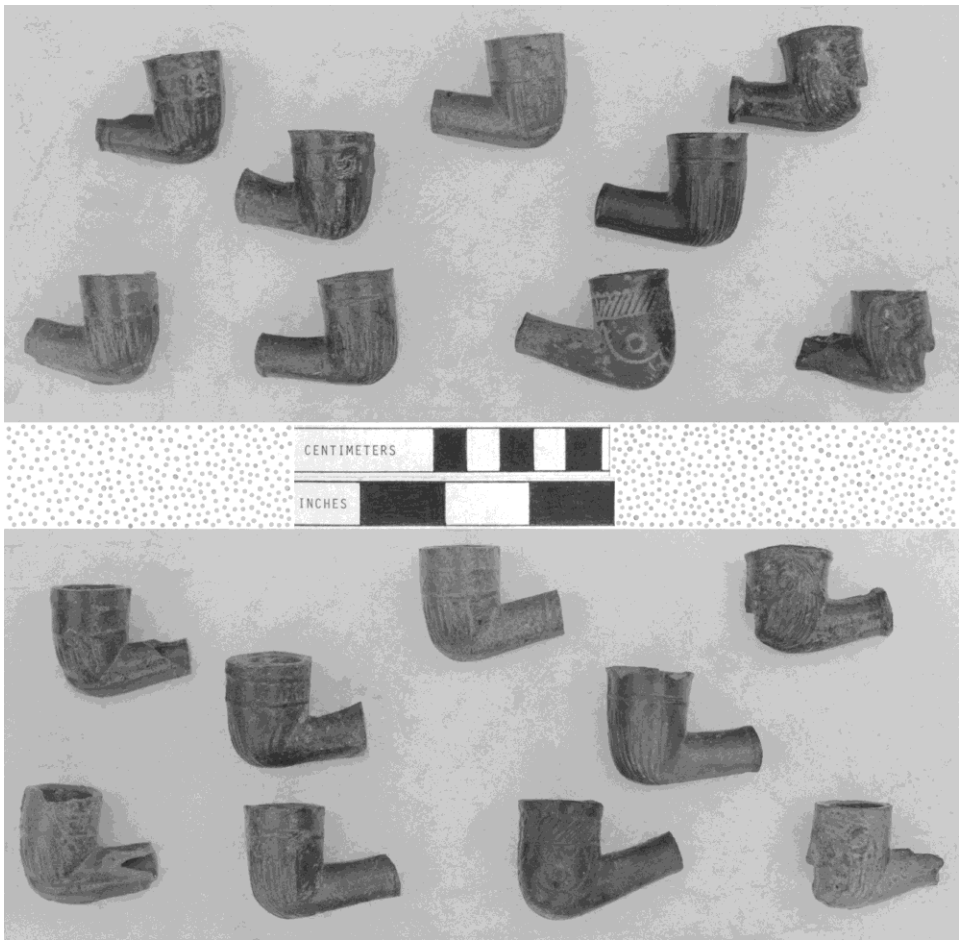


Figure 2-185. Opposing views of nine tobacco pipes from site 40PM55 (private collection).

Kiln furniture items include a flattened, sandy-clay coil with a small section of vessel lip adhering and a fist-sized wad of fired clay. The latter has an upper rounded surface with finger indentations and a flat bottom from where it was slapped down on a flat surface. Though no jug sherds were identified in the collection, there are 5 pieces from jug stackers. These have remnants of cutout holes and the fingernail indented "tally marks" often seen on these devices.

Source(s): **1**. L. Hedgecough (1977); Cooper (1978). **2**. Putnam County Deeds, Book Z, pp. 220. **3**. Dunn (1977); O. Hedgecough (1977); Cooper (1978).

Site Number	Relevant Name(s)	Dates	Category
40PM56	Roberts / Crawley / Mitchell	ca. 1840s-1870	Traditional Stoneware

This is one of several pottery sites (including 40PM63, 64, 92, and 111) in southern Putnam County that are difficult to clearly define in terms of persons associated. However, it is reasonably certain the remains at site 40PM56 relate to father and son potters Thomas and John A. Roberts. A long series of Putnam County deeds trace back to the sale of 224 acres containing this site in 1905.[1] This

sale transferred the land out of the Massa family, and the larger holding included a portion formerly called the Roberts tract. All of this land had passed to William Massa's descendants by the terms of his 1891 will.[2]

The earliest record that seems to clearly relate to pottery making at this location is the 1850 census for White County, before Putnam County had been formed. This shows a tight group of potters, perhaps all of whom worked at the 40PM56 site, including Thomas Roberts and his son John A. Roberts, James T. Crawley and his sons Stephen T. and "Ellison" (James Allison) Crawley, and Charter Mitchell. Only John Roberts and James Crawley are shown as owning real estate.[3]

John Roberts was taxed on 53 acres in 1850.[4] A record of him acquiring this property has not been found, but it probably came from his father. Thomas Roberts bought and sold a number of White County tracts in the 1830s and 1840s. Most of them seem well removed from the 40PM56 area, but one 1846 deed may relate to the family moving to this area.[5] If they did move some years before 1850, then it is likely a potter named Leroy Roberts, believed to be another of Thomas Robert's sons, worked at this location before moving to Arkansas (see Part Three entry of Leroy Roberts). Both Thomas and John seem to have lived on or near the 40PM56 site most of the time until about 1870. The younger Roberts began selling off family land in this part of Putnam County in the late 1860s, and he apparently sold the final piece to William Massa in late 1870. The elder Roberts died at the beginning of 1871. That same year John Roberts bought a tract farther north near Cookeville, the Putnam County seat, and established a new pottery there (site 40PM62).[6]

James Crawley's ownership of land suggests he and his sons could have operated their own pottery. It is possible that instead of being associated with the 40PM56 site they had a connection to a nearby site identified as 40PM111. Tax records, which are incomplete, indicate Crawley moved his family into what would become southern Putnam County between 1840 and 1847.[7] By 1850 another of James Crawley's sons was living in Arkansas and identified as a potter. This Williams S. Crawley (see Part Three entry) had worked in Tennessee with his father until the late 1840s, apparently at one of the White County potteries near MT site 40WH89 and probably, for at least a short time, at either the 40PM56 or 40PM111 sites. During the 1850s most of the rest of the James Crawley family moved to Arkansas, and James died there before 1860 (see Part Three entries for James, James Allison, and Stephen D. Crawley).

As Charter Mitchell owned no land in 1850, it is assumed his potter occupation shown on the census means he was connected with the Roberts and/or Crawley pottery. By 1860 he did own land and seems to have established his own pottery (site 40PM63).[8]

As noted above, a tract containing the 40PM56 site was sold to William Massa in late 1870. It is assumed Massa's involvement with a pottery located much closer to where he lived (site 40PM64) means the 40PM56 pottery ceased to

operate, however, some degree of continued use of the 40PM56 pottery by Massa cannot be ruled out.

A TDOA surface collection from the 40PM56 site consists of 107 stoneware waster sherds and 6 items of kiln furniture. Vessel portions are 19 rim, 75 body, and 13 base sherds. Most of these have gray or brown salt-glazed exteriors. A few have brown slipped exteriors, but the use of an interior brown slip seems to have been rare. The rim sherds have the following forms: thick rounded (N=7); rounded everted (N=4); half beveled (N=3); tapered roll, flat rim (N=2); straight rounded with interior lid ledge (N=1); straight rounded (N=1); thin bodied, straight rounded (N=1). Most of the base sherds have a rounded foot, but on a few the foot is slightly cut back. Kiln furniture items include 2 flattened sandy-clay coils with vessel impressions, 2 amorphous chunks of fired clay, and 2 pieces of kiln brick with a heavy salt glaze.

Source(s): **1**. Putnam County Deeds, Book W, p. 458. **2**. Putnam County Wills, 1876-1933, p. 75. **3**. Federal Census, 1850, White County, District 7, Nos. 1207, 1208, 1210, and 1211. **4**. White County Tax Records, District 7, 1850. **5**. White County Deeds, Book O, p. 294. **6**. Putnam County Deeds, Book E, pp. 250-253 and Book G, pp. 352 and 377 (and see entries for Thomas Roberts and John A. Robers). **7**. White County Tax Records, Districts 7 and 8, 1840s-1850s (incomplete). **8**. Federal Census, 1850, White County, District 7, No. 1210 (and individual entry for Charter Mitchell).

Site Number	Relevant Name(s)	Dates	Category
40PM57	Dunn / Elrod / Lafever / Martin	ca. 1850s-1880s	Traditional Stoneware

It appears that during the 1850s the potter John R. Dunn (see Part Three entry) moved from a pottery near the Caney Fork River in DeKalb County to this location, recorded as site 40PM57. Some aspects of this site's history are difficult to understand, in part because it was sometimes considered to be in DeKalb County and at other times, including in recent years, in Putnam County. Deed research has shown that it is on land owned during much of the nineteenth century by a Robinson family. On the 1860 census for DeKalb County, John R. Dunn is listed as a potter living between two of the Robinsons.[1] Dunn left the area during the Civil War, and in 1869 one of the Robinsons sold part of their land through a deed that includes mention of the "old crock kill."[2]

Information passed to descendants of Asher Lafever (b. 1812) states that after moving his family from White to Putnam County, Asher first operated a pottery at this location.[3] He purchased 185 acres in the 40PM57 district in 1868. The calls for this deed are not very specific, but a later deed for Asher's son Thomas Lafever makes it clear the Lafevers were living close to the 40PM57 site.[4] While there is no certain proof connecting them to the 40PM57 site, the remains at this location

suggest more than one kiln. Assuming the Lafevers initially operated here, they later moved to another location about a mile north (see site 40PM58).

One of the kilns at 40PM57 was the scene of an event that has been told and retold locally down through the years. It is said that a Tom Vincent was shot and killed at this location while engaged in firing a kiln. According to the story someone else was working with Vincent, possibly a Lafever, and the murderer may have been Vincent's brother-in-law, a man named Green. Green disappeared after the shooting.[5]

Only parts of this story can be verified. Thomas Vincent was a 3-year-old child in DeKalb County in 1850. By 1860 he and several siblings were living with their parents in the same Putnam County district as the 40PM57 site. Adjacent to them was E. H. and Elizabeth Green with five children. For 1870 Thomas and his family do not appear at this location, but Elizabeth Green, now using the last name Vincent, is shown in the same place, without a husband, with nine children, and now very close to potters Asher and Thomas Lafever.[6] One of Elizabeth's children was only one year old in 1870, suggesting that if her husband murdered her brother(?) Thomas Vincent, this probably occurred about 1869. Unfortunately, this interpretation is blurred by the existence of an 1867 deed that seems to suggest E. H. Green was deceased and Thomas Vincent was still alive.[7] While the story describes Tom Vincent firing a kiln, there is nothing to indicate he was actually a pottery maker.

Besides John R. Dunn, who was enumerated in DeKalb County in 1860, three other 1860 potters lived very close to the Vincents, Greens, and some of the Robinsons, all in Putnam County. These were John Lafever, Ammon A. Martin, and Peter Dunn.[8] Based on this proximity, a tentative association is made between them and the 40PM57 site. Lafever and Martin are called farmers in 1860, but their connections to pottery making are known from other sources (see part Three entries). Peter Dunn, who is shown as a Van Buren County potter on the 1850 census (see Part Three entry), was again identified as a potter in 1860.

As noted above, by 1870 Asher (b. 1812) and Thomas Lafever were living very close to Elizabeth Vincent, and they are identified as potters on the census. Two of Thomas's older sons, Asher and James, were still living with him, and both are known to have eventually worked as potters (though not shown as such on the 1870 census). Next to the Lafevers on the census are Ammon Martin and John and William Elrod.[9] The Elrods (see Part Three entries) were already in the neighborhood by 1860, but they seem closest to another pottery at that time (site 40PM58). From 1860 to 1870 there seems to be a swap in locations between the Elrods and John Lafever, with Lafever appearing to move to the 40PM58 location.

By 1880 it is unclear if pottery was still being produced at the 40PM57 site, but John Elrod and his son Owen Elrod were living in adjacent households, still near Elizabeth Vincent and the Robinson family. The Elrods are called farmers on the

census, but if any pottery was still made at the 40PM57 site it was probably by them. It seems likely pottery making ended here about this time, but as noted above, both beginning and ending dates for operations at this location are speculative.

The TDOA has only a small collection of gray to brown stoneware waster sherds and three pieces of kiln brick from this site. The 26 sherds include 1 thick rounded rim sherd, 13 body sherds, 11 base sherds, and part of a short-stem tobacco pipe. One of the body sherds has part of an incised sine wave design. The base sherds have slight to moderately cut back feet. The most distinctive thing about the collection is that none of the sherds exhibit the use of a brown slip, only a rather heavy salt glaze. This possibly suggests pottery was not made here at a very late date. The partial tobacco pipe has remnants of a fluted bowl. Figure 2-186 is a collection of pipes found in the local area, most of them from the 40PM57 site. Several of these have mold-imparted flutes.

Figure 2-186. Short-stem stoneware tobacco pipes, most of them found at the 40PM57 site. The current owner added the cane stems (private collection).

Source(s): **1**. Federal Census, 1860, DeKalb County, District 14, Nos. 1392-1394. **2**. Dekalb County Deeds, Book K, p. 127. **3**. Gerald Myatt, 2007, personal communication. **4**. Putnam County Deeds, Book F, p. 287 and Book J, p. 244. **5**. L. Hedgecough (1977); Cooper (1978). **6**. Federal Census 1850, DeKalb County, District 14, No. 645; Federal Census, Putnam County, District 8 – 1860, Nos. 858 and 859; 1870, No. 16. **7**. Putnam County Deeds, Book F, p. 286. **8**. Federal Census, 1860, Putnam County, District 8, Nos. 860, 861, and 863. **9**. Federal Census, 1870, Putnam County, District 8, Nos. 18-21.

Site Number	Relevant Name(s)	Dates	Category
40PM58	Massa / Lafever / Gambrell	ca. 1850s-1900	Traditional Stoneware

The pottery remains within the boundaries of site 40PM58 present some major difficulties for interpretation. It is possible this was the location of one of the earliest stoneware potteries in southwest Putnam County, but the proof is indirect. What is clear from various deeds is that by 1860 the tract of land that seems to have included the 40PM58 site was described as containing "the cabin and crock kill where William Massa now lives."[1]

The position of various known potters on census reports suggests that between 1850 and 1860 William Massa moved from his father's home in White County to a part of White that was within the boundaries of Putnam County after 1854. The 1860 census lists Massa as a 27-year-old Putnam County potter, living close to several other listed or known potters. Though associations are far from clear, three individuals living in Massa's neighborhood are assumed to relate to him and the 40PM58 site. These are John Elrod and Jacob Barr, both called potters on the 1860 census, and William Dunegan, called a farmer in 1860 but known to have been a potter (see Part Three entry).[2] It is also probable that John Elrod's son William H. Elrod began his work as a potter at this location. One weakness of this assumption is there are other potters suggested as relating to nearby site 40PM57 who could as easily have been associated with Massa's kiln.

It appears William Massa was still at this same location in 1870, though for that year he is called a farmer. He still owned some real estate (he had 100 acres in 1862), and a large personal estate. John Lafever, who ten years earlier was near the 40PM57 site, was now living next to Massa. As in 1860, Lafever is called a potter on the 1870 census. Jacob Barr, now called a farmer, appears to live even closer to Massa than he did in 1860.[3] In late 1870, after the census for that year had been taken, William Massa purchased a tract of 164 acres from John A. Roberts.[4] This land was about seven miles northeast of the 40PM58 site, and it is clear this was where Massa subsequently lived (see site 40PM64).

As noted in the discussion of site 40PM57, there is evidence suggesting father and son potters Asher (b. 1812) and Thomas Lafever first worked at the 40PM57 location before they, or at least Thomas, moved about a mile north to the 40PM58 site. Family oral tradition associating the Lafevers to the 40PM58 location is clear.[5] Asher Lafever apparently died a few years after 1870, and it is possible his death played a role in the family moving to the 40PM58 site. They seem to be at this location in 1880, with Thomas, still called a potter, living next to his widowed mother. Thomas's sons Asher Lafever (b. 1850) and James H. Lafever were also close enough to assume they had some connection to the 40PM58 site.[6]

As discussed in connection with site 40PM49, there is information suggesting Thomas Lafever died within a few years of 1880, which may have caused his widow to make a land swap with William Gambrell, exchanging the pottery at 40PM58 for the one Gambrell operated at 40PM49. This swap probably occurred before 1887, but the absence of an 1890 census prohibits any clearer understanding. How long William Gambrell remained in possession of the 40PM58 site is a matter of speculation. As noted in the discussion of sites 40PM49 and 40PM60 there is an 1893 deed that seems to imply Gambrell was selling his Putnam County holdings, and he soon moved back to his home county, DeKalb.[7]

It is unclear to what extent Gambrell participated in the actual making of pottery, and he may have hired others to do much of the work. A local pottery family descendant told the writers in the 1970s that Thomas E. Cole (see Part Three entry) once turned pottery at the 40PM58 location.[8] Perhaps Cole worked for Gambrell during the 1880s and/or early 1890s. Cole and Riley Elrod (see Part Three entry) lived next to each other in 1900, with both of them called farmers.[9] If the 40PM58 pottery was still active this late, it might have been operated by them. This is about the time pottery making at this location is thought to have ended.[8]

A TDOA surface collection from the 40PM58 site includes 65 sherds from stoneware vessels and grease lamps and 6 items of kiln furniture. There are 23 rim sherds from jars, crocks, and one pitcher, 4 sherds from jug rims, 20 body sherds, 6 base sherds, 7 pieces from strap handles, and 5 portions of grease lamps. The kiln items include 3 partial jug stackers (with portions of cutouts and finger impressed "tally" marks), 2 flattened sandy clay pads (used in vessel stacking), and 1 amorphous chunk of fired clay (possibly part of a kiln wall).

The rims from crocks and jars suggest the production of both constricted-mouth ovoid jars and small, relatively straight-sided crocks. The jars seem to be early forms, with no interior slip, rounded lips, and a heavy salt glaze on the exterior, ranging from purple-brown to mottled green (a "frogskin" effect). One jar rim has a horizontal lug handle made from a section of pulled strap handle. The numbers of rim forms are: rounded canted (N=11), rounded everted (N=6), thick rounded (N=4), rounded everted over straight collar with interior lid ledge (N=1), and the one lip portion from a thin-walled pitcher. Some rim and body sherds have one or two horizontal wheel-incised encircling lines. Each of the base sherds has a straight or very slightly cut back foot.

The 4 jug rims all have a rounded collar form, though one is also reeded with a single horizontal line. One has part of an extruded strap handle attached just below the rim and exhibits a shoulder-level firing scar caused by the use of a jug stacker. The handle was formed with 4 lands and 3 grooves. It appears all of the 7 detached strap handle sections came from jugs. One was extruded in the same manner as just described; the other 6 were pulled, with a broad central groove and two lands that taper outward towards the handle edge. Several have finger indentations where the handle was attached at its bottom end.

The 5 sections from grease lamps were identifiable due to the presence of some portion of a stem. The basic form suggested is a top oil or grease bowl with a small strap handle, a stem with one or two bulging sections, and a bottom catch basin, with an attachment point for the bottom of the strap handle. These exhibit the same glaze color and effects seen on the constricted-mouth jars.

Source(s): **1**. Putnam County Deeds, Book D, p. 112 and Book F, p. 286. **2**. Federal Census – 1850, White County, District 7, Nos. 1241 and 1860, Putnam County, District 8, Nos. 867, 877, 879, and 886. **3**. Federal Census, 1870, Putnam County, District 8, Nos. 31, 32, and 34); 1862 Tax List for Putnam County, Tennessee (District 8), prepared by Lloyd A. Tate (copy at the Tennessee State Library and Archives, Nashville). **4**. Putnam County Deeds, Book G, p. 352. **5**. Cooper (1978); Gerald Myatt, 2007, personal communication. **6**. Federal Census, 1880, Putnam County, District 8, Nos. 102, 103, 109, and 110. **7**. Putnam County Deeds, Book P, p. 550 (and individual entry for William Gambrell). **8**. Lee Hedgecough, 1977, personal communication. **9**. Federal Census, 1900, Putnam County, District 8, Nos. 159 and 160.

Site Number	Relevant Name(s)	Dates	Category
40PM59	Lafever / Vickers	1920s-late1930s	Traditional Stoneware

Columbus Lafever, the youngest son of Asher Lafever (b. 1850), started his pottery at site 40PM59 sometime after he purchased a 40-acre tract in 1920.[1] When he was interviewed in 1978 Columbus said his father and brother helped him build the kiln.[2] The brother, Winfield Lafever (see Part Three entry), apparently did some of the early throwing for Columbus. Columbus's nephew Riley Lafever remembered working for his uncle, and comments made by Riley suggest the pottery started in the late 1920s.[3] George Hedgecough, George Dunn, and Albert Elrod "turned" at this pottery at different times, and this was one of the locations where Reed Dunn assisted his father (see individual entries in Part Three). Other people mentioned as involved with operating this pottery, though not specifically as pottery makers, include Oscar Nash, Tom Smith, Silas Vickers, and Monroe Vickers. After running the pottery for a few years, Columbus leased it to one or both Vickers.[4] The operation is identified as the Monroe Vickers Pottery in 1934 and 1938 publications.[5] As was the case with the nearby 40PM49 pottery, this latter date must be about the time the pottery ceased to operate. The kiln tract was sold in 1943, after the pottery was no longer operating.[6]

Because so many of the same people were associated here and at site 40PM49, the wares made at both locations were similar. Little is known about the kiln and other buildings and structures at 40PM59, but Riley Lafever remembered the kiln was largely above ground, like the James H. Lafever kiln at site 40PM49.[3] Unfortunately no definite photographs of the 40PM59 operation have been found.

A TDOA collection from this site contains 69 vessel sherds and 25 items of kiln furniture. Most of the vessels represented were thick walled. The sherds are rather evenly divided between those with gray salt-glazed exteriors, gray exteriors with brown slipped interiors, and overall brown slip glazed, all showing varying degrees of exposure to salt fumes. There are 10 rim sherds, 44 body sherds, and 13 base sherds. The final 2 sherds are part of a jar lid with a straight knob handle and the basal portion of a flat-bottomed grease lamp. Rim forms include 6 with an interior lid ledge, 1 rounded everted, 1 flat everted, 1 straight flat, and 1 section of pitcher mouth. All base sherds have slightly cut back and rounded feet.

Kiln furniture items include 13 biscuit-shaped sandy-clay vessel stacking pads, 4 sections of gray salt-glazed draw tiles cut from vessel walls, 1 section of jug stacker with 4 or 5 indented "tally" marks, 2 small chunks of melted blue and blue and white glass, and 5 amorphous chunks of fired clay with heavy salt glaze. The last are probably pieces from kiln liner bricks.

Source(s): **1**. Putnam County Deeds, Volume 14, p. 30. **2**. C. Lafever (1978); Asher Lafever died in 1935 (see individual entry). **3**. R. Lafever (1978). **4**. L. Hedgecough (1977); O. Hedgecough (1977). **5**. Whitlatch (1934b:40 and 1938b:29). **6**. Putnam County Deeds, Volume 42, p. 175; C. Lafever (1978).

Site Number	Relevant Name(s)	Dates	Category
40PM60	Asher Lafever	ca. 1893-1929	Traditional Stoneware

Asher Lafever (b. 1850), a son of Thomas and Rachel Lafever, owned this pottery, which was near a pottery initially operated by his widowed mother (site 40PM49). Asher grew up among a number of potter relatives and at some point decided to establish his own operation. This apparently occurred after 1893 when he purchased an unspecified amount of land from William Gambrell.[1] A lone surviving 1890s Putnam County tax book shows Asher owned 4 acres in 1897.[2]

According to family tradition, Asher's pottery throwing ability was limited to small items, and he depended on others to make most of the ware.[3] The 1900 census shows Asher and Canzada Lafever and eight children living at the location identified as site 40PM60. Four sons known to have worked in pottery were by then old enough to help their father. These were James Monroe ("Roe"), Eli, Levi, and Winfield.[4] The Lafevers lived very close to the DeKalb County line, and in 1910 they were enumerated in that county. Only two sons, Asher Jr. and Columbus, still lived in the household, but both were old enough to have assisted their father. Columbus later owned his own pottery (site 40PM59). Asher's next-door neighbor in 1910 was Owen Elrod, a known potter, and it is reasonable to assume he worked for or with Asher.[5] For the general period around 1920 there are personal recollections that George W. Dunn, Reed Dunn, and Riley A. Elrod worked some of the time at Asher Lafever's pottery.[6] Riley Elrod was Asher's brother-in-law. The 1920 census shows

only son Columbus still living in his parents' household. It is believed the 40PM60 pottery was not in operation past 1929.[7]

Wares made at this location would not have differed greatly from those made at the 40PM49 site, especially since George W. Dunn did much of the turning at both places. One interesting piece with possible ties to this site is a tall, footed urn with double handles (Figure 2-187). This has a brown slip dip on the exterior upper half and incising through the slip on both faces. On what may have been considered the front side are the words "I Want You For My Master" and on the reverse "G. W. Dunn / Pumpkin Center." The word or initials "A N D" is incised on the front (?) top side of the foot pad.[8] A very similar urn with the incised words "I Am From 10EC" appears in the work entitled Early American Folk Pottery.[9] Very likely it too was made by George Dunn.

Figure 2-187. Slip and salt-glazed stoneware urn (height 11½ in.) with incised writing on three surfaces; side shown reads "G W Dunn / Pumpkin Center" (private collection).

Meaning of the word "Pumpkin Center" was found in a 1921 "Agreement Deed." This concerns a tract of land next to where Asher Lafever lived, with surveyor calls that included a point at the southwest corner of the "'Pumpkin Center' Church house lot." "Pumpkin Center" appears in italics in the deed, as though to suggest is was an informal name. The same deed has an exclusion for ¼ acre around the "Asher Lafever Spring," which had been set aside for public use.[10] While this information can be interpreted in various ways, it suggests to the writers that the vessel in question was made by George W. Dunn for church use, perhaps as an altar piece for flowers. George was known for his church involvement (see Part Three entry). Given the emphasis placed on "Pumpkin Center" in the deed, we also suspect it was a name of relatively short duration, so that the vessel may also be regarded as probably made in the 1920s.

A TDOA collection from this site consists of 64 stoneware vessel sherds and 27 items of kiln furniture. A majority of the vessels represented were brown slipped on one or both surfaces with salt glazing over most exterior surfaces. At least 8 sherds have what appears to be a thick gray slip glaze on the interior surface. There are 10 rim sherds of varying form, including 2 that are intermediate between thick rounded and canted; 1 canted, 2 rounded everted; 1 straight boulbous; 3 lid ledge within mouth; and 1 flat, straight, and outslanting. This last appears to be from a large bowl. There are 46 body sherds, six base sherds, and 2 sections of strap handles. All of the bases exhibit a rounded foot. The handle sections were made by extrusion with 3 lands and 2 grooves. The lands are not evenly spaced but set to one side of the top surface of the handle.

Items of kiln furniture include 7 biscuit-shaped pads of sandy clay, 7 flattened sandy-clay coils, 2 pieces of sandy-clay wadding, and 4 pieces from broken draw tiles, made by cutting pieces from unfired vessel walls. Also included in this category are 7 amorphous chunks of fired clay, some with heavy salt glazing. The latter are probably from the interior wall of a kiln.

Source(s): **1**. Putnam County Deeds, Book P, p. 550. **2**. Putnam County Tax Book, 1897, District 8 (Tennessee State Library and Archives Microfilm). **3**. Cooper (1978); C. Lafever (1978). **4**. Federal Census, 1900, Putnam County, District 8, No. 180. **5**. Federal Census, 1910, DeKalb County, District 14, Nos. 2 and 3. **6**. Dunn (1977); R. Lafever (1978). **7**. Federal Census, 1920, Putnam County, District 8, No. 168 (and individual entry for Asher Lafever). **8**. Wahler (2001c) [this vessel is shown on Carole Wahler Antiques (Wanted Gallery No. 8) <http://www.cwahlerantiques.com>]. **9**. Guilland (1971:281). **10**. Putnam County Deeds, Book 16, p. 176; a local resident showed the writers the location of what was once called Pumpkin Center Church, next to the property where Asher Lafever once lived (Jim Lafever, 2008, personal communication).

Site Number	Relevant Name(s)	Dates	Category
40PM62	Roberts	1871-ca. 1904	Traditional Stoneware

In 1870 John A. Roberts sold his land in southwest Putnam County, and the following year completed the purchased a 100-acre tract west of the county seat town Cookeville.[1] It is obvious from various records that Roberts was trading one pottery location for a place to start another, and it seems reasonably certain his next operation (site 40PM62) was started before the end of 1871. By 1880 this venture was so successful it warranted recording on the special census for manufacturing establishments. That year Roberts had six employees, four of them males over 16, and they produced $1,600 worth of pottery.[2] The 1880 population census lists J. A. Roberts as “Making Crockery,” and his household probably included three of the four indicated male workers. These were his son John B. Roberts (age 17), his half brother Newton C. Roberts (age 19), and W. E. Prince, a boarder/laborer” (age 17).

Chris Dryer, identified on the census as a 30-year-old potter from Switzerland, lived in his own household next to Roberts.[3]

None of John A. Roberts's immediate 1880 household members were called potters, but there is an interesting sidelight for Newton C. Roberts. He appears twice on the 1880 census and in his mother's household in another district was called a potter. This same listing placed him close to A. R. Massa a "ware peddler."[4] Andrew R. Massa was later a prominent figure in Putnam County, including serving in the Tennessee House of Representatives, 1909-1913. However, during the 1880s one of his principal activities seems to have been selling locally made pottery, no doubt including some of the John A. Roberts's wares.[5]

It is assumed John Roberts's pottery continued to remain active during the next twenty years. The lack of an 1890 census is to some extent offset by an 1889 deed.[6] This conveyance granted a right of way across Roberts's land to the Nashville and Knoxville Railroad Company but with an exclusion that "Roberts Pottery now on the right of way is to remain & said Roberts is to have free use [to] own, run, & operate the same."

The 1900 census shows a continuation of the operation but with some changes. On this census John A. Roberts is called a farmer, but his 23-year-old son Amon D. Roberts, who lived two doors away, is called a potter, as is John's half brother Newton C. Roberts, three doors away.[7] John sold the land that appears to have contained the pottery to Newton on September 4, 1900.[8] John's other son, John B., who might have helped with the pottery in 1880, was still in the same district but appears too far away to have been associated with the pottery.[9] The elder John died in 1904 and by 1910 both Newton and Amon were living elsewhere (see Part Three entries). It seems likely the pottery closed about 1904.

While this last Roberts operation is listed as a Traditional Stoneware pottery, it may push the upper limits of this category. At least one non-family potter, Chris Dryer, was hired for a period of time, and the pottery's documented 1880 production value was a significant amount. Furthermore, it seems a substantial number of the vessels made here were marked. Over the years the writers have seen at least 14 examples with the impressed block letter name "J. A. ROBERTS," sometimes followed by "COOKEVILLE / TENN." This kind of branding of wares was common with "Transitional Stoneware" operations, and a better understanding of the 40PM62 site could well lead to the conclusion that it belongs in this latter category.

Two examples of vessels with just the "J. A. ROBERTS" mark are shown in Figure 2-188. In both cases the mark was impressed on a slant near the base. The churn on the left has a weak salt glaze over a brown slip on the interior and exterior. The vessel on the right lacks an interior churn liner ledge and seems to be a large storage jar. It was decorated with a generous use of cobalt slip, including an ornate number "12" surrounded by floral elements and a cobalt-filled incised band around

Figure 2-188. Stoneware vessels with impressed mark "J. A. ROBERTS" (private collections); vessel on left is a small churn (height 13 in.); vessel on right is a large wide-mount jar (height 20¾ in.).

Figure 2-189. Stoneware vessels with impressed mark "J. A. ROBERTS / COOKEVILLE / TENN." (private collections); vessel on left is an unglazed flowerpot (height 7¾ in.); vessel on right is a large churn (height 19 in.) with an impressed number "8" and "1900."

its neck. This vessel was not well fired, and the cobalt is a dull blue-gray instead of the bright blue that should have resulted from a normal stoneware firing. It has a weak salt glaze on its exterior and a brown slip on the interior. Both vessels have opposing lug handles with "draw downs" at the edges, what the writers previously called "bow staple" handles or ears.[10]

Two vessels with the stamped mark "J. A. ROBERTS / COOKEVILLE / TENN." are shown in Figure 2-189. On the left is an unglazed flowerpot with a bottom drain hole. The churn on the right is salt glazed over a brown slip, has opposing lug handles, and in addition to the name mark has an impressed gallon capacity number "8" and the date "1900" (with the zeroes in the date formed using a horizontal 8). This date substantiates that even though he was no longer listed as a "potter" on the 1900 census, the 40PM62 operation was still considered John A. Roberts's pottery.

The most unusual vessel definitely made at the Roberts pottery is a stoneware face jug (Figure 2-190). This has a double-spouted harvest jug form, with a stirrup-like handle with a simulated bark crosspiece. It is salt-glazed over a brown slip and carries multiple markings. These are: on the back in block letter stamping, "J. A. ROBERTS / COOKEVILLE / POTTERY / TENN."; above this a cursive incised "Hon. Fred Douglas"; on the lower right side in bold block letters "25 CTS."; and on the bottom in cursive incising the word "Negro."

Figure 2-190. Front and side views of a stoneware face jug (height 11 in. to top of handle) with multiple markings, including "J. A. ROBERTS / COOKEVILLE / POTTERY / TENN." (private collection).

There are several possible interpretations concerning the intended meaning of this face jug. Face jugs are rare in Tennessee, and previously the only other known examples were three made by members of the Decker family (see ET, Washington County site 40WG51). The Roberts face jug, however, is strikingly similar to two others now known. One is illustrated in a work concerning African-American decorative arts, in which the author suggests it was probably made in South Carolina at an early date and seems to suggest it was made by a slave potter. Attribution for this same piece, however, is that in 1935 it belonged to a Nashville collector.[11] While it is not clear from the description if this piece is actually the same kind of stoneware as the Roberts's example, it seems likely both were made at the Roberts pottery between 1880 and about 1904. The third example was also purchased in Nashville a few years ago, and is part of a Middle Tennessee private collection. Like the Figure 2-190 jug it is brown-glazed stoneware, double spouted, and the height to the top of its handle (also made to simulate tree bark and branches) is approximately 11 inches. On the side opposite the face it carries the incised inscription "Alex Stanton / Nashville / TENN." It was apparently a piece made for Alex Stanton.[12]

Besides the pottery name on the Roberts face jug, other information concerning its possible date is suggested by the "Hon. Fred Douglas" inscription. Frederick Douglass, considered one of the most prominent figures in African-American history, was widely known for his efforts as an abolitionist, editor, orator, author, reformer, and statesman. He was born a slave in 1818 and died February 20, 1895.[13] It seems likely his death could have been the inspiration for someone making and inscribing the face jug. Whether it was a member of the Roberts family or some itinerant African-American potter who remains anonymous is a question that simply cannot be answered at this time.[14] It seems possible the piece was intended as a sculptural likeness of Douglass. Its facial features exhibit a similarity to published images of Douglass when he was a middle-age adult, after he had become well known.[15] What this means, especially in relation to the two other similar face jugs mentioned above, is a matter of speculation.

As noted above, a unique indication of how John A. Roberts's pottery was operated comes from its one-time listing on the 1880 census of manufacturing establishments.[2] That year Roberts had $600 invested, used $300 worth of "materials," and produced $1600 worth of "products." The pottery operated eight months full time and was "idle" the other four months. The six employees, including four men over 16 years old, worked 10 hours per day during the warm months and 8 hours per day during the off season. An "ordinary laborer" earned 50 cents per day, but a "skilled mechanic" earned $3 per day. This latter category no doubt included the immigrant potter Chris Dryer. Total wages paid for the year came to $700.

The TDOA maintains a surface collection from the 40PM62 site that contains 164 vessel sherds and 21 items of kiln furniture. Most of the sherds have a brown slip glaze on one or both surfaces, and there is usually some degree of salt glazing

on the exteriors. A few have a dark, shiny slip glaze that seems to be a true Albany clay slip. A number of the rim sherds are from large churns and storage jars, and there are four with whole or partial horizontal lug handles like those seen on vessels in the accompanying photographs. There are 28 rim sherds divided as follows: tall thick rounded with interior ledge (N=9); thick rounded (N=6); thick, straight rounded with interior lid ledge (N=3); beveled with slightly flattened lip (stacker bowl form) (N=3); square collar (N=2); flat everted (N=2); straight flat with interior lid ledge (N=1); collar with ridge (N=1); wax seal (jar) (N=1). There are 124 body sherds with the same kind of glazing noted above. Three of these have partial horizontal lug handles and one of has a small incised "2" on the exterior surface. Only 12 base sherds were collected, and all of them have a foot that is rounded. One has a deeply impressed "4" near the bottom of the wall.

The kiln furniture items include 7 flattened, sandy clay coils with vessel impression and 2 pieces of draw trials cut from unfired vessel walls. There are 2 wall sections from thick straight-sided containers assumed to be saggers. There are 10 items that fit into this category by virtue of their apparent use. Five of these appear to be churn liner disks that were reused in vessel stacking. The other 5 are similar disks but do not have a center hole and may have been made for vessel stacking. All exhibit firing scars, areas of heavy glaze buildup, and in some cases pieces of vessels or other kiln furniture adhering.

Source(s): **1**. Putnam County Deeds, Book G, pp. 352 and 377. **2**. 1880 Census of Manufacturing Establishments, Putnam County, District 1 (microfilm copy, Tennessee Division of Archaeology). **3**. Federal Census, 1880, Putnam County, District 1, Nos. 187 and 188. **4**. Federal Census, 1880, Putnam County, District 8, Nos. 20 and 28. **5**. Cornwell (1988:457); additional information regarding Massa was provided by a descendant (William S. Massa, Sr., 1999, personal communication). **6**. Putnam County Deeds, Book H, p. 78. **7**. Federal Census, 1900, Putnam County, District 1, Nos. 152, 153, and 155. **8**. Putnam County Deeds, Book U, p. 157. **9**. John B. Roberts is called a farmer in 1900 and by 1910 he was farming in Oklahoma (Federal Census, 1900, Putnam County, District 1, No. 284; Federal Census, 1910, Oklahoma, Stephens County, Brown Township, p. 72, No. 312. **10**. Smith and Rogers (1979:96). **11**. Vlach (1978:88-89 and 167) / the same face jug is now part of the Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia <http:// emuseum.history.org/code/emuseum.asp?action> / for a balanced discussion of face jug origins see Burrison (1978 and 2006:110-116). **12**. Alexander L. Stanton (1862-1918) was born in Putnam County but by 1885 lived in Nashville. Census and Nashville City Directory entries for him provide no indication he was a potter or involved with any pottery operation. He seems to have always been a salesman of various kinds of products. **13**. Hughes and Meltzer (1968:114-121); Frederick Douglas Timeline <http://memory.loc.gov/ammem/doughtml/tl1.html>. **14**. There were few African-Americans in Putnam County in 1900, but the census shows the only ones near the three Roberts households were part of a large family living next to John A. Roberts (Dwelling No. 156). Warren Langford was head of this household, however, he and his eldest son are shown as working for a "hotel." If there is a connection between them and the face jug, it is not apparent. **15**. See images in Hughes and Meltzer (1968:85 and 117).

Site Number	Relevant Name(s)	Dates	Category
40PM63	Mitchell	ca. 1860-1890s	Traditional Stoneware

In the 1970s local residents associated the pottery remains at this location with Charter Mitchell, who appears on the 1850 census as a potter.[1] Mitchell did not own land in 1850, but he did by 1860, which is assumed to be the approximate beginning date for the 40PM63 site pottery. Mitchell's potter occupation is repeated in 1860 and 1870.[2] Mitchell (see Part Three entry) probably obtained his land through his wife, a member of a locally prominent Ditty family. An 1862 tax list shows him with 150 acres.[3] There is no direct evidence for anyone else working with Mitchell at the 40PM63 site, but some assistance might have been provided by one or more members of the James Crawley or Thomas Roberts families (see Part Three entries and site 40PM56). Martin Sullens (see Part Three entry) lived almost next to Mitchell in 1860, and he surely had some involvement with the pottery. Mitchell's 22 and 20-year-old sons John and Abraham still lived with him in 1870. They are shown on the census as "working on farm," but they probably helped their potter father in various ways. Mitchell continued to own the 40PM63 land until his death in 1898. An 1899 court settlement connects later owners of the 40PM63 site back to Charter Mitchell.[4] While there is no proof for how long Mitchell made pottery, it is assumed some level of activity continued into the 1890s.

A TDOA surface collection from the 40PM63 site is composed of 70 stoneware vessel sherds, 3 sherds from grease lamps, 2 partial tobacco pipes, and 20 items of kiln furniture. The vessel pieces include 24 rim sherds, 37 body sherds, 8 base sherds, and 1 piece of pulled strap handle. The size of the strap handle suggests it came from a jug or possibly a handled jar. Almost all of the vessel sherds exhibit a brown or sometimes gray exterior salt glaze, with no interior slip (some sherds are salt glazed on both surfaces). Most of the rim sherds are from wide mouth crocks and constricted mouth jars. Forms include slightly rounded everted (N=15); rounded everted with constricted mouth (N=4), thick rounded (N=3), collar with ridge (N=1), and thick rounded with interior lid ledge (N=1). A few of the body sherds exhibit the effects of over firing. All base sherds have straight or slightly cut back feet.

The 3 sherds from grease lamps are from bases that were about 4½ inches in diameter. Two have remnants of small strap handles that connected the base to the upper grease bowl. The 2 partial tobacco pipes appear largely intact when turned to their best angle. The one on the left in Figure 2-191 has a shinny-brown slip glaze. Its stem and lower bowl are fluted; the upper bowl has a wide plain band with a medial row of short ridges matching the flutes below. The pipe on the right has a heavy salt or salt-over-slip glaze that obscures much of its form. It has flutes on the stem and at least the upper portion of the bowl, but details of the lower portion of the bowl are vague. It may have been formed in a mold that imparted a human figurehead motif.

Figure 2-191. Two partial short-stem stoneware tobacco pipes from the 40PM63 site.

Kiln furniture items from the 40PM63 site include 15 partial saggers or jug stackers. Some are the right size to be jug stackers. At least 2 pieces are from heavy, thick-walled saggers that were about 8 inches in diameter. Most of the pieces retain at least portions of sidewall cutouts. The thick walled pieces have roughly punched-out side holes. These could be from saggers used to fire tobacco pipes, which were sometimes slip glazed and fired in an enclosed atmosphere.

Source(s): **1**. Federal Census, 1850, White County, District 7, No. 1210. **2**. Federal Census, Putnam County, District 16, 1860, No. 801; 1870, No. 45; 1880, No. 257 (he is called a farmer in 1880, but it is likely he continued some level of work as a potter). **3**. Putnam County Tax Records, District 16, 1862. **4**. How the land was sold by court decree is discussed in Putnam County Deeds, Book H, p. 504; Gilbert (1995:404).

Site Number	Relevant Name(s)	Dates	Category
40PM64	Massa	ca.1870-1890s	Traditional Stoneware

Site 40PM64 covers the central portion of a 164-acre southern Putnam County tract purchased by William Massa in 1870. This was near a 10-acre tract Massa bought in 1866 through a deed that mentions “the clay pond.”[1] As noted in the discussion of William Massa (Part Three) it does not appear he moved to the 40PM64 location until late 1870 or perhaps the following year. He was still at this location in 1880 with his eldest son Green Massa in an adjoining household.[2] Though they are called farmers on the census, it is believed both were also working in pottery. William Massa died in 1891, and it appears pottery making at the 40PM64 site ended during the 1890s (see Part Three entries for William and Green Massa).

The 40PM64 site area is difficult to accurately interpret. It includes several areas with surface artifact concentrations, and at least two of these may be where stoneware kilns operated. Within the site boundaries there is also a standing log house that once belonged to the Massa family. The history of this house is not clear, but it possibly dates to William Massa’s move to this location around 1870.

Some of the remains within the 40PM64 site boundaries could relate to potters even earlier than Massa. Some of the people mentioned in connection with nearby sites 40PM56, 40PM63, 40PM92, and 40PM111 might have an association with this location that is not presently understood.

There are two TDOA collections from the areas that seem to be former pottery kiln locations. The first of these is composed of 77 stoneware vessel sherds, part of a grease lamp, and one item of kiln furniture. The majority of the vessel sherds have a brown exterior and an unglazed interior. Some of the brown finish seems to be a slip glaze with little indication of salt glazing, some sherds are brown salt galzed, and a few exhibit a salt over slip "frogskin" effect. There are 10 rim sherds, 56 body sherds, and 11 base sherds. Rim forms include 3 from wide mouth crocks (2 thick rounded and 1 flat everted), 6 from constricted mouth jars (all rounded everted to thick rounded), and 1 probable bowl rim (flat straight outslanting). Two of the body sherds are a red-bodied ware, more earthenware than stoneware. One body sherd has the attachment portion of a strap handle. Most of the base sherds have a slightly cut back foot, but 2 have a foot that is weakly beaded. The grease lamp is represented by part of the base and lower portion of the stem. The kiln furniture item is a small portion of what seems to have been a draw tile.

The second apparent kiln site collection contains 24 vessel sherds. All but one of these have a brown or gray salt-glazed exterior with no interior glaze (though 2 or 3 are lightly salted on the interior). One body sherd has a shinny brown slip glaze on both surfaces. There are 2 thick rounded rim sherds from wide mouth crocks, 18 body sherds, and 4 base sherds. The base sherds have rounded feet.

Over several years, one of the 40PM64 site owners found and collected at least 4 short-stem stoneware tobacco pipes, most from the general vicinity of the second possible kiln location. These are shown in Figure 2-192. The top two have a gray salt glaze; the bottom two have a shinny brown glaze.

Source(s): **1**. Putnam County Deeds, Book E, p. 251 and Book G, p. 352. **2**. Federal Census, 1880, Putnam County, District 16, Nos. 255 and 256.

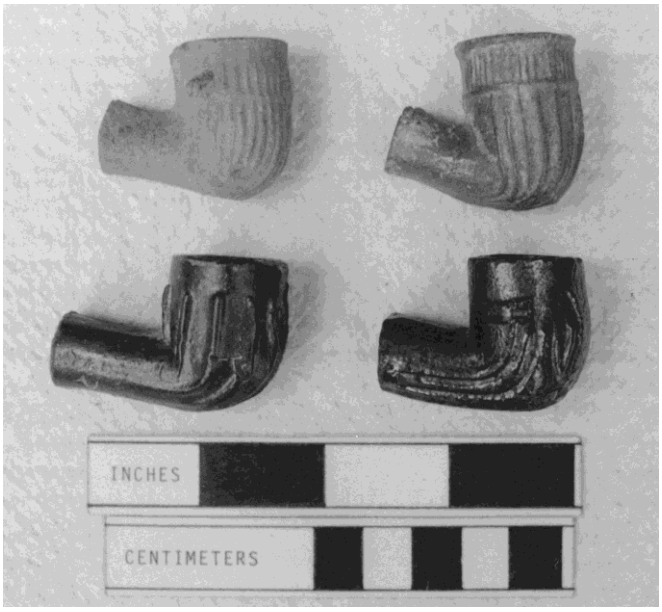


Figure 2-192. Short-stem stoneware tobacco pipes found on the 40PM64 site (private collection).

Site Number	Relevant Name(s)	Dates	Category
40PM66	Jacob Barr	ca. 1870s-1907	Traditional Stoneware

Jacob Barr worked with other Putnam County potters at least through 1870 (see site 40PM58 and Part Three entry for Jacob Barr) but probably started his own pottery soon after that year. This pottery (site 40PM66) seems clearly definable by 1880. The census for that year shows Barr, called a farmer, living next to potter John W. "Hitchcock" (see part Three entry for John W. Dunn), who is next to Ammon A. Martin.[1] A subsequent business directory for 1881-1882 lists Barr and Martin under the index heading "Potteries," with the address for both the Putnam County community of Burton. Under the Burton listing, there are entries for "Barr, Jacob C., "magistrate and pottery" and "Martin, A. A., constable and pottery."[2] While it is possible this refers to two potteries, it is much more likely Barr and Martin were connected to the same operation (40PM66).[3] In the next available directory (1887), only J. C. Barr is listed under potteries, and in the Burton listing he is called postmaster. However, an apparently related Burton entry is for "Nash, N H, crockery."[4]

There are several things that seem to connect the Nash family to pottery making at this location, but nothing that proves a direct involvement with its manufacture. The N. H. Nash in the 1887 directory is Newton H. Nash (1838-1916). It is not clear who his father was, but he must have been related to William and James Nash (see Part Three entries). He was also married to the daughter of potter James Lafever (b. 1816). Though his directory listing notes he was involved with "crockery," this is directly below an entry for James H. Lafever (see Part Three), noted as a "manufacturer" of crockery. The best interpretation seems to be that Newton Nash was only involved with the sale of pottery, probably ware produced at Jacob Barr's pottery. A further indication of this connection is that Newton's son John W. Nash (1869-1936) was married to the daughter of Jacob Barr.[5] There is also in a private collection a stoneware vessel marked "J. W. Nash 1887." This could mean that John Nash was working at his father-in-law's pottery, but without additional proof, it seems just as likely the vessel was made for John. There is no census listing for either Newton or John that shows any occupation other than farmer. An 1891 directory again lists J. C. Barr as a Burton "Crockery Mnfr." [Manufacturer], but no one with the name Nash is included in the Burton listing for this year.[6]

There is nothing that clearly establishes how long pottery was made at the 40PM66 site, but in 1900 long-time potter John Elrod lived next to Jacob Barr.[7] This suggests possible continued limited production. Barr died in 1907, and Elrod moved to another county by 1910 (see Part Three entries). There is other information suggesting pottery making at this site ceased by 1907.[8]

The 40PM66 site had been largely destroyed by building construction when it was first seen in the 1970s, and there is only a small TDOA surface collection from the location. This includes 1 rim sherd, 19 body sherds, and 2 base sherds. The rim sherd is thick rounded, and the vessel had a constricted mouth. Both base sherds have a slightly cut back foot. A majority of the sherds have a gray to brown salt-glazed exterior and no interior slip, but 4 do have brown slipped interiors.

Source(s): **1**. Federal Census, 1880, Putnam County, District 8, Nos. 123, 124, and 125. **2**. Norwood & Kline (1882:128 and 840). **3**. Among other associations, Barr and Martin served together in the same Civil War regiment, the 1st Tennessee Mounted Infantry, USA (see individual entries). **4**. Polk & Co. (1887:125 and 1005). **5**. Winfree (2000:172 and 188); Gilbert (1995:362). **6**. Polk & Co. (1891:107). **7**. Federal Census, 1900, Putnam County, District 8, Nos. 186 and 187. **8**. Mary Rachel Cooper said the pottery at this location was out of operation when she was a child (Cooper 1978).

Site Number	Relevant Name(s)	Dates	Category
40PM67	Deweese / Elrod	ca. 1880s to early 1890s	Traditional Stoneware

Information concerning this southwest Putnam County pottery is largely based on recollections recorded in the 1970s, including that the kiln located here ceased to operate before the early 1900s, that it belonged to "Merdy" Deweese, and that the actual pottery making was by Riley Elrod.[1] Deweese, whose given name was Meredith, appears as a farmer on the 1880 census ("Merdy Dowese") in the same neighborhood as Riley Elrod. He also lived very close to his brother Elias W. Deweese.[2] The Deweese brothers grew up in DeKalb County, and they initially lived next to potter John Elrod, the father of Riley Elrod.[3]

Available tax records suggest Meredith and Elias Deweese owned adjacent Putnam County land tracts in the 1880s.[4] Both were Civil War veterans whose names appear on special 1890 censuses. Elias is on the census for DeKalb County while Meredith appears in Putnam County. They were among a number of area residents who served in the 1st Tennessee Mounted Infantry (Federal Army).[5] The tax and deed records suggest the 40PM67 site was on a 100-acre tract owned by Elias Deweese. He sold this tract in 1894 and by 1900 was definitely again living in DeKalb County, while his brother Meredith had moved to Oklahoma.[6] All of this implies the pottery at the 40PM67 site probably operated during the 1880s and early 1890s. There is nothing that shows the Deweese brothers were potters, and the only suggestion concerning who filled this role is the oral tradition for Riley Elrod. Given the proximity of this site to other contemporary operations (especially site 40PM66), it is likely other potters who remain unknown also worked here.

A TDOA surface collection from the 40PM67 site contains 33 stoneware waster sherds and 1 piece of kiln furniture. The latter is part of a thick-walled sagger or jug stacker with a heavy salt glaze from multiple firings. Most of the sherds

represent common vessel forms, but 3 are from less common forms. A majority of the sherds have a gray or brown salt-glazed exterior and no interior slip; 4 do have a weak brown interior slip or wash, and 1 has a gray interior slip. Common vessel sherds include rim (N=13), body (N=11), base (N=4), and handle (N=2) portions. Rim forms are thick rounded (N=6), rounded everted (N=5), flat straight and outslanting (N=1), and beveled to almost half beveled and outslanting (N=1). The last two sherds represent heavy bowls, and the beveled sherd has a brown slip or wash on its interior and on the exterior face of the rim. Each of the base sherds has a foot that is straight to slightly round. Both strap handle sections were extruded with 4 lands and 3 grooves.

The 3 miscellaneous sherds included a small section from the base of a grease lamp, a partial knob handle lid that had a diameter of 4 inches, and part of a ring-shaped double walled item. The intended function of this last is uncertain, but the sherd could be from an ant trap. These devices were made so that the legs of tables or food storage safes were placed inside the double walled ring, while the space between the double walls was filled with water to exclude ants. The piece in question had an open center so it is also similar to a tree ring, a device placed around the base of a young tree to protect it and to hold water for slow seepage.[7]

Source(s): **1**. Cooper (1978). **2**. Federal Census, 1880, Putnam County, District 8, Nos. 114, 119, and 121. **3**. Federal Census, DeKalb County, District 14 – 1850, No. 673; 1860, No. 1396. **4**. Putnam County Tax Records, District 8, 1880s (partial). **5**. 1890 Civil War Veterans Census of Dekalb County, Tennessee <http://tngenweb.org/dekalb/1890census.htm>; Putnam County, TN – 1890 Veterans Census Abstract <http://ftp.rootsweb.com/pub/usgenweb/tn/putnam/census/1890/1890vets.txt>. **6**. Putnam County Deeds, Book Y, p. 390; Federal Census, 1900, DeKalb County, District 14, No. 253; Federal Census, 1900, Oklahoma, Indian Territory, Shawnee Nation, p. 132, No. 416. **7**. Greer (1981:132 and 134).

Site Number	Relevant Name(s)	Dates	Category
40PM68	M. Lafever / J. Dunn	ca. 1910-1920	Traditional Stoneware

In the 1970s the daughter of Owen Riggsby (see Part Three entry) said he built a pottery kiln at this southwest Putnam County location for Monroe (James Monroe) Lafever around 1920.[1] Another informant thought that Jasper Dunn helped with the work at this kiln.[2] Lafever and Dunn (see Part Three entries) each had lengthy connections to pottery making, and about 1904 Monroe married Jasper's daughter Mary Jane Dunn.[3] The two families lived in the same Putnam County neighborhood in 1910.[4] It appears Jasper Dunn was deceased by 1920, and Monroe Lafever and his family were by then living in DeKalb County.[5] It was also said that because of Monroe Lafever's poor health this pottery did not operate very long.[1] All of this suggests the 40PM68 pottery operated for only a few years between about 1910 and 1920. By the time the site was recorded in the 1970s

farming and construction activities had largely destroyed it. The only visible remains possibly relating to the former operation were scattered pieces of brick.

Source(s): **1**. Cooper (1978). **2**. Lee Hedgecough, 1978, personal communication. **3**. Winfree (2000:199). **4**. Federal Census, 1910, Putnam County, District 8, Nos. 92 and 118. **5**. Federal Census, 1920, DeKalb County, District 8, No. 79.

Site Number	Relevant Name(s)	Dates	Category
40PM69	Cookeville Pottery / Lacy	1936-1961	Transitional Stoneware

The Cookeville Pottery was based on a fusion of ideas that created an operation "transitional" between two categories. While there was an attempt to emulate the factory stoneware environment familiar to the pottery's founders, it was never a true "factory size" business, and much of the work force was drawn from local potters trained in the region's traditional stoneware industry. Father and son William W. and Arnold Lacy were primarily responsible for this endeavor.

William W. Lacy (see Part Three entry) worked in urban potteries in Nashville and Paducah, Kentucky from 1903 until about 1919, followed by a number of years as a Putnam County brick manufacturer. Between these and other occupations, he sometimes operated a Jackson County farm inherited from his parents. In the 1930s he sold this farm, and divided the proceeds with his children. Son Arnold soon used his part to help start the Cookeville Pottery.[1]

Like his father, Arnold Lacy (see Part Three entry) also worked at potteries in Nashville and Paducah, the latter probably the Paducah Pottery owned by the Bauer family. Arnold then worked at the Bauer Pottery in Los Angeles, California, under the supervision of Watson E. Bockmon, who became president of the J. E. Bauer Pottery Company, Inc. around 1922. Bockmon was from Tennessee, and his sister was married to Oliver Sherrell. Arnold apparently met Sherrell in the late 1920s, when they were both working as brick masons and contract builders in the Putnam County region, and they became business partners about 1930. In the summer of 1936, while visiting Tennessee with his wife, Bockmon encouraged Lacy and Sherrell to open a pottery in this area with a long history of traditional stoneware production. Bockmon may have provided some of the technical information needed for starting the operation, but it was Arnold's father William W. Lacy who served as the on-site technical advisor.[2]

Arnold Lacy and Oliver Sherrell purchased a lot on which to build the pottery on the west side of Cookeville on September 16, 1936.[3] Construction went smoothly, and by the end of December the first kiln load of pottery had been fired. Progress was enhanced not only by the Lacys' experience, but also because they were able to entice several of the area's last traditional stoneware potters to work for them. This included the locally renowned pottery turner George W. Dunn, along with

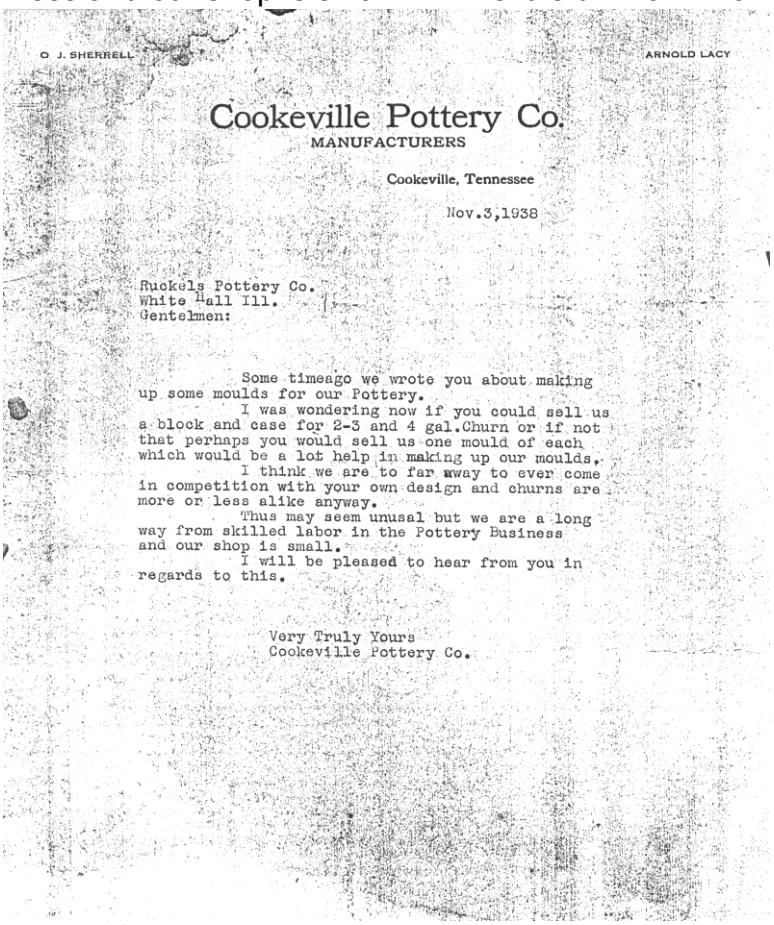
his son Reed and Riley Lafever. According to a 1937(?) newspaper article, one of Riley's uncles, Levi Lafever, did much of the initial throwing on "an old-fashioned kick wheel." Riley's father Eli Lafever also worked there some of the time, though apparently not for very long. Another skilled potter, George L. Hedgecough worked for the Cookeville Pottery and apparently stayed until near its end, but it is unclear when he first started.[4]

Additions were made to the pottery in 1937 and 1938, including installing a glaze mill and a small warehouse, but the owners struggled to make a profit. Local clay was tried, but never proved quite satisfactory, and most of the clay was hauled in from mines near Paris, Tennessee (Henry County). Glaze materials were also ordered from other places. Pottery was made using a combination of hand throwing and jiggering and later by slip casting in molds. The kiln was a downdraft model with six fireboxes. It was 12 feet in diameter, 8 feet high at the center, lined with fire brick, and connected to an external, cylindrical smokestack that was 30 feet tall. It was fired with a combination of wood and coal during the early years but was later converted to burn natural gas. Likewise, in later years electricity was used to power various devices, including the potters' wheels.[5] A 1937 photograph of the Cookeville Pottery is shown in Figure 2-193. The kiln is just visible to the left under its protective shed.

Figure 2-193. Photograph of the Cookeville Pottery, dated on the back October 2, 1937 (courtesy of Edward A. Lacy).

In mid-1938 Arnold Lacy and Oliver Sherrell sold to the Cookeville Pottery for $1 the same lot they bought in 1936.[6] This was obviously to establish the pottery as a company, rather than a private ownership. A typed letter dated November 3, 1938

is headed “Cookeville Pottery Co., Manufacturers, Cookeville, Tennessee” with the names O. J. Sherrell at the top left and Arnold Lacy at the top right (Figure 2-194). It was sent to the Ruckel’s Pottery Co., White Hall, Illinois, and asked if they could “sell us a block and case for 2-3 and 4 gal. Churn” or, if not, then “one mould of each, which would be a lot of help in making up our moulds.” They noted that Cookeville was too far from White Hall for concern about competition, and “churns are more or less alike anyway.” The request “may seem unusual, but we are a long way from skilled labor in the Pottery Business and our shop is small.” While it is unknown how Ruckel’s Pottery responded to the request, there is a definite similarity between their churns and some of those later produced at the Cookeville Pottery.[7]



O. J. SHERRELL ARNOLD LACY

Cookeville Pottery Co.
MANUFACTURERS
Cookeville, Tennessee

Nov.3,1938

Ruckels Pottery Co.
White Hall Ill.
Gentelmen:

Some timeago we wrote you about making up some moulds for our Pottery.
I was wondering now if you could sell us a block and case for 2-3 and 4 gal.Churn or if not that perhaps you would sell us one mould of each which would be a lot help in making up our moulds.
I think we are to far away to ever come in competition with your own design and churns are more or less alike anyway.
Thus may seem unusal but we are a long way from skilled labor in the Pottery Business and our shop is small.
I will be pleased to hear from you in regards to this.

Very Truly Yours
Cookeville Pottery Co.

Figure 2-194. Letter from the Cookeville Pottery to Ruckels Pottery Co., White Hall, Illinois, November 3, 1938 (from a copy provided courtesy of John Walthall).

By 1939 business had improved for the Cookeville Pottery, with Arnold Lacy noting in a March letter “Our pottery truck makes frequent trips to Nashville, Chattanooga, and Knoxville.” An October 1, 1939 wholesale price list brochure indicates the Cookeville Pottery made “Stoneware, Flower Pots, Garden Pottery, Art Pottery, Kitchenware.” The actual price list shows 53 items listed with stock numbers, with prices ranging from $0.10 to $2.00. This included various kinds of table wares, pitchers, mixing bowls, vases (including two size listings for “Hospital vases”), candle stands, miniature items, poultry fountains, churns and jars (at 10 cents per gallon), and red or terracotta flowerpots from 5 to 12 inches.[8]

Arnold’s father William W. Lacy died in 1939, but Arnold’s sons Raymond and William M. Lacy were beginning to play an important role in running the pottery. During the summer of 1941 they carried out all of the work necessary to produce and sell two kiln loads of ware. However, both were called into World War II service in 1943 and 1944. The war years also caused the unavailability of what had been

an important ingredient in some of the glazes, uranium oxide, which was diverted for government use.[9]

Oliver Sherrell, who played a minor role in running the pottery, sold his interest in the business to Arnold's nephew Lee Lacy in January of 1941. Lee worked at the pottery for a few months, but then spent World War II working in Michigan. Arnold Lacy was often absent doing other kinds of work, and during these same war years a local resident named Dudley Murray was in charge of the Cookeville Pottery. Though he apparently learned on the job, some who worked there remembered that he was able to throw pottery on the wheel with some degree of skill. As noted, Arnold's sons also did much of the work until they left for military service, and during this same period their mother Frances Lacy kept the office open and handled pottery sales. After the war Lee Lacy returned to work at the pottery, continuing to be actively involved until it closed. Arnold Lacy only came to the pottery when his technical advice was needed, but he continued to be responsible for the preparation of glazes and for making casting molds.[10]

George W. Dunn, who threw most of the large pieces during the early years, died in 1944, and after the war the Lacys hired a potter from Kentucky named Lendon Nance as a principal turner. As stated above, George Hedgecough also played an important role in the later operation. Besides those already named, others remembered to have worked at the Cookeville Pottery in some capacity include: Boone Anderson, Jo Lee Dyer (traveling salesman), Harry Eldridge, Wesley Flatt (son-in-law of Arnold Lacy), Bessie Hedgecough, Bill Hedgecough, Opie Hedgecough (wife and sons of George Hedgecough), Alvin Lacy, David Lacy, Nell Lacy (father, son, and wife of Lee Lacy), and Bill Turner.[11] None of these are believed to have been "potters" in any true sense, and the period during which they worked is not always clear. Due to the survival of his 1948 W-2 income tax form, it is clear Riley Lafever (see Part Three entry) worked for the Cookeville Pottery Co. during that year, earning a total of $195.10.[12]

A description of the Cookeville Pottery appears in a 1954 newspaper article. This shows Lee Lacy was still actively involved and includes photographs of him making a bowl on the potter's wheel and loading the kiln (see Part Three entry for Lee Lacy). Arnold Lacy remained available for assistance, but "because of his uncle's advancing years, Lee now manages the company alone."[13] However, there were "four men employed, all of whom come from a long line of potters" (perhaps referring to George Hedgecough, Riley Lafever, Reed Dunn, and the Kentucky potter Lendon Nance). In terms of the operation's appearance:

> The large front room of the pottery contains Lee Lacy's office, and shelves and tables filled with products of Lacy's craft, which includes urns, vases, jugs, pitchers, and flower pots …. Souvenir clay skillets bearing the inscriptions "Keep your skillet good and greasy" and "From the hills of Tennessee" hang from the walls.

Behind this is the less imposing but most important part of the establishment, the workshop. One room is filled with stoneware clay in its crude form. The clay comes from Paris, Tenn.

The clay is first placed in vats where it is mixed into a thick paste … it then goes through a pug-mill.

The article continues with a somewhat inaccurate description of hand throwing on the potter's wheel, making larger items using a jigger wheel, and firing the kiln. It concludes by noting, "Products of the Cookeville pottery are shipped to customers within a radius of 200 miles."[13]

Two photographs taken about this time are opposing views of the front of the pottery building (Figure 2-195). The sign showing a potter at the wheel over a front entryway was made by Raymond Lacy and was intended to resemble George Hedgecough. It included the words "Pottery, See It Made Here." During the pottery's final years, George Hedgecough was largely in charge of the operation.[14]

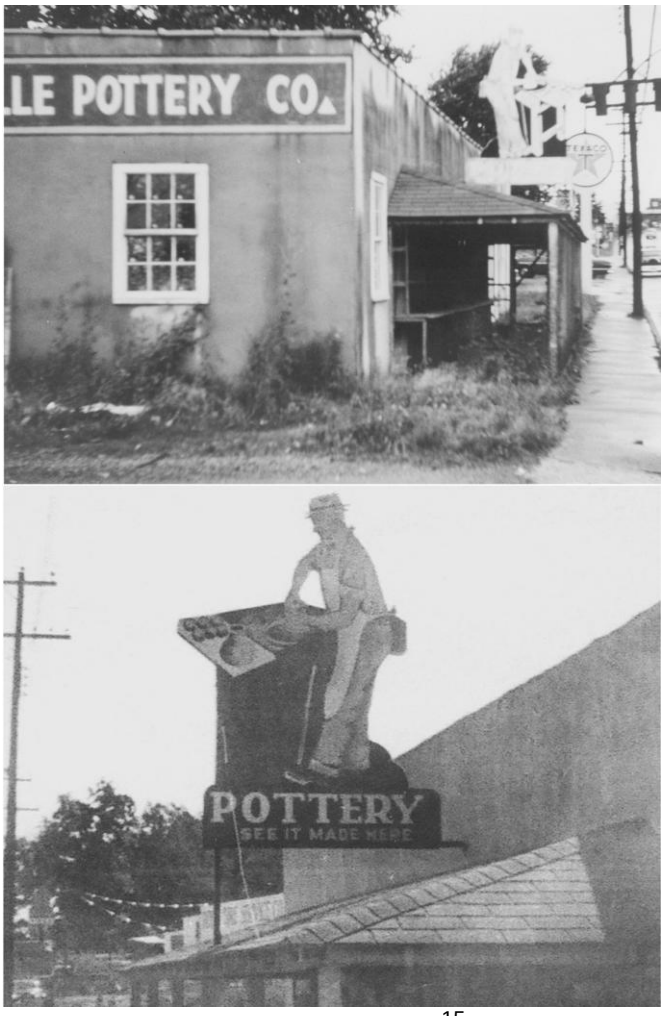


Figure 2-195. Photographs of the Cookeville Pottery in the 1950s (courtesy of Edward A. Lacy).

Around 1960 the Cookeville Pottery buildings were sold to make way for an urban renewal project. There is disagreement concerning the exact date, but discussions with Lee Lacy suggested the pottery closed in August of 1961. Its equipment was sold, with much of it going to the Russell Pottery in Paris, Tennessee and/or a Nance family pottery in Murray, Kentucky.[15]

During its 25-years of operation the Cookeville Pottery produced a large variety of wares. These have remained relatively unknown to collectors and would perhaps be worthy of a published collectors guide. Only a brief summary of wares will be attempted here.

One major product line was stoneware churns. It appears these were usually made in a rather standard form, with a strap handle on one side and a lug handle on the other. Some have an overall tan, yellow-tan, or white (Bristol-like) glaze, while some have a brown Albany-type slip glaze on the interior. Most are marked with a cobalt stamp that says "COOKEVILLE POTTERY CO. / COOKEVILLE, TENN." inside a circle. There were at least two versions of this stamp: one with the word Cookeville in the center of the circle and one with a gallon capacity number in the center. Examples are shown along with a typical churn in Figure 2-196. Lee Lacy said some of their churns were hand thrown, while some were made in two pieces using the jigger wheel (perhaps meaning a jolly wheel).[16]

Figure 2-197 provides an indication of the variety of wares produced at the Cookeville Pottery. The small bottle on the left has a cobalt stamp mark with just the words "COOKEVILLE TENN" in a circle. The pitcher and flowerpot with attached base shown in the center have splotchy blue designs that were applied with a sponge. Lee Lacy regarded these sponged wares as one of the pottery's trade marks.[16] The brown vase on the right was known by its original owner to have been made at the Cookeville Pottery.

The pitcher and vase in Figure 2-198 are interesting examples of how the traditional potters hired to work at the Cookeville Pottery adapted to their new environment. George W. Dunn made the pitcher that is tan glazed with red and green splotches after he came to the pottery in 1936. Its former owner asked George to make her a new pitcher after she had broken her old one.[17] The glaze on this pitcher is unlike any of the traditional wares attributed to George W. Dunn (examples in the Part Three entry for him). The reddish-pink glazed vase was made at the Cookeville Pottery by George Hedgecough, a fact recorded by writing on the bottom of the piece. It too is unlike any of the traditional wares produced by members of the Hedgecough family.

The site of the Cookeville Pottery (40PM69) was already largely destroyed by urban development when the writers first saw it in the 1970s, and it was later completely obliterated. Only a few sherds could be found during the first visit. This TDOA collection has 22 vessel sherds and 2 items of kiln furniture (flattened, sandy-clay coils used for stacking vessels in the kiln). Vessel forms indicated by the sherds include at least 2 churns (2 thick, straight rim sherds with an interior lid/liner ledge) and 2 stacker bowls (2 tall beveled rim sherds). The churns were glazed with a creamy white Bristol-like glaze. Among 16 body sherds there are 2 from the same (or nearly identical) stacker bowls represented by the rim sherds. One of these bowls was gray glazed, the other blue glazed. The rim and body sherds representing these bowls have portions of the same kind of triangular-shaped mold-impressed designs, apparently the result of manufacture on a jolly wheel fitted with the same mold. The remaining 14 body sherds, plus 2 straight-footed base sherds, are blue (N=4), gray (N=2), and Bristol (N=10) glazed (though 9 of the latter seem to be poorly fired and have a cream colored body and glaze).

Figure 2-196. Typical churn (height 14¾ in.) and examples of stamped marks from the Cookeville Pottery (private collection).

Figure 2-197. Examples of stoneware vessels made at the Cookeville Pottery, heights left to right 2½ in., 6 in., 6 in., and 7¾ in. (private collection).

Figure 2-198. Stoneware pitcher (height 10 in.) made by George Dunn and vase (height 10¾ in.) made by George Hedgecough at the Cookeville Pottery (private collection).

Source(s): **1**. Emogene Flatt, 2003, personal communication. **2**. Lacy (1979:98-99); Lacy and Lacy (1995:168); Lehner (1988:39). **3**. Putnam County Deeds, Book 33, p. 12. **4**. R. Lafever (1978); Lacy and Lacy (1995:168-169); New Pottery Plant Now in Operation, Putnam County Herald, January 14, 1937, Cookeville, Tennessee [the Levi Lafever citation is from an undated but assumed to be January 1937 newspaper article "Pottery From Tennessee Clay," probably from the Nashville Banner (copy of a clipping in the Tennessee Division of Archaeology file for site 40PM69)]. **5**. Lacy and Lacy (1995:168); R. Lacy (1995); Lacy (1996). **6**. Putnam County Deeds, Book 35, p. 129. **7**. The copy of this letter filed at the Tennessee Division of Archaeology was provided by John Walthall, Springfield, Illinois [concerning Ruckel's Pottery see Mounce et al. (1988:11-17)]. **8**. Mr. and Mrs. Wesley C. Flatt provided the loan of one of these brochures, and a copy is filed at the Tennessee Division of Archaeology. **9**. Lacy and Lacy (1995:169); W. Lacy (1995). **10**. Lacy (1996); Lacy and Lacy (1995:168-169); Mr. and Mrs. Wesley C. Flatt, 2003, personal communication. **11**. E. Lacy (1995); Lacy (1996); Lacy and Lacy (1995:169); Opie Hedgecough, 2001, personal communication; Mr. and Mrs. Wesley C. Flatt, 2003, personal communication. **12**. A small group of Lafever family papers formerly belonging to Riley Lafever, copies provided by Michael Clark (filed at the Tennessee Division of Archaeology, Nashville). **13**. Meeker (1954). **14**. Opie Hedgecough, 2001, personal communication; Emogene Flatt, 2003, personal communication. **15**. Lacy and Lacy (1995:169); Lee Lacy, 1978 and 1996, personal communications. **16**. Lacy (1996). **17**. Michael Clark, 2006, personal communication.

Site Number	Relevant Name(s)	Dates	Category
40PM92	Campbell / Lollar	ca. 1820s to 1860s	Traditional Stoneware

The 40PM92 kiln site is at the northeast edge of the group of traditional stoneware potteries that operated in the southwest corner of Putnam County from the early 1800s to the early 1900s. Before the creation of Putnam County in 1854 the site was in White County, very close to the south boundary line of Jackson County. There are hints this could be one of the earliest potteries in the DeKalb-Putnam-White county area.

According to family information, Daniel Campbell (1790-1849) was a potter, possibly from New York, who moved to what is now Putnam County by 1811.[1] Campbell owned 50 acres of land by 1814 and just over 100 acres by 1816. Tax records show this larger tract was on the same watershed as the 40PM92 site and apparently included the site area.[2] Whether a pottery was by then operating is unknown. The first direct proof of such comes shortly after the death of Daniel Campbell in 1849. The inventory of his estate includes mention of his land, farm and household items, and "50 galons stone ware" and "1 note on John E. Campbell for 300 galons stone ware."[3]

John E. Campbell was Daniel Campbell's son and executor of his estate, and he is listed on the 1850 census as a potter. However, information clearly relating to the 40PM92 site in 1850 is not easy to sort out. That year John Campbell lived close to another potter, James Allen Dunn, and Dunn was next door to Isaac Lollar. The three of them were also near three other potters, Patrick Potts, William Rainey, and Andrew Lafever (b. 1814).[4] As mentioned in the Part Three entries for Potts, Rainey, and Lafever, they seem to have been near two early pottery sites, so their association with 40PM92 is only a possibility. The strongest relevant information concerning this site in 1850 comes from the census of manufacturing establishments. This shows Isaac Lollar was the owner of a pottery that produced $800 worth of stoneware and had two male employees.[5] There is nothing else to suggest Lollar (see Part Three entry) was a potter, and it is supposed the two potters closest to him on the regular census, John Campbell and Allen Dunn, were the two employees. If this was the pottery previously owned by Daniel Campbell, it is unclear why Lollar rather than John Campbell was the owner, but perhaps it related to the recent death of Daniel Campbell and an unsettled state of the family's financial affairs.

Two other individuals listed as potters on the 1850 census might have also been associated with this site. The first is Charles Brown, shown as a 26-year-old potter in a different district than the individuals mentioned above.[6] Charles may have been a nephew of Daniel Campbell, and in 1850 he lived very close to James M. Campbell, another of Daniel's sons.[1] For 1860, Charles is shown as a farmer near and in the same Putnam County district as John E. Campbell.[7] The second 1850 potter was Zachariah Sullens, age 31, a resident of District 12 in Jackson County.[8] In 1850 this district bordered the north edge of White County. As noted above, before the creation of Putnam County, site 40PM92 was near the boundary line separating White and Jackson counties.

The next look at what we assume was still the same pottery comes from the 1860 census for Putnam County. For that year Joseph J. Campbell is listed as a potter living next to his uncle John E. Campbell.[9] Joseph (see Part Three entry) was connected to a number of area potters by descent and marriage. It is unclear when he began working at the 40PM92 site, but he apparently moved with his family to Kentucky during the Civil War. There seems to be no evidence for pottery making at 40PM92 after the 1860s.

A February 29, 1877 deed seems to confirm the demise of this pottery. This conveyed an 80-acre portion of John E. Campbell's land to one of his sons, and the surveyor's calls mention "a corner near the old kiln place." This "old kiln place" is also mentioned in a later deed.[10] As noted above, establishing a beginning date for this operation is not easy. If the information that Daniel Campbell was a potter when he came to Tennessee is correct, he could have been making ware soon after 1811. Presently, however, there is nothing else suggesting stoneware was made this early in this or any other Tennessee region, and there is no evidence for any early

earthenware production in the Putnam County region. The safest assumption seems to be that Campbell's production of stoneware possibly began in the 1820s, about the same time the Lafever family of potters settled a few miles away in what remained a part of White County (see MT site 40WH75).

The 40PM92 pottery is one of only two regional operations documented by an 1850 manufacturers census schedule (see also MT site 40WH76). This possibly occurred because the relatively wealthy Isaac Lollar had assumed temporary ownership of the pottery formerly belonging to Daniel Campbell. The schedule lists raw materials as: 150 tons of clay (valued at $120), 500 pounds of salt ($8), 50 cords of wood ($30), and 5,000 rails ($25). The term "rails" probably refers to what later area potters called "blasting poles." The schedule also notes the two male employees were paid monthly wages of $26, used horse power to assist their efforts, and produced 13,000 gallons of ware valued at $800.[5]

A TDOA collection from the 40PM92 site includes 71 stoneware sherds and 8 items of kiln furniture. Most of the latter are irregular hand-formed lumps of sandy clay exhibiting vessel impressions (N=6), but there is 1 flattened clay coil with a vessel impression and 1 small wad of fired clay with finger indentations. A majority of the vessels represented by the sherds had a brown to gray, or sometimes olive, exterior salt glaze and no interior slip. A few sherds do exhibit the use of what is probably a local brown slip, usually just on the interior. Indicated vessel forms are divided between ovoid-shaped constricted-mouth jars and relatively straight-sided wide-mouth crocks. There are 23 rim sherds with the following rim forms: flat to slightly, rounded everted (N=10); flat to slightly rounded, everted but essentially the same as tapered roll, flat rim (N=7); thick rounded (N=3); square collar (N=1); rounded everted over collar with interior lid ledge (N=1), and a tapered collar jug lip (N=1). There are 32 body sherds, and one has the bottom portion of a pulled strap handle. All base sherds (N=14) have a straight or slightly cut back foot. Two sherds are thick stem portions from grease lamps

Source(s): **1**. Franklin (1988:280); RootsWeb's WorldConnect Project: Burton and Allied Families <http://wc.rootsweb.com/>. **2**. White County Tax Records, Companies of Captains Townsend, Newman, Smith, and Rhea: 1812-1822. **3**. White County Inventory Book A, p. 182. **4**. Federal Census, 1850, White County, District 7, Nos. 1217, 1218, 1219, 1226, 1229, and 1230. **5**. 1850 Census of Manufacturing Establishments, White County, p. 336 (microfilm copy, Tennessee Division of Archaeology). **6**. Federal Census, 1850, White County, District 14, No. 1518. **7**. Federal Census, 1860, Putnam County, District 16, No. 822. **8**. Federal Census, 1850, Jackson County, District 12, No. 48 [Zachariah Sullens (see individual entry) was mistakenly listed in 1850 with the last name "Salers"]. **9**. Federal Census, 1860, Putnam County, District 16, Nos. 785 and 786. **10**. Putnam County Deeds, Book 15, p. 61 and Book 56, p. 128.

Site Number	Relevant Name(s)	Dates	Category
40PM111	Crawley et al. (?)	ca.1840s-1850s	Traditional Stoneware

This southern Putnam County pottery was near a Roberts family pottery (site 40PM56), and both shared much of the same history of land ownership. Both sites are on what from the late 1800s until the early 1900s was a 224-acre tract that belonged to William Massa and his descendants.[1] Earlier history of the 40PM111 site is unclear, but there is a possibility it relates to the James Crawley family during the 1840s and 1850s. The 1850 census for White County also shows three other potters in this part of what later became Putnam County whose site associations are uncertain. These are Patrick Potts, William Rainey, and Andrew Lafever (b. 1814).[2] Their relative positions on the census suggest they might have worked at the 40PM111 site (but see also site 40PM92).

The 40PM111 site was found and recorded a number of years after the 1970s survey, and it includes the remains of a kiln in a good state of preservation. Surface indications suggest this was a circular kiln with deep firing holes on opposite sides, similar to the kiln described and pictured in connection with site 40PM49. A limited TDOA surface collection made at this site focused on rim sherds (N=20) and items of kiln furniture (N=11). All of the rims are from wide-mouth crocks (N=15) or small-mouth jars (N=5). These have a purple-brown exterior salt glaze where the glaze is not too thick, ranging to a mottled olive-tan where the glaze is thick. None of the sherds have interior slips. All of the jar sherds have thick rounded, inwards slanting lips. The crock rim forms are rounded everted (N=8), bulbous (N=3), straight rounded (N=2), rounded everted with ridge (N=1), and ogee curve (N=1).

All of the kiln furniture items represent jug or other vessel stacking aids or possibly saggers. There seem to be two basic forms. One form (N=8) has thin walls, sidewall cutouts, a height of about 3 to 4 inches, and a diameter of about 4 inches. The other form (N=3) has thick walls, a height of about 2 inches, and a diameter of 5 to 6 inches. The first are probably jug stackers. Adhesions on two of the short, thick pieces suggest they might have been placed on the kiln floor as leveling devices, with one or more vessels stacked on top.

Source(s): **1**. Putnam County Wills, 1876-1933, p. 75; Putnam County Deeds, Book W, p. 458). **2**. Federal Census, 1850, White County, District 7, Nos. 1217, 1218, and 1219.

Smith County

There is information for one pottery in Smith County, a county that was created in 1799 out of a portion of Sumner County. The town of Carthage, situated

at the confluence of the Cumberland and Caney Fork rivers, has served as Smith County seat since 1804.

Site Number	Relevant Name(s)	Dates	Category(s)
40SM144	Hughes	ca. 1830s-1840s	Traditional Stoneware

A single Smith County pottery is noted in the 1840 compendium of manufacturing establishments.[1] Though not identified by any name, this entry must have been in reference to an operation owned by William P. Hughes, who built a large and expensive flour mill on Hickman Creek in southern Smith County, where he also "engaged in the manufacture of stoneware or crockery."[2] Though the family history cited does not suggest a date for this operation, on July 24, 1839 Hughes purchased the rights to some parcels of land adjoining or including portions of "his mills, mill race, dam, etc.," showing that he owned his mill before 1840.[3] Hughes came to Smith County from Virginia with his parents about 1810, remaining there until about 1848.[4] That year he and his sons Benjamin and Jesse began selling their Smith County properties and moved to Arkansas, where they appear on the 1850 census as farmers, with William called a retired farmer in 1860.[5]

It seems likely Hughes employed someone else to make pottery at his mill, but no real evidence for this has been found. One possibility is that John G. Nollner, the father of Francis B. Nollner could have been a potter and might have been associated with Hughes's operation. John Nollner was born in German, and like Hughes moved to Tennessee from Virginia (see Part Three entry for Francis B. Nollner). Hughes and Nollner both lived in south Smith County in 1840, though apparently not very close, and from 1841 to 1843 Nollner owned a tanyard about 7 miles east of the Hughes mill.[6] If Nollner was a potter, proof of such remains hidden. A search of the 1840 census for people in Hughes vicinity with manufacturing as opposed to agricultural occupations revealed nothing of interest.

Sufficient remains of a mill dam and other features associated with William Hughes's establishment were found to permit recording the area as site 40SM144. However, no remains specifically relating to pottery manufacture were visible. Periodic flooding of the area has probably buried any relevant evidence that may exist. The 1840 compendium only shows a small pottery with a $100 capital investment and an annual production valued at $200, with no indication of the kind of ware made.[1] The family history, however, mentions stoneware.[2] Though Hughes's mill was 15-20 miles west of the stoneware pottery centers in DeKalb and Putnam counties, those potteries likely provided the model for Hughes's operation.

Source(s): **1**. Compendium of … the Sixth Census (1841:255). **2**. Hughes (1911:22). **3**. Smith County deed from Avin Ward, Nancy Upton, and Barclay Kyle to William P. Hughes, July 24, 1839 (a copy of this deed appears in the Smith County Historical and Genealogical Society Quarterly, Vol. XIX, No. 4, 2007, p. 94, Carthage, Tennessee). **4**. Entries for William Powell Hughes and his father Littleberry Hughes

in RootsWeb's WorldConnect Project: Hart New <http://wc.rootsweb.com/>. **5**. Smith County Deeds, Book S, p. 460 and Book T, p. 161; Federal Census, Arkansas – 1850, Greene County, Powell Township, Nos. 301-303; 1860, Izard County, Blue Mountain Township, No. 1042. **6**. Federal Census, 1840, Smith County, p. 48 and p. 227; Smith County Deeds, Book Q, pp. 189 and 335.

Sumner County

Sumner County, established in 1786, was the second county created in what is now Middle Tennessee while the area was still part of North Carolina. It initially covered an area that included all or part of what are now three other counties. Its county seat, Gallatin, has filled that role since 1801. There were at least two nineteenth-century potteries in Sumner County.

Site Number	Relevant Name(s)	Dates	Category
40SU31	Sullens	1840s-early 1850s	Traditional Earthenware

This northeast Sumner County pottery site was recorded in the 1970s based on information provided by an informant and from an examination of the site's physical remains. At the time there was no information concerning who might have been associated with the operation. It now appears the pottery was on land owned during the mid-nineteenth century by a Reddick family.[1] There is no evidence they were directly connected to pottery making, and it seems reasonably certain the potter was Martin Sullens. He is listed on the 1850 census for Sumner County without any property, a resident of the district where the 40SU31 pottery site is located, and with the occupation entry "Manufacture of stone ware."[2] Sullens did not live in Sumner County until after 1840 and had returned to the area where he grew up by 1854.[3] His pottery was evidently one of those short-term local-market-driven enterprises that are apparent in a number of similar Tennessee situations. Sullens came from a background of stoneware production, and his 1850 census entry suggests he was making that kind of ware. However, the ware produced at the 40SU31 site was glazed earthenware. As there are no known clays suitable for stoneware in Sumner County, Sullens was probably simply producing what was feasible in that area.

A TDOA surface collection made at the 40SU31 site contains 71 earthenware vessel sherds, evenly divided between glazed (N=37) and unglazed (N=34), proportions often seen at earthenware kiln sites. Most of the glazed sherds are reddish-orange or tan-orange in color, but about one-third have a dark brown glaze color. Wide-mouth vessel forms are suggested by 10 rim sherds: flat to slightly rounded (N=6), collar with ridge (N=3), and straight rounded (N=1). There are 52 body sherds and 1 small section of pulled strap handle, and 8 base sherds with straight or slightly beaded feet. Two of the latter suggest open bowl-like forms. The collection also includes 19 kiln furniture items, with 8 pieces from rectangular-

shaped fired clay slabs, 3 pieces from small tapered cylindrical objects, and 8 pieces of brick, possibly from a kiln. The clay slabs were evidently used for stacking vessels in the kiln, and most have spots of glaze and small remnants of vessels adhering to one or both surfaces. The small tapered cylindrical pieces could be from potter's stilts or trivets.

Source(s): **1**. A series of Sumner County deeds and a will indicate the land was owned in 1850 by John A. Reddick (Federal Census, 1850, Sumner County, District 17, No. 60). **2**. Federal Census, 1850, Sumner County, District 16, No. 151 [the 40SU31 site was at the 1850 juncture of Districts 16 and 17]. **3**. He was in Kentucky in 1840 and in Putnam County, Tennessee by 1854 (see Part Three entry for Martin Sullens).

Unrecorded Sumner County Potteries (N = 1)

Mabry and Steele
[Traditional Stoneware ?]

The 1850 census shows two individuals in the same district in northwest Sumner County with the same occupation, "Making Stone Ware." These are James Mabry [Mayberry in 1850, but Mabry thereafter] (age 35) and Nathaniel Steele (age 46).[1] Their presence suggests at least one 1850 pottery, the site of which remains unrecorded. According to the census, Mabry owned a small amount of real estate in 1850, but Steele owned none. Unfortunately, no record for Mabry buying or selling his land has been found. By 1860 James Mabry was in Illinois, and it appears Nathaniel Steele was deceased (see Part Three entries).

Figure 2-199. Salt-glazed stoneware jar (height 18½ in.) with the faintly incised name "Steel" partially covered by one of its lug handles (private collection).

Without a definable site, it is impossible to be certain what kind of pottery Mabry and Steele produced. The 1850 census indicates stoneware, but as with the recorded Sumner County pottery site, this might have been a generic rather than specific term. There is, however, one additional piece of evidence seeming to support a stoneware production interpretation – a stoneware jar in a private collection bearing the incised name "Steel." This jar (Figure 2-199) has a salt-over-brown-slip exterior finish, with a "frogskin" effect on the upper portion, two lug handles, and a pair of incised, double lines around the shoulder. The "Steel" name is faint and is partially covered by one of the handles, which was applied after

the name was incised. The jar's historic origin is from Macon County, which adjoins Sumner County on the east. Though there is no absolute proof it associates to Nathaniel Steele in Sumner County, it may at least tilt the weight of evidence in favor of the 1850 census suggestion that Mabry and Steele made stoneware.

Source(s): **1**. Federal Census, 1850, Sumner County, District 19, Nos. 6 and 151.

Van Buren County

Van Buren County was created in 1840 from portions of White and Warren counties. Spencer has served as the county seat since that time. Direct information concerning pottery making is limited to one source, and the implied pottery site remains unrecorded.

Unrecorded Van Buren County Potteries (N = 1)

Peter Dunn
[Traditional Stoneware ?]

A single Van Buren County pottery is suggested by Peter Dunn's listing on the 1850 census as a "Wareturner."[1] Dunn owned no land at the time, but a review of records relating to his 1850 neighbors suggests he was working in northwest Van Buren County. Unfortunately, nothing has been found to indicate a more specific location. By 1860 Dunn was in Putnam County, and his occupation is reconfirmed by his census listing as a potter.[2] Dunn was part of a large group of potters who worked in the early stoneware industry centered on DeKalb, White, and Putnam counties, and it is assumed any pottery he operated in Van Buren County, which adjoins White County, was related to that tradition.

Source(s): **1**. Federal Census, 1850, Van Buren County, District 5, No. 179. **2**. Federal Census, 1860, Putnam County, District 8, No. 863.

Wayne County

The creation of Wayne County from portions of Hickman and Humphreys counties was approved in 1817 but not finalized until 1819. The permanent county seat Waynesboro was established in 1821. There is information for only one pottery in this county, and it is poorly understood.

Unrecorded Wayne County Potteries (N = 1)

Unknown Name
[Traditional Earthenware ?]

The 1840 census compendium indicates that a single one-man pottery was operating in Wayne County. For the year it produced $200 worth of "manufactured articles" using a $75 capital investment.[1] Nothing else of relevance has been discovered regarding a specific location for this pottery or anyone associated with it. The closest other nineteenth-century potteries in the same general physiographic region as Wayne County were in Hickman County, and these produced glazed earthenware. Though far from proof, this suggests the Wayne County operation may have also made this kind of ware.

Source(s): **1**. Compendium of … the Sixth Census (1841:255).

White County

White County was established in 1806, and the town of Sparta has served as its county seat since 1809. Deposits of residual clay along the lower stretch of the Falling Water River, which flows into the Caney Fork River, provided an inducement for stoneware potters to move into this area at an early date. There is evidence to suggest members of the Andrew Lafever family were either the first or among the first of these potters to begin work in this county. Other early potters were members of the Daniel Campbell and the Samuel and William Dunagan families. In addition Dunn, Elrod, Spears, and Hitchcock (or Hedgecough) are family names with a long history of involvement with pottery making in White, as well as in adjoining Putnam County. After 1854 most of the active potteries and pottery sites north of the Falling Water River were in newly formed Putnam County, and these are discussed under that county heading. Only sites falling within the modern boundaries of White County are considered here.

White County has 21 recorded Traditional Stoneware pottery sites, but this is likely an incomplete sample. The majority of these sites are located in what was historically District 7 in the county's northwest sector. At one location within this area so many sites are so densely concentrated it has been impossible to make clear distinctions regarding the people formerly connected to specific remains. In this situation a general discussion of pottery makers probably associated with one or more of the sites within the group is the best that can be offered.

Site Number	Relevant Name(s)	Dates	Category(s)
40WH75	Lafever	ca. 1820s-1870s	Traditional Stoneware

This was the first site recorded for one of the potteries that once operated in White County's northwest corner, in old District 7. A Tennessee geologist writing about the county in 1874 stated:

> In the north-western angle of the county there is a fine quality of potter's clay, from which large quantities of earthenware have been manufactured. There are now a number of kilns in successful operation, and employment is furnished to [a] large number of men. So great has been the number of wagons engaged in the "crock trade," that some persons in other counties have jocularly remarked that there can be nothing left of White County but a hole in the ground.[1]

The 40WH75 location, which is on the eastern edge of the heaviest concentration of these pottery sites, has traditionally been regarded as associated with the potter Andrew Lafever (1774-1847) and his descendants.[2] Andrew and his wife Nancy, who lived in Kentucky before moving to Tennessee, were the parents of ten children, including sons Zachariah (b. 1797), John (b. 1799), William (b. 1801), Eli (b. 1803), Asher (b. 1812), Andrew (b. 1814), and James (b. 1816). While it is possible any of these sons could have been associated with the 40WH75 site, there is apparently no record indicating William was a potter or ever lived in Tennessee, and John may have moved directly from Kentucky to a location in what later became Dekalb County.[3]

While it has been generally assumed Andrew Lafever came to Tennessee about 1824, the beginning of pottery making at the 40WH75 site could be as early as 1820. The 1820 census for White County shows a household headed by a phonetically spelled "Zacheus Laphefer" that included two males in the 16-26 age range, plus a wife and two young children. Available family information suggests this was Andrew's son Zachariah Lafever (b. 1797), who was sharing his household with his yet unmarried brother Eli (b. 1803), and it appears they were in Tennessee in advance of a slightly later move by most of the rest of the Andrew Lafever family.[4] Zachariah's name appears on White County tax records as early as 1822, and by 1825 he was taxed on 50 acres, while his brother John had 12 acres.[5] Nothing about this is completely certain, but it appears the 50 acres relate to what would remain the Lafever family land containing site 40WH75, while John may have already been in the part of White County that went into the formation of DeKalb County in 1837.

By 1830 all of the Lafevers who would come to Tennessee were present, in households headed by Andrew and his sons Asher, Eli, John, and Zachariah.[6] Though clear proof is also lacking here, the tax records suggest Zachariah, Eli, and John were by this time living in future DeKalb County, while Andrew and his son Asher were in control of the original 50 acres, plus at times some other land.[7]

By 1840 Zachariah, Eli, and John were definitely DeKalb County residents, but it is not easy to pinpoint the specific locations of the remaining family members. Andrew and his sons Asher, Andrew Jr., and James were all heads of separate White County households, with all of them noted on the census as engaged in "Manufactures and trades." The two Andrews appear closest to each other, but the tax records suggest Asher held the 50 acres of family land. It is likely these three

were still connected to the 40WH75 site. James, however, seems to be in the midst of a group of potters discussed below beginning with site 40WH89.[8]

By 1850 the elder Andrew Lafever was deceased, but his sons Andrew Jr., James, and Asher, along with Asher's son Thomas and James's son George, are all on the census for White County as potters.[9] Andrew Jr. (see Part Three entry) was now in another part of the county, but the other four were still on or very close to the 40WH75 site. A tax record for this year lists Asher with 76 acres and James with 40 acres.[10] Only two recorded deeds were found that may relate to some of this land, and one of these shows Asher selling James 66 acres in 1851.[11] The 1860 census again shows Asher, Thomas, and James as potters, but the first two no longer appear very close to James. Francis Lafever, the son of deceased potter Andrew Lafever, Jr., is also called a potter, and he now lived very close to his uncle James.[12] The exact relationship of these four Lafevers to the 40WH75 site during this period is unclear, but there seems little doubt a pottery continued to operate here. About 1868 Asher and Thomas (see Part Three entries) moved to Putnam County to continue pottery making there.

James Lafever was still described as a potter in 1870, and this census designation was also applied to his 17-year-old son James Jr. in the same household. Other of James's sons, Asher (b. 1845) and Zachariah (b. 1835), lived adjacent to their father.[13] They are called farmers on the census, but there is information suggesting each sometimes made pottery (see Part Three entries and sites 40WH84 and 40WH89). During the 1860s and 1870s James Lafever owned a consistent 118 acres, and it is reasonably certain this was the land containing the 40WH75 site.[14] In 1876 James sold his land's mineral rights, including "Potters Clay" to a George W. Colbert of Campbell County.[15] This suggests pottery making at the 40WH75 site was on the wane. The 1880 census shows James living adjacent to his sons James Jr. and Zachariah, with numerous grandchildren, and no one with a potter designation.[16] James Sr. died about 1882, and his land passed to his heirs.[17] It appears James Jr. and various members of his family continued to live at the homeplace, with James Jr. dying about 1898. Control then passed to James's son Zachariah (1835-1910). In the early twentieth century the land with the 40WH75 site and the remains of an early house associated with the family passed from some of Zachariah's children to another generation.[18] The property still belonged to one of those descendants in the 1970s.

A TDOA surface collection made during the 1970s includes 38 stoneware waster sherds and 11 items of kiln furniture. An emphasis was placed on collecting rim sherds, so there are 24 of these. The 38 sherds represent vessels that were generally well made and well fired, including constricted mouth jars, jar or churns with an interior lid ledge, jugs, and at least one pitcher. Most had an ovoid form and were characterized by an exterior surface ranging from brown to purple-brown with irregular patches of yellow-tan. Though this yellow-tan overglaze is similar to the "frogskin" effect often seen when brown slipped vessels are salt glazed, there was little use of a slip on the sherds in this collection. The glaze effect in this case was

probably caused by a combination of fly ash and light salt glazing. The color of some of the sherds is very similar to an effect produced by at least one modern potter using “native clay with applied pine ash and sand” on a high-fired stoneware vessel.[19] In spite of this probable ash effect, the 40WH78 sherds are definitely not alkaline glazed (see ET, Johnson County site 40JN189).

Rim sherd forms include rounded everted over a collar with interior lid ledge (N=7), rounded to thick rounded everted (representing constricted mouth jars, N=5), rounded everted over a collar but no lid ledge (N=3), thick rounded (N=3), rounded everted (N=2), canted (N=2), wavy pitcher lip (N=1), and jug (N=1). The jug is a largely reconstructed vessel with a rounded, almost cone-shaped collar and a missing strap handle (Figure 2-200). The body sherds (N=6) include portions of two other jugs and one constricted mouth jar with intact or remnant strap handles. There are also 2 detached strap handles. It appears all the strap handles were similar, with a strong medial ridge on the top surface and a parallel groove on the bottom. Superficially they look like extruded handles, but it seems more likely they were hand pulled, with the medial ridge left between two finger indented channels. Base sherds (N=6) are evenly divided between examples with straight and examples with slightly beaded feet.

Figure 2-200. Reconstructed jug (height 11½ in.) missing its strap handle, with examples of strap handles from the 40WH75 site.

A characteristic that distinguishes at least 6 of the 40WH75 vessel sherds is an incised sine wave line between multiple horizontal lines (Figure 2-201). On one sherd the parallel lines form three bands with sine wave lines on the top and bottom bands. One jar sherd has a small incised “4,” and one has a remnant portion of some faint cursive writing that was incised into the wet clay. The first word is the name “Henry” followed by what looks like a cent “¢” sign, or possibly “&”, but the rest of the names or words cannot be deciphered.

The 11 items of kiln furniture include 6 pieces from short thick-walled and thin-based forms that appear to have been used multiple times as saggers. The

Figure 2-201. Stoneware sherds from the 40WH75 site exhibiting sine wave lines between horizontal incised lines.

remaining items are 1 biscuit-shaped wad of sandy clay with a vessel impression, 1 section of flattened sandy-clay coil, 1 large chunk of kiln brick with heavy salt glaze buildup, 1 corner section of stone with heavy salt glaze buildup, and 1 large amorphous chunk of fired clay with multiple finger indentations.

As discussed in the Part Three entry for James Lafever, Sr., there are at least three surviving stoneware vessels with "J L" maker's marks. It is likely these were made at the 40WH75 site, though examples definitely from this site are not yet known. The writers have also seen a privately-owned one-handled stoneware jar that bears the incised cursive name "James Lefever" on one side and "M Elizabeth Car [Carr ?]" on the other. This could be the work of James Lafever, Sr. However, James Lafever, Jr., or for that matter either of the two other James Lafevers who were potters in Putnam County, cannot be ruled out as its maker.

Source(s): **1**. Killebrew (1874:988). **2**. Thomas G. Webb, 1978, personal communication. **3**. Winfree (2000:164) and see individual entries for all of Andrew's sons except William. **4**. Federal Census, 1820, White County, p. 2; Webb (1971); Winfree (2000:164). **5**. White County Tax Records, 1820s, Captain Hubert's Company. **6**. Federal Census, 1830, White County, pp. 26-27. **7**. White County Tax Records, 1820s-1830s, Captains Hubert, Davis, Angell, Elmon, Lafever, Dunagan, and Allen (and after 1837, District 7 or sometimes 8). **8**. Federal Census, 1840, White County, pp. 55, 59, and 61. **9**. Federal Census, 1850, White County, District 7, Nos. 1178, 1179, 1182 and 1219. **10**. White County Tax Records, District 7, 1850. **11**. White County Deeds, Book T, p. 219. **12**. Federal Census, 1860, White County, District 7, Nos. 940, 942, 1015, and 1018. **13**. Federal Census, 1870, White County, District 7, Nos. 77-79. **14**. White County Tax Records, District 7, 1860s and 1870s. **15**. White County Deeds, Book Z, p. 56 [James's brother Eli Lafever had a similar 1876 transaction concerning his DeKalb County land (see Unrecorded Dekalb County Potteries, Lafever Family)]. **16**. Federal Census, 1880, White County, District 7, Nos.

166, 167, and 169. **17**. White County Tax Records, District 7, 1880s [James's 118-acre tract changed to 100 acres in 1880, then in 1882 appears under the name of James Lafever, Jr., with the notation "heirs," before shifting back to James Sr. "heirs"]. **18**. White County Wills, Book 174, p. 709; James (Sam) Lafever, 1982, personal communication. **19**. Arbitman (2004:52).

Site Number	Relevant Name(s)	Dates	Category
40WH76	Collier / Fraley / et al.	ca. 1847-1880s	Traditional Stoneware

In the 1970s several older residents remembered that the 40WH76 site area was once known as "Jugtown." Though this location is on the southwest edge of the heaviest concentration of White County pottery sites, it is still part of the general northwest White County group. The 40WH76 site is near another recorded site, 40WH78, and the relationship between these two locations is not entirely clear. Furthermore, there is a possibility another pottery once operated near these two sites. This third location formerly had a nineteenth-century house that served as the home of several pottery owners, and remarks made by some older area residents in the 1970s suggested there might have once been a pottery near the house. Unfortunately, this house and its immediate surroundings were destroyed by modern building activities.

Pottery making at the 40WH76 site occurred over a long period of time, and in the 1970s a large sherd waster pile still remained as testament to the many years of work (Figure 2-202). Production probably started here about 1847, when Henry Collier bought a tract of over 400 acres of land.[1] Records for Collier (see Part Three entry) show this purchase resulted in him moving from one White County civil district into the one where the 40WH76 site is located. He was there in 1850 when the census of manufacturing establishments named him as the owner of a pottery that employed at least four men.[2] The regular census for 1850 identifies Collier as a farmer but shows two members of his household as potters, his 20-year-old son George W. Collier and 21-year-old John K. Saylors (Sailers on the census). The other two employees were apparently John A. Mitchell (age 32) and William Dunagan (age 50), both listed as potters in households adjoining Collier.[3] From various records, it appears John A. Mitchell (see Part Three entry) was Collier's son-in-law. Joseph D. Collier, another of Henry's sons living with him in 1850, is called a farmer on the census, but he is known to have sometimes worked as a potter (see Part Three entry). Henry Collier was a slave owner, holding two adults and two children as slaves in 1850.[4] The adult male Archy (for Archibald) was purchased by Collier in 1848.[5] There is no proof Archibald played a role in operating the pottery, but it is likely he had some involvement with the work.

For 1860 there are no manufacturing census schedules for the rural parts of White County, but Henry Collier's pottery was obviously still operating. The regular census shows Collier at the same location, still called a farmer, with his son George

Figure 2-202. Stoneware waster sherd dump at the 40WH76 site in 1977 (now much degraded).

still listed as a potter.[6] Henry's son Joseph is not shown as part of the household, and he may have divided his time between Tennessee and Alabama. Another son, Thomas, was now old enough to be assigned an occupation. He is called a farmer, but he must have been learning to work in pottery, something he later did with his brothers in Alabama (see Part Three entries for Joseph and Thomas Collier). As in 1850 there were at least three other potters near the Colliers, including John A. Mitchell, still listed as a potter, and William Rainey and Patrick Potts. Rainey appears on the 1860 census as a potter living in the household of Potts, who was identified as a potter at another location in 1850.[7] In 1860 Henry Collier owned the same four slaves he owned in 1850. The adult male was a free man living in a different part of the county by 1870, and listed on the census as Archibald Collier, a 58-year-old blacksmith.[8] This occupation, which requires skills in some ways similar to those needed by a potter, makes it seem very likely Archibald assisted the Colliers in running their pottery while he was a slave.

An 1860 state business directory contains an entry that relates to the 40WH76 location, though part of it is difficult to interpret. This shows a group of five people with the same north White County postal address, all with the same simple notation "pottery."[9] One of these is William Rainey, and one is Giles Elrod, another potter in the general area (see site 40WH81). The entry has a garbled version of Elrod's name, and there are two other names the writer's are unable to relate to any known potters ("D. M. Bersheers and W. Clayton").[10] The most interesting name is "C. D. Fraily." It seems certain this should have been G. A. Fraley, and he relates to a major change concerning the 40WH76 site.

Near the beginning of 1860 Henry Collier signed a deed conveying most if not all of his land to George A. and J. B. Farley. The sale may have been conditional, because Collier continued to be taxed on the land for a few more years.[11] The Fraley's, who were probably brothers, had recently moved to Tennessee from North Carolina and were living next to Collier by the time the 1860 census was conducted.[12] Henry Collier died about 1866, and his sons moved to Alabama.[13] The nineteenth-century house mentioned above, which was near the 40WH76 site, was later remembered as the former home of George Fraley.[14] Fraley was living there in 1870, between John Mitchell, then called a farmer, and James Montgomery, identified as a potter.[15] J. B. Fraley was no longer in the area in 1870. As in 1850 and 1860 there may still have been an owner and four potters associated with operations at the 40WH76 site. Besides Mitchell and Montgomery, potters George A. and John W. Dunn (see Part Three entries) may have worked here. Though the 1870 census places them in an adjoining district, it appears they were just across a district boundary line and actually very close to Fraley, Mitchell, and Montgomery.[16] Around 1875 Meredith Bussell (see Part Three entry) married George Fraley's daughter Nancy. He was either already working for Fraley or became a potter as a result of the marriage.

For 1880, exactly where pottery making occurred in relation to 40WH76, nearby site 40WH78, and the possible kiln site near the Fraley house is difficult to know. However, the 1880 census of manufacturing establishments shows production continued. A pottery now owned by Oliver and Southard employed three males over the age of 16.[17] On the regular census for 1880 there are seven individuals possibly connected to this operation. These are (by household numbers): George A. Fraley, farmer (No. 10); Thomas Cole, stoneware turner (No. 13); Jessie Cole, stoneware turner (No. 14); John A. Mitchell, farmer (No. 15); Meredith Bussell, stoneware turner (No. 22); John F. Oliver, farmer (No. 23); and John M. Southard, farmer (No. 29).[18] Without other information it would appear Meredith Bussell and the Cole brothers were the three workers indicated by the manufacturing census. It also appears John Oliver and John Southard had bought or otherwise taken over George Fraley's interest in the business. Complicating this is the know fact that John Mitchell sometimes worked as a potter, and the Coles and Bussell had associations with other potteries that were in the same neighborhood (see sites 40WH77 and 40WH78). It is simply not clear if all the people in this 1880 group relate to one or more than one pottery.

There are two deeds, the first dated 1887, that concern a 100-acre tract purchased by Meredith Bussell in 1895.[19] This tract apparently included the 40WH76 site location, and the calls in both deeds refer to a point "near Fraley's old crock kiln." This old kiln reference probably pertains to the 40WH76 site, though it could possibly refer to the kiln mentioned above that some believed was located adjacent to the house where Fraley lived. The deed seems to show work ended at the 40WH76 pottery in the 1880s, but additional information could modify this conclusion.

Any better understanding of the 40WH76 site area suffers from the absence of an 1890 census. According to his grandsons, Jacob Seabolt lived in the old George Fraley home around the end of the nineteenth century, and he was either a potter or owned one of the "Jugtown" potteries.[20] This seems to have been after about 1892, and Seabolt appears on the 1900 census living very close to the widow of George Fraley and the potter Meredith Bussell.[21] It is reasonably certain Bussell by now had his own pottery at site 40WH78, and any association between him and Seabolt is unclear. It is also unclear if Seabolt was connected to the old pottery at 40WH76, the possible destroyed pottery near the old Fraley home, or the pottery apparently owned and operated by Bussell. Jacob Seabolt (see Part Three entry) died in 1904. If pottery making at the 40WH76 site was not already defunct, Seabolt's death would seem to provide a definite end date for such activity. Nearby, however, pottery continued to be made by the Bussells at site 40WH78.

An unusual amount of information concerning pottery production at the 40WH76 site is available because of the two census of manufacturing schedules. The description for Henry Collier's 1850 pottery, headed "Crockery Ware," shows a viable stoneware operation. For the year its workers used 200 tons of clay (valued at $180), 800 pounds of salt ($12), 72 cords of wood ($30), and 7,200 rails ($30). The four adult male employees were paid $36 in monthly wages, and some of the work was done using "horse power." There was a $500 capital investment, and the business produced 24,000 gallons of ware, valued at $1,440.[2] For 1880 the firm owned by Oliver and Southard, headed "Stoneware," had four employees, only three of them adult males. These were employed during a 12-hour work day from May to December and 8 hours per day from December to May. A "skilled mechanic" earned $1 per day, an "ordinary laborer" 50 cents per day. As suggested by the work day figures, the pottery operated 6 months full time, 6 months part time. There was now only a $200 capital investment, and $100 was spent for the year to produce $500 worth of pottery. There are no specific figures for raw materials used.[17]

A TDOA surface collection from the 40WH76 site contains 82 stoneware waster sherds and 18 items of kiln furniture. Most of the vessels represented had gray to brown salt-glazed exteriors, and no definite use of a slip glaze is apparent. Vessel sherds include 20 rim sections from straight to constricted mouth containers, including several that represent small-mouth jars. Rim forms are flat to slightly rounded evereted (N=14), thick rounded (N=2), thick bulbous (N=2), rounded constricted everted (N=1), and straight rounded with interior lid ledge (N=1). There are 5 sherds from jug rims, including 3 with a rounded collar and 2 with a tapered collar. Detached handle sections (N=6) are from pitchers or jugs. One is part of a small hand-pulled handle. The others have strong medial groves and some could be hand pulled, though one was clearly extruded, with 3 lands and 4 grooves. There is part of a 2⅞-inch diameter flat lid with a knob handle, 32 body sherds, and 18 base sherds. All of the latter have straight to slightly cut back feet. The kiln furniture items include 3 pieces from short, thick-walled saggers, and 4 pieces from thinner-walled jug stackers. In each category, some have the finger-indented "tally" marks

seen on other Middle Tennessee examples. Remaining kiln items include 3 flattened clay coils; 1 biscuit-shaped wad of fired, sandy clay; 1 small flattened circle of sandy clay with a vessel impression; and 6 pieces of kiln liner brick.

Source(s): **1**. White County Deeds, Book O, p. 416. **2**. 1850 Census of Manufacturing Establishments, White County, p. 336 (microfilm copy, Tennessee Division of Archaeology). **3**. Federal Census, 1850, White County, District 6, Nos. 810-812. **4**. Federal Census, 1850, White County, District 6, Schedule 2 – Slaves. **5**. White County Deeds, Book P, p. 16. **6**. Federal Census, 1860, White County, District 6, No. 931. **7**. Federal Census, 1860, White County, District 6, Nos. 930 and 934. **8**. Federal Census, 1860, White County, District 6, Schedule 2 – Slaves; Federal Census, 1870, White County, District 8, No.33. **9**. Mitchell (1860:238). **10**. A Thomas Bersheers lived with Patrick Potts and William Rainey in 1860, and there was a White County printer during this era named William Clayton. **11**. White County Deeds, Book T, p. 633; White County Tax Records, District 6, 1860s. **12**. Federal Census, 1860, White County, District 6, No. 932 and 933. **13**. White County Tax Records, District 6, 1860s and see individual entries for the Colliers. **14**. Gertrude Saylors, 1978, personal communication. **15**. Federal Census, 1870, White County, District 6, Nos. 149-151. **16**. Federal Census, 1870, White County, District 7, No. 9. **17**. 1880 Census of Manufacturing Establishments, White County, Distrct 6, p. 1 (microfilm copy, Tennessee Division of Archaeology). **18**. Federal Census, 1880, White County, District 6, Nos. 10-29. **19**. White County Deeds, Book 29, p. 496 and Book 35, p. 356. **20**. Ira and Shelly Howell, 1978, personal communications. **21**. Federal Census, 1900, White County, District 6, Nos. 244, 246, and 247.

Site Number	Relevant Name(s)	Dates	Category
40WH77	Cole	ca. 1880s-1890s	Traditional Stoneware

This is one of two northwest White County pottery sites situated on land once owned by potter Solomon R. Cole. One of these potteries (site 40WH144) was close to the home where Solomon lived most of his adult life.[1] Site 40WH77 is about one-half mile from where this home stood. Though any opinion regarding the specific age of these two sites is speculative, it seems likely the 40WH77 pottery was in operation later than the one at 40WH144. Much of the land once owned by Solomon Cole eventually passed to his son Jessie Cole, who sold a tract containing the 40WH77 site in 1924.[2] Jessie and his younger brother Thomas E. Cole (see Part Three entries) worked as potters, and it seems likely they had a connection with the 40WH77 pottery, probably during the 1880s. In the 1970s, various local residents believed this pottery had belonged to Solomon Cole. Solomon died in 1900, so if the 40WH77 operation was later than the one near his home, it might have only been in operation during the 1880s and 1890s.

There is a sizable TDOA surface collection from the 40WH77 site. This includes 127 stoneware vessel sherds and 3 items of kiln furniture. The latter are an amorphous chunk of highly glazed clay, and portions of two thick-walled saggers. The 40WH77 pottery seems to have been very close to a nineteenth-century house,

and an additional 35 items in the collection probably relate to the occupation of this house. Most of these are sherds from white-bodied blue-decorated tablewares (pearlwares, whitewares, and porcelain). Most difficult to interpret are 9 pieces from short-stem stoneware tobacco pipes and a small reddish clay marble. These could represent items made at the kiln or incidental items left by the former occupants of the house (or both). The saggers indicated by the pieces mentioned above could have been used for firing pipes, and some of the pipe fragments collected have the kind of shiny brown glaze associated with firing an Albany-type slip in an enclosed atmosphere.

Most of the 127 vessel sherds are brown glazed with only a few having a gray glaze. The brown surfaces seem to reflect the use of brown slip, salt glaze, and a combination of both. About one-fourth of the sherds have an interior brown slip. There are 22 rim sherds, 71 body sherds, 13 base sherds, 8 handle sections, and 13 pieces from various parts of grease lamps. Grease lamps were obviously made with some frequency, but none of the sherds are large enough to provide an overall form. One stem section is thick, one is rather small in diameter, and one bowl portion has an exterior, flattened coil that made a horizontal handle.

Containers suggested by the 22 rim sherds are divided between wide mouth crocks and small mouth jars. Several of the latter are insloping and have multiple parallel wheel-incised lines near the rim. Rim forms include thick rounded and insloping (N=8), straight rounded to straight flat (N=4), thick canted (N=3), thick rounded (N=2), rounded everted (N=2), bulbous (N=1) and a plate-like form (N=2). One of the "plate" sections has a flat bottom, a right angle sidewall, and a flat marli (the broad rim portion) extending to a rounded edge with a deeply incised line just inside the edge. The other plate-like form has a flat bottom and a sloping marli. Both are brown glazed, but the first has a salt over brown glazed ("frogskin") upper surface. All of the base sherds have straight to slightly cut back feet. Most of the handle sections are from strap handles with a single strong medial ridge that could be from hand pulling or extruding (N=5), one piece was clearly extruded with 4 ridges and 3 grooves, one was made from a flattened clay coil, and one is part of a lug handle.

Source(s): **1**. Information concerning the home of Solomon R. Cole was provided by a descendant (Waymon Cole, 1995, personal communication). **2**. White County Deeds, Book 70, p. 415 and Book 75, p. 413.

Site Number	Relevant Name(s)	Dates	Category
40WH78	Bussell	ca. 1887-1916	Traditional Stoneware

Available information indicates this northwest White County pottery was operated solely by Meredith D. Bussell and his family.[1] Bussell is listed as a "stone ware turner" on the 1880 census for White County.[2] That year he was probably still

working at the nearby pottery identified as site 40WH76, and it is assumed he started his pottery at the 40WH78 site after he obtained the land tract that surrounded it. Tax records indicate this was around 1887.[3] Bussell's children no doubt worked with him to varying degrees, but there is nothing indicating any of them were actual potters. Other information concerning Bussell's life (see Part Three entry) suggests his work as a potter probably decreased after about 1901. However, at least one surviving piece of pottery appears to indicate he produced some ware until as late as 1916 (see below).

There is direct family information concerning Meredith Bussell making a number of pieces of pottery for his children, who (with their known or approximate birth dates) were: Mary [Mollie] (1875), Charles B. [Charlie] (1877), Anna (1879), Chester Arthur (1884), Franklin W. (1887), Harmon (1889), and Ammon (1892). The pieces he made were incised with names and dates and included at least two chicken waterers.[4] One of these is among three stoneware items made by Meredith that passed to descendants (Figure 2-203). This waterer has the following incised information on its upper back: "Arthur Bussell / Sept. 12 1916 / By M. D." It has a strap handle at the top and an unusual drinking spout, instead of the more common enclosed basal cutout. The "By M. D." must mean Arthur's father made it.[5]

Another small group of stoneware items passed down to a Meredith Bussell descendant includes two pitchers and a grease lamp (Figure 2-204). The center pitcher has a rather long inscription "March 2, 1907 / Judgetown / White Co Tenn / M. Harman Bursell / this was paten Feb. 12, 1907." The word "Judgetown" is assumed to mean "Jugtown," a name commonly applied to the 40WH78 site area (see site 40WH76). The style of the two pitchers is obviously similar, but whether they were actually made by Harmon or just signed by him is a matter for debate. Harmon and Ammon were bachelors who continued to live at the Bussell home after their father died in 1919.[1]

Arthur Bussell's name, incised in block letters as "ARTHER BURSELL," appears with no other writing on the stoneware jar in Figure 2-205. This same figure shows a jug with a missing strap handle and neck that is incised on its shoulder "C. B. Bussell / Fanchers Mill / Tenn / Thrusday A__(?) 27 1893." Fanchers Mill was a hamlet located not far from the 40WH78 site. None of these incised vessels is taken as proof that Meredith's sons were doing the actual throwing, but their names are indicative of the close association they had with their father's work.

The writers know of at least two other vessels bearing Bussell names. A pitcher in a private collection is incised "Fanchers Mills / White Co. Tenn / March the 2, 1907 / Harmon Bussell his pitcher." A jar, now in the collections of the Tennessee State Museum, is incised "Miss Mollie Bussell / Aug the 16 1881." This date, when Mollie was six, could mean the piece was made while her father still worked at the 40WH76 pottery or it may suggest a slightly earlier date for the 40WH78 pottery. Nothing is truly certain about the dates assigned to either of these potteries.

Figure 2-203. Stoneware vessels made by Meredith Bussell (private collection). Left to right: short crock or bowl (height 6½ in.); 4 gallon churn (height 16½ in.); chicken waterer with strap handle, unusual drinking spout, and incised writing (height 11 ½ in to top of handle). All have brown salt-glazed exteriors.

Figure 2-204. Stoneware vessels attributed to Meredith Bussell (private collection). Left to right: brown salt-glazed pitcher (height 6½ in.), gray salt-glazed pitcher with incised writing (height 6½ in.), brown to gray salt-glazed grease lamp (height 4 in.).

Figure 2-205. Stoneware vessels with incised Bussell names (private collections). The jar on left has a salt over brown slip exterior and a brown slip interior, an incised "4," and is missing a strap handle on the side not shown (height 16 in.). The partial jug on the right has a brown salt-glazed finish (original height 6-7 in.).

Other information concerning wares made at the 40WH78 pottery comes from a TDOA surface collection. This includes 50 vessel sherds and 19 kiln furniture items. The majority of the sherds have a brown to gray exterior salt glaze, with some that are clearly salt glazed over a brown slip. Most also have an interior slip, but a slight majority of these have a gray rather than a brown interior slip. There are 11 rim sherds, divided into rounded canted (N=4), straight rounded with interior lid ledge (N=3) [one with a horizontal lug handle], rounded everted with ridge (N=2), bulbous (N=1), and thick rounded (N=1). The last rim form is for a small straight-sided crock or bowl that is about two-thirds intact. This has a straight foot, stood 4⅛ inches tall, and had a mouth 6 to 7 inches in diameter, which was warped during firing. There are 11 separate base sherds. Most have slightly cut back feet but with a beaded protrusion above the cut back. There are 28 body sherds. The 19 items of kiln furniture include 16 varying size pieces of flattened sandy-clay coils, used for stacking vessels in the kiln. There are 2 pieces of heavily salt-glazed kiln brick and 1 amorphous chunk of fired clay.

Source(s): **1**. Bussell (1995). **2**. Federal Census, 1880, White County, District 6, No. 22. **3**. White County Tax Records, District 6, 1880s. **4**. Bussell (1995) (and individual entry for M. D. Bussell). **5**. He was often called "M. D." rather Meredith (see individual entry).

Site Number	Relevant Name(s)	Dates	Category
40WH81	Elrod	ca. 1840s-1920	Traditional Stoneware

The 40WH81 pottery site is part of the general northwest White County group. In the 1970s it was remarkable for having the largest visible sherd discard pile of any Traditional Stoneware pottery site recorded in the state. This heap of broken vessels, which measured about 40-50 feet in diameter with a maximum height of about 5 feet, provided a dramatic indication of the degree of long-term activity at this location (Figure 2-206). Sadly these same remains are now much degraded due to numerous episodes of digging by people looking for mementos or items of value.

Figure 2-206. Stoneware waster sherd dump at the 40WH81 site in 1978.

In the 1970s there was still clear local knowledge that the 40WH81 remains were from pottery making by Giles Elrod and his son George W. Elrod. It appears from tax and other records Giles was established here by the late 1840s.[1] He is shown on census reports at the same apparent location from 1850 to 1900.[2] All of

these refer to him as a farmer, but there is one 1860 state business directory entry that confirms his involvement with pottery.[3] Giles had two sons, John D. and George W. Elrod, and it seems likely both may have provided some assistance at the pottery during the 1860s and 1870s. By 1880 both were living in separate households, still near their father, but sometime after that date John and his wife moved to Arkansas.[4] George Elrod stayed on at the same location, eventually taking over the family pottery business. Giles Elrod (see Part Three entry) was unable to work by the late 1890s, and he died in 1903. George Elrod was apparently still producing pottery here until around 1920.[5] At least one piece of pottery made by him passed directly to a descendant. This stoneware jug has a brown salt-glazed exterior, except for a greenish "frog skin" effect on its upper portion, and a pulled strap handle with a "hammer head" type neck attachment (Figure 2-207).

Figure 2-207. Brown to greenish salt-glazed stoneware jug (height 15⅛ in.) attributed to George W. Elrod (private collection).

Besides immediate family members, there are a few other individuals who probably had connections to the Elrod pottery. In 1860 Giles Elrod's household included a 23-year-old "farm laborer" named Thomas (Bershers ?).[6] Similarly, in 1870, the Elrod household included Jasper "Spears" who "works on farm." This was the individual at other times known as Jasper Dunn, and it seems reasonably certain he was actually working at the farm's pottery shop.[7] An Elrod descendant was told that in the early 1900s Levi Howell helped with the pottery. Giles Elrod's wife was formerly a Howell, and members of that family were always close neighbors to the Elrods.[5] In 1910 Levi Howell (age 42) lived almost next door to George Elrod, and the census columns for his occupation show "Teamster – Barter Wagon."[8] This no doubt indicates Howell was selling (peddling) wares made at the Elrod pottery.

In the 1970s, the size of the 40WH81 waster dump made it easy to obtain a surface collection but difficult to select one representative of the entire range of production. This TDOA collection contains 114 sherds and 11 items of kiln furniture. An emphasis was placed on collecting rim sherds, and there are 65 of these, plus 7 body sherds, 10 base sherds, 4 pieces from grease lamps, and 28 intact or partial strap handles. While a few sherds have only a gray salt glaze, most exhibit a mixture of salt and brown slip (or possibly an iron wash), including some sherds with

areas showing a salt-over-slip "frogskin" effect. The most common vessel form represented by the rim sherds is a wide-mouth container with a ledge within the mouth (N=31). A majority of these have an outward rounded collar, but some have a rounded everted lip over a straight collar. Most of these sherds represent churns. Two have the incised number "4" indicating gallon capacity. Several sherds retain all or part of what were previously termed "bow staple" ears. These are opposing lug handles that were made by cutting a section from a wheel-turned circle of clay, which was applied to the vessel wall with pulled down points on each side of the handle.[9]

The next most common group of rim sherds represent small mouth jars (N=12), a majority with a thick rounded or rounded constricted everted rim. Several sherds appear to be from wide mouth jars or crocks with thick rounded (N=10), canted (N=2), and rounded everted (N=1) rim forms. There are also 7 rims from jugs and the rim portion of 2 pitchers. Jug rim forms include rounded collar (N=4) and tapered collar (N=3). Most of the 28 strap handles seem to be from jugs. Almost all of these (N=25) were produced with one or more extruders that imparted a handle strip with four lands and three grooves. These vary from 1⅛ to 1⅝ inches wide, with most tending towards the greater width. Where a lower terminal end portion remains, there is always a thumb or finger indentation. Two smaller extruded handle sections have three lands and two grooves, and there is one thick, hand pulled strap handle still attached to the wall section of what seems to have been a pitcher.

The 4 sherds from grease lamps include a partial base, a partial bowl, and two stems. Both stems have a pronounced medial bulge. The suggested lamps stood about 3 to 4 inches tall.

The kiln furniture items include 8 pieces from jug stackers or saggers, 1 thick dumbbell-shaped sandy-clay spacer, 1 flattened sandy-clay coil, and 1 piece from the perforated-hole section of a draw tile. Most of the first items were clearly jug stackers, with cut outs and finger-nail indented "tally" marks. Several of the larger sherds from jugs exhibit the kind of firing scars caused by the use of these devices.

Source(s): **1**. White County Tax Records, District 7, 1840s-1890s (and individual entry for Giles Elrod). **2**. Federal Census, White County, District 7 – 1850, No. 1256; 1860, No. 951; 1870, No. 16; 1880, No. 227; 1900, No. 31. **3**. Mitchell (1860:238). **4**. Federal Census, 1880, White County, District 7, Nos. 230 and 231; Federal Census, 1900, Arkansas, Sebastian County, Upper Township, No. 312. **5**. Federal Census, White County, District 7 – 1900, No. 29; 1910, No. 70; 1920, No. 33; 1930, No. 44 / George T. Elrod, 1978, personal communication. **6**. Bersheers with several variants was a common local name, but the ending of the last name on the census is difficult to interpret (see Note 2 above for 1860). **7**. See Part Three entry for Jasper Dunn and Note 2 above for 1870. **8**. Federal Census, 1910, White County, District 7, No. 72. **9**. Smith and Rogers (1979:96); a churn with these kind of handles is shown with the individual entry for George W. Dunn (Figure 3-38).

Site Number	Relevant Name(s)	Dates	Category
40WH82	Montgomery	ca. 1860s (?)	Traditional Stoneware (?)

This site is located on the southwest fringe of the concentration of pottery sites in White County's northwest corner. It is only a few miles from site 40WH76, and there are some possible though inconclusive connections between the two. The 40WH82 site was recorded in the 1970s based on what seemed reliable local information. The individual who knew most about the site had seen it in various stages of cultivation and provided a clear description of remains. There was also a local understanding that the property once belonged to a family named Montgomery. The site was then and has remained over the years uncultivated with heavy ground cover, providing no opportunity to obtain a sherd collection. However, it seems reasonable to assume it represents one of the many Traditional Stoneware potteries that formerly operated in the general area.

Research with land and other records shows the site is on a farm that in the early 1900s passed to the heirs of Sarah Montgomery, the widow of William Montgomery.[1] Sarah was the daughter of Thomas and Susan Jones, but her mother's maiden name was Montgomery, suggesting Sarah's husband may have been a cousin. More importantly, Sarah's mother was born in Pennsylvania about 1795, which made her about three years younger than the Pennsylvania-born potter James Montgomery, who might have been her brother.[2] James Montgomery (see Part Three entry) was in Tennessee by 1870 and seems to have been associated with site 40WH76. This circumstantial evidence suggests he might have earlier worked at the 40WH82 location. Unfortunately, there appears to be too little information concerning him to prove anything. The William and Sarah Montgomery family was at this location by the late 1840s and remained until after 1900.[3]

Source(s): **1**. White County Deeds, Book 58, p. 214; White County Chancery Court Minutes, Book K, p. 568. **2**. RootsWeb's WorldConnect Project: Jones Families of Tennessee <http://wc.rootsweb.com/>. **3**. White County Tax Records, District 6, 1840s-1870s; Federal Census, White County, District 6 – 1850, No. 779; 1860, No. 777; 1870, No. 10; 1880, No. 175; 1900, No. 42).

Site Number	Relevant Name(s)	Dates	Category
40WH83	Hedgecough	ca. 1850-1877	Traditional Stoneware

This site is part of the northwest White County pottery group but is a few miles southwest of the heaviest site concentration. Its early history was primarily traced though tax records, showing William C. Hedgecough (Hitchcock) with the relevant land by 1850. He continued to own this land until 1877, when it went to W. S. Dingess, who owned it until at least the late 1890s.[1] While deeds relating to

Hedgecough buying or selling this land were not found, it is clear he moved his family to Putnam County about 1877.[2] William C. Hedgecough seems to have been at the 40WH83 location during census years 1850 through 1870. He is shown as farming in 1850 but as a potter in 1860 and 1870. George A. Dunn, a potter more than 20 years younger than Hedgecough, lived next to and presumably worked for him in 1860. By the 1870s Hedgecough's eldest sons William T. and Asher were old enough to have assisted him.[3] It is unknown if the 40WH83 pottery operated after the Hedgecoughs left in 1877, but nothing was found to suggest this.

A TDOA surface collection from the 40WH83 site contains 68 stoneware vessel sherds, 1 grease lamp sherd, portions of 2 tobacco pipes, and 5 items of kiln furniture. The larger vessels made here were generally thick bodied. Most sherds have no interior glaze or slip, but some have an exterior brown slip or iron wash under a salt glaze. A few have an exterior finish that is almost black. Only 5 rim sherds were found. Four are from wide mouth containers with thick rounded everted (N=1), thick flat everted (N=1), and thick straight flat (N=2) rim forms. There is 1 rim sherd from the mouth of a jug with a rounded collar form. There are 34 body sherds and 27 base sherds. The latter have straight to slightly cut back feet. One sherd is from part of a thin wheel-thrown jar lid, and there is 1 section of extruded strap handle, made with 4 lands and 3 grooves. The grease lamp sherd is a stem section. Stem portions represent the two short-stem tobacco pipes and indicate little about overall pipe form. The kiln items include a broken piece of draw tile; a piece of heavily glazed, thick-walled sagger; and 3 pieces of flattened, sandy-clay coils or pads with vessel impressions from their use in vessel stacking.

Source(s): **1**. White County Tax Records, District 6, 1840s-1890s. **2**. See Part Three entry for William C. Hedgecough and MT site 40PM52. **3**. Federal Census, White County, District 6, 1850, No. 817; 1860, Nos. 927 and 928; and 1870, No. 161.

Site Number	Relevant Name(s)	Dates	Category
40WH84	Spears	ca. 1850s to 1902	Traditional Stoneware

The pottery that operated at this location, southwest of the heaviest concentration of northwest White County pottery sites, clearly associates to Thomas Jefferson (Jeff) Spears. In 1978 Spears's great granddaughter lived nearby and provided many details concerning her ancestor's connection to the 40WH84 site.[1] Nevertheless, an exact starting date for the operation is unclear. Tax records show Spears owned a tract of White County land by 1847, and it appears this was part of the same property where he lived at the end of his life. However, the 1850 census, which identifies Jeff and his brother James Spears as potters, shows no land for Jeff and places the brothers in the midst of people known to have lived in the immediate vicinity of the concentrated group of potteries near site 40WH89. If this interpretation is correct, then Jeff probably started the 40WH84 pottery sometime after 1850 but before 1860.[2]

Once Jeff Spears established his pottery he continued to live close by until his death in 1902. He is called a potter on the 1860 and 1880 census reports and a farmer at other times. In 1880 Spears's household included his 16-year-old grandson Thomas "Massa" Spears, who is listed on the census as a laborer. The same year, Spears's daughter and son-in-law Asher Lafever (b. 1845) were next door, with Lafever also called a laborer. Combined with Spear's potter occupation, these designations clearly suggest Asher Lafever and the grandson Thomas Spears both worked at the Spears pottery. Jeff Spears's son Cantrell Spears also lived next to him in 1880, but he is called a farmer, and nothing has been found that clearly connects him to his father's pottery. Thomas Spears still lived in his grandfather's household in 1900 and may have assisted in operating the pottery until such work ceased.[3]

Besides family lore and the site remains, there is little direct information concerning Jeff Spears's pottery, but there is an 1874 trust deed of indirect interest. By the terms of this agreement, Spears assigned his one-half interest in "a certain still & 30 still tubs" to W. S Burgess.[4] Spears's involvement with a still would seem a natural connection to his work as a potter, which included making containers for liquid products. One of the few surviving pieces of pottery that can be directly linked to Jeff Spears is a stoneware jug bearing a "J S" mark (Figure 2-208). This same mark (an ornate raised J S in an impressed dentate bordered oval) appears on another surviving piece (the jar shown in Figure 2-209), and identical examples of this mark were recovered from the 40WH84 site (see below).

In 1978 Jeff Spears's descendant stated that the stamping device once used by him remained in the family but had been taken to another state. Attempts to obtain a photograph of this item were not successful, but it was described as made of fired clay, about 4 inches long, and had the initials J S on each end.[1] Besides the mark on the two vessels just shown (Figure 2-210, left) there is another "J S" mark (Figure 2-210, right) that was applied to the shoulder of a wide mouth jar (Figure 2-211). Though turned at different angles, the individual letters in this second mark appear nearly identical to those in the first mark, and the toothed border around the initials is similar, though its shape is rectangular rather than oval. It seems likely these two marks represent opposite ends of the Spears's stamping devise just described, however, the possibility that this second mark relates to Jeff's brother James cannot be ruled out. It should also be noted that there is a clear similarity between the first described Jeff Spears's mark and one used by James Lafever (see Part Three entry), the father of Jeff's daughter's husband, Asher Lafever.

A TDOA surface collection from the 40WH84 site consists of 66 stoneware vessel sherds, 3 partial tobacco pipes, portions of 2 grease lamps, and 9 items of kiln furniture. These last are flattened sandy-clay coils and wads, most with impressions from vessels they supported during firing. One of the grease lamp

Figure 2-208. Two views of a stoneware jug (height 15½ in.) with a gray salt-glazed exterior, strap handle, offset neck, and an oval “J S” stamp near its base (private collection).

Figure 2-209. Stoneware jar (height 16½ in.) with brown to gray slip under a light salt glaze on the exterior, double wheel incised lines on shoulder, and an oval “J S” mark near the rim (private collection).

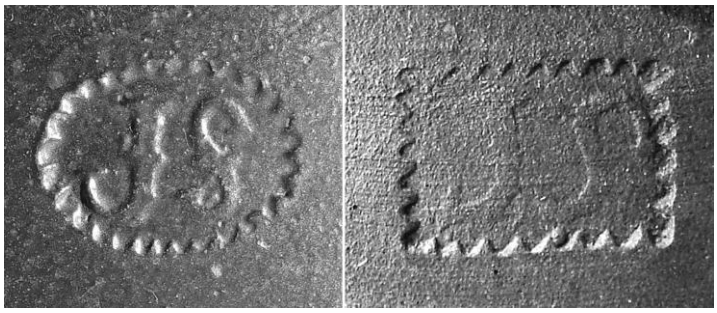


Figure 2-210. Stamped marks appearing on vessels believed made by Jeff Spears.

Figure 2-211. Stoneware jar (height 10¾ in.) with a single strap handle and a rectangular “J S” stamp on its shoulder; it has a weak exterior salt glaze and a reddish body and was not well fired (private collection).

Figure 2-212. Two partial short-stem stoneware tobacco pipes from the 40WH84 site.

sherds is large enough to indicate the lamp stood about 4½ inches tall and had a stem with four expansions between its upper bowl and lower basin. Two of the partial stoneware pipes are sufficiently intact to show their basic form (Figure 2-212). Both have an overall gray salt glaze that was thickly deposited, and both have fluted bowls and stems. The partial pipe on the left in the figure has plain ridges or columns between the flutes, while the one on the right has columns punctuated with multiple notches (this same notched pattern appears on the remaining piece, which is only a small portion of a pipe bowl).

The 66 vessels sherds are fairly evenly divided between those with a brown and those with a gray exterior finish. All show some degree of exterior salt glaze, but most have no interior finish. A few sherds do have a brown slip or iron wash on the interior, and some of the sherds that are brown on the exterior have only a light salt glaze, with most of the color apparently coming from a brown slip. There are 37 rim sherds that provide most of the information about vessel form. There are also 5 body sherds, 7 base sherds, and 17 whole or partial strap handles.

A majority of the rim sherds are divided between rather thick, rounded everted rims from relatively straight-walled containers (N=12), and thick rounded inslanting rims (N=11). The latter are from jars similar to the one shown in Figure 2-209 above. Other rim forms include rounded with a lid or churn liner ledge within the mouth (N=5), collar with ridge on a constricted mouth jar form (N=3), beveled (N=2), part of a pitcher rim (N=1), and jug or bottle necks (N=3). All the jug or bottle necks have a rounded collar form, but one has an elongated neck that stood a little over 2 inches above the vessel's body. This may represent a form that was more bottle-like than jug. Two of the base sherds have rather small diameters and appear to be from straight-walled bottles. All base sherds have a slightly cut back foot. Two of the body sherds have remnants of strap handles with finger indentations at what was the lower handle attachment point. All of the 17 strap handle sections seem to have been made by extrusion with four lands and three grooves (though not all are equally well formed). They also seem to fall into three size groups: narrow (under 1 inch), medium (1 to 1¼ inch), and wide (1⅜ to 1⅝ inch). Where visible all bottom handle attachment points were punctuated with 1 or usually 3 finger indentations (as on the handle on the jug shown in Figure 2-208 above).

Four of the 40WH84 sherds are marked with the same oval "J S" mark discussed above (each example is just slightly over ¾ inch wide). This mark appears on one each of the two most common rim forms (rounded everted on a rather straight wall and thick rounded inslanting) and on the lower wall portion of two base sherds. The mark was double stamped on one of the latter, with the two impressions slightly overlapping. No example of the "J S" in a rectangle mark was found when this collection was made. This does not prove the mark was not used at this site, but without an actual 40WH84 example, there remains a possibility this second mark could relate to James Spears or someone else with those initials.

Source(s): **1**. Manda Lafever, 1978, personal communication. **2**. Federal Census, 1850, White County, District 7, Nos. 1183 and 1185; White County Tax Records, District 7, 1840s-1890s; and see individual entries for James and Jefferson Spears. **3**. Federal Census, White County, District 7 – 1860, No. 956; 1870, No. 23; 1880, Nos. 214-216; 1900, No. 71 / and see entries for Asher Lafever and Thomas Spears. **4**. White County Deeds, Book W, p. 242.

Site Number	Relevant Name(s)	Dates	Category
40WH85	Hitchcock	ca. 1848-1908	Traditional Stoneware

In the 1970s, the granddaughter of William L. Hitchcock still lived on the northwest White County farm where her grandfather once operated a stoneware pottery. This pottery was near Hitchcock's first house, and the remains of both are part of site 40WH85.[1] Tax records indicate Hitchcock was at this location with close to 200 acres by 1848. His holdings increased during subsequent decades to over 600 acres, before decreasing again during the decade before his death in 1908.[2] An exact time frame for the pottery is uncertain, but it's operation must be bracketed by these events.

William L. Hitchcock was always listed as a farmer on census reports, and it is unclear who else may have assisted him in operating his pottery. Sons who lived long enough to have helped include Benjamin, Noah (Hampton), James, Thomas, William C., George S., and Lewis C.[3] Only for the last son is there clear information connecting him to pottery making (see Part Three entry for Lewis C. Hitchcock). A deed possibly relevant to the 40WH85 pottery was executed in 1877. By its terms James Spears sold William L. Hitchcock two tracts of land, probably adjoining some of the land Hitchcock already owned, and the deed notes that Samuel Dunagan was a previous owner of one of these tracts.[4] Both Spears and Dunagan (see Part Three entries) participated in the early pottery industry in northwest White County.

A TDOA surface collection from the 40WH85 site includes 123 stoneware vessel sherds, 3 sherds from grease lamps (2 stem and 1 bowl pieces), 1 partial tobacco pipe (a small piece from a fluted bowl), and 3 pieces of salt-glazed kiln brick. The vessel sherds are rim (N=15), base (N=28), and body (N=75) pieces, plus 4 from strap handles and 1 small piece from a circular lid. Surface colors are predominantly shades of brown, with some gray, and there are varying amounts of mostly exterior salt glaze. Rim forms include rounded to thick rounded and insloping (N=5), rounded everted on relatively straight walls (N=5), canted (N=3), cavetto banded (N=1), and straight rounded with interior lid ledge (N=1, probably from a churn). All the base sherds have straight to slightly cut back feet. Two base sherds are from small diameter vessels, probably bottle forms. The 4 strap handle sherds include a small portion of 1 that may have been hand-pulled, and 3 that were extruded, leaving a pronounced medial ridge on both the upper and lower surfaces. One handle attachment point has two finger indentations. The collection also

includes a few sherds from nineteenth-century decorated whitewares and pearlwares, but these relate to the former Hitchcock house rather than the pottery.

Source(s): **1**. Maggie Burgess, 1978, personal communication (Hitchcock later built a larger house about ¼ mile from the first). **2**. White County Tax Records, District 7, 1840s-1890s (and individual entry for W. L. Hitchcock). **3**. Federal Census, White County, District 7 – 1850, No. 1244; 1860, No. 970; 1870, No. 40; 1880, No. 174; 1900, No. 115 / Leonard (1965). **4**. White County Deeds, Book 27, p. 129.

Site Number	Relevant Name(s)	Dates	Category
40WH86	Hitchcock	ca. 1890-1912	Traditional Stoneware

It appears the pottery that operated at this location was on land once owned by William L. Hitchcock. It was near another pottery owned by him (site 40WH85). Though not certain, it is likely William's son Lewis C. Hitchcock operated this second pottery (site 40WH86), perhaps starting around 1890. Lewis, who was commonly known as "Crock Hitchcock," grew up in association with his father's pottery and at some point seems to have obtained some of his father's land, specifically a 100-acre tract that containes the 40WH86 pottery site. Tax records indicate a decrease in William L. Hitchcock's land around 1890, and this is about the time Lewis Hitchcock married.[1] In 1912 Lewis gave this 100 acre tract to his daughter and son-in-law.[2] Though Lewis continued to live next to his daughter until his death in 1938, this land transfer might related to cessation of work at the pottery.

The 40WH86 site is poorly understood. It was recorded in the 1970s based on reliable Hitchcock descendant information concerning things once visible. By then what had been a cultivated field was under permanent ground cover, and nothing other than one small stoneware sherd could be found. Subsequently the site area has continued to be overgrown with no surface visibility. In spite of this, it is nearly certain the pottery made must have been similar to that produced at nearby site 40WH85, which is represented by a sizable collection.

Source(s): **1**. White County Tax Records, District 7, 1840s-1890s (and individual entry for Lewis C. Hitchcock). **2**. White County Deeds, Book 55, p. 472.

Site Number	Relevant Name(s)	Dates	Category
40WH87	Goodwin Bros. / Myers (Miers) & Cast (Cass) / Dryer	ca. 1890-1905	Traditional Stoneware

The northwest White County hamlet called Bakers Crossroads, a few miles south of the heaviest concentration of White County pottery sites, had a pottery that operated around 1900. In the 1970s there were still area residents who

remembered a former Goodwin Brothers pottery shop building, which stood until about 1920. It was owned by brothers James and John, who also operated local stores. It was further remembered that potter Chris Dryer worked for the Goodwins.[1] James T. and John W. Goodwin were residents at this location by 1870, living in adjacent households and called farmers. Then on the 1880 census James is called a tanner, John a boot maker. They continued to live close to each other, called merchants in 1900. James died in 1905, and John is called a farmer on later census reports.[2]

The first documentation for pottery being made here is in an 1891 state business directory.[3] This has an index listing for potteries that includes "Myers & Cast – Bakers Cross Roads," while under place names "Bakers Cross Roads" is shown as having a business called "Myers & Cast – Potters." Both of these names are to some degree incorrect, and the basic entry may be wrong. The local recollection was that a George Miers and Jim Cass sometimes worked as ware peddlers for the Goodwin brothers, but they were not potters or pottery owners.[1] Jim or James H. Cass (born 1844) lived adjacent to the Goodwins from 1870 through at least 1900, and he is always called a farmer on census reports. The George Miers is more elusive, but he was apparently George H. Miers (born 1845), who lived in the same district as the Goodwins, though never very close to them.[4]

There is one unusual piece of documentation concerning pottery made at this location in 1895. The noted collector of American antiquities, Henry C. Mercer, published a work in 1898 that included a photograph of a "stoneware lamp" from "the hill country of White County, Tennessee." Mercer had visited the area and states in his book in reference to the lamp "There J. T. Goodwin baked it for me of blue clay in 1895."[5] This indicates at least one of the Goodwin brothers, James T., played a direct role in operating the pottery.

The next documentation relating to the Goodwins' pottery is the 1900 census. As noted, both brothers are called merchants on the census for this year, but James's next-door-neighbor was Swiss-born Chris Dryer, whose potter occupation is shown on the census.[6] Other information concerning Dryer's life (see Part Three entry) indicates he may have worked here from about 1893 until the early 1900s, but by 1910 he lived elsewhere. The area residents interviewed in the 1970s suggested pottery making at the Goodwin pottery ended around 1910.[1] The death of James Goodwin in 1905 suggests this as a likely terminal date for the operation.

In 1978 the owner of what had once been the John Goodwin home had three pieces of pottery and clear information they were made at the Goodwin pottery. These salt-glazed stoneware vessels were a large crock with double lug handles, a small bowl, and a pitcher (Figure 2-213). Actual heights were not recorded, but the largest was about 9 to 10 inches tall.

Figure 2-213. Stoneware vessels made at the 40WH87 site pottery (privately owned locally in 1978).

A relatively small TDOA collection from the 40WH87 site consists of 36 stoneware vessel sherds and 4 items of kiln furniture. Almost all of the sherds have a gray or brown salt-glazed exterior, and most have a brown slipped interior. One of 4 rim sherds has a tall beveled form and appears similar to what are called “stacker bowls.” There are 2 rims sherds that have outward rounded collars with an interior ledge for a lid or churn liner. One rim sherd is thick and straight with a flat lip. This represents some kind of large straight-sided wide-mouth container. There are 29 body sherds, and 3 base sherds. The latter have slightly cut back (N=1) and rounded (N=2) feet. The kiln furniture items include part of a draw tile with a cutout suspension hole, and 3 flattened sandy-clay coils used in vessel stacking.

Source(s): **1**. Ira Howell, Gertrude Saylors, and Sampson Sullivan, 1978, personal communications. **2**. Federal Census, White County, District 7 – 1870, Nos. 96 and 97; 1880, Nos. 250 and 251; 1900, Nos. 135 and 137; 1910, No. 25; 1920, No. 62 (and see individual entries for James and John Goodwin). **3**. Polk & Co. (1891:70 and 116). **4**. Both appear in White County, District 7 households during the relevant era. **5**. Mercer (1898:487) [see also Watkins (1977:36)]. **6**. Federal Census, 1900, White County, District 7, No. 138.

Site Number	Relevant Name(s)	Dates	Category
40WH88	Dryer	ca. 1893-1905	Traditional Stoneware

This site, which is about ¼ mile from the site of the Goodwin Brothers pottery (site 40WH87), was initially visited because it was said to be the location of a small log house where Chris Dryer lived when he worked for the Goodwin brothers. Dryer is shown on the 1900 census as a potter living close to the Goodwins.[1] The remains of Dryer's house were evident and are part of the 40WH88 site. In addition, an area behind where the house stood was found to contain a substantial quantity of stoneware waster sherds and some pieces of kiln furniture. Though a more thorough archaeological investigation would be required to prove anything, it appears Dryer operated a kiln near his home at least some of the time he was living near the Goodwins. Information concerning Chris Dryer's life (see Part Three entry) suggests this would have been between about 1893 and 1905.

A TDOA surface collection from the 40WH88 site has 85 stoneware vessel sherds, 2 grease lamp sherds, and the 3 kiln furniture items. The vessel pieces include 14 rim, 57 body, and 11 base sherds; 2 sections from strap handles; and 1 partial lid or churn liner. Most sherds have a brown or sometimes gray salt-glazed exterior, and about half have a brown slipped interior. Two rim sherds are from separate vessels with a decorative pinched "piecrust-like" lip. These were made by deeply incising a medial line through the exterior edge of an everted lip, then pinching the top and bottom halves of the lip to form the piecrust pattern [there is a similar decorative band on the shoulder of a cemetery urn shown in Part Three as Figure 3-18]. Other rim forms include rounded everted (N=6), flat everted (N=2), and thick rounded (N=1), all apparently representing wide mouth crocks. There are also 3 churn (?) rim sherds that have an outward rounded collar and an interior lid ledge. One has part of an incised number "4." All the base sherds have straight or slightly rounded feet. The 2 strap handle sherds were made by extrusion, but it appears the extruder was not functioning properly, distorting what may have been intended to be a pattern of four lands, three grooves. The partial lid or churn liner has a stepped bottom, made to recess below the inner edge of a vessel's inner ledge. The 2 grease lamp sherds are part of a lower bowl and part of a stem and upper bowl. The kiln furniture items are broken pieces of draw tiles, made by cutting out sections from unfired vessel walls. One retains part of a rough-cut suspension hole. These seem to be the best evidence that this collection reflects the former existence of a kiln, not just an excess of household stoneware.

Source(s): **1**. Federal Census, 1900, White County, District 7, No. 138.

Site Number	Relevant Name(s)	Dates	Category
40WH89	(multiple names)	(multiple dates / ca. 1830s to early 1900s)	Traditional Stoneware

This is the first in a group of eight pottery sites located in the northwest portion of White County near the Falling Water River (sites 40WH89, 90, 91, 92, 93, 94, 95, and 111). Due to the spatial closeness of these eight sites it has not been possible to develop a completely clear chain of ownership or list of pottery makers for any of them. For three sites there is information concerning who made pottery at that location at a relatively late date, but even for these there may be an earlier history that is muddled. Site 40WH89 contains remains associated with a pottery apparently last operated by George W. Spears, but it too may have an earlier history that is not clear.

Each site in this group is represented by a TDOA surface collection consisting of waster sherds and kiln items found at that site. These collections will be discussed under individual site headings. In most cases they represent the only source of information that is specific to that site.

This initial discussion includes the names of 24 pottery makers who appear to associate to the 40WH89-area site group. Additional information concerning each of them is presented in Part Three. The eight sites in this group are not far from site 40WH75, which is believed to represent the earliest pottery in the area. Members of the Lafever family operated the 40WH75 pottery, but some of the potters belonging to that family also worked at sites in the 40WH89 group. This could have been at an early date, but the earliest direct indication of pottery making relevant to the 40WH89 group is for Samuel Dunagan, Sr. in 1836. Samuel's brother William Dunagan was also a potter, and the 1840 census shows them as part of a close group of potters that included Henry Collier, James Crawley, Allen Dunn, James Lafever, Sr., and Levi Perkins. Three of Samuel Dunagan's sons are known to have been potters, and it is believed Alfred J. Dunagan, Charles R. Dunagan, and Samuel Dunagan, Jr. all began work with their father before he moved his family to Missouri in 1843. In a similar manner, James Crawley's son William S. Crawley, who was still in his father's household in 1840, apparently learned to make pottery by working at one of the 40WH89 area sites. Two other individuals who worked in pottery around this time and were probably associated with one or more of these same operations were William Nash and his brother James Nash. A deed that helps to tie all of this together shows that William Nash bought 135 acres of White County land formerly owned by Samuel Dunagan in the 1840s, "including the improvements and clay bank." The calls in this deed indicate the tract was bordered by the lands of Levi Perkins and others connected to the 40WH89 area pottery industry.[1]

The 1850 census (see Part Three entries) suggests a slightly different group of pottery makers in the 40WH89 area. James Lafever, Sr., Levi Perkins, and James and William Nash seem to still be part of the group, but James's son George

Lafever was now identified as a potter living with his father. In addition, James and Jefferson Spears, who married into the Dunagan family, are listed as potters living nearby. James Spears owned a tract of land purchased from Samuel Dunagan that bordered the lands of Levi Perkins and James Lafever.[2]

The 1860 and later periods are more difficult to define in terms of who was likely working in the 40WH89 site area. As suggested in his individual entry (Part Three), Francis A. Lafever may have worked at one of these sites around 1860. Three sons of Mary Ann Dunn who became potters grew up in this area in the 1850s and 1860s and must have worked at one or more of these potteries. These are Jasper Dunn, Newton Dunn, and George W. Spears. George W. Spears married the daughter of Levi Perkins and remained here with a known connection to the 40WH89 and 40WH92 locations. As discussed in his individual entry, James Lafever, Jr. probably had a relatively late connection to this area, possibly a direct association with site 40WH90. Zachariah Lafever (b. 1835) and his son George W. Lafever also worked in the area and had a connection to the site recorded as 40WH94. One of the latest connections to this area is for Denton Spears, who worked with his father George W. Spears around 1900.

As noted at the beginning of this discussion, it is believed George W. Spears operated a pottery at the 40WH89 site, probably in the 1880s and 1890s.[3] However, this is based largely on information provided by his granddaughter in the 1970s.[4] It is likely the site is on property formerly owned by Spears's father-in-law Levi Perkins, and pottery making could have occurred here much earlier than the 1880s. A large surface collection made at the 40WH89 site seems to suggest a long period of operation, though there is nothing clearly indicating a very early date.

This 40WH89 collection contains 104 vessel sherds, 2 partial tobacco pipes, and 16 items of kiln furniture. The stoneware vessel sherds include rim (N=57), body (N=26), and base (N=8) pieces and sections of handles (N=13). All the sherds have a gray or brown salt-glazed exterior, including some with the salt-over-slip "frogskin" effect on at least part of the exterior. About half have a brown slip on the interior, and at least half of these have a dark shiny interior that appears to be a true Albany slip.

Most of the rim sherds are from open-mouth vessels with interior lid ledges (N=38). Their rim form is either rounded everted lips over straight collars or outward rounded collars. All of these may represent churns. Four large sherds have an incised gallon capacity mark on an upper shoulder, including two with the number "8," one "10," and one "X" (probably also meaning 10). The other rim sherds include rounded everted (N=6), thick rounded (N=3), rounded inslanting (N=2), straight rounded (N=1), canted (N=1), deformed (N=1), the thin rim portion of a miniature vessel (N=1), and jug mouths (N=4). The jug rims have rounded (N=3) and tapered (N=1) collar forms. Several body sherds and larger rim sherds have lug handles in the "bow staple" form (see site 40WH81). Most of the indicated churns probably had one or two of these lug handles. All of the base sherds have slightly cut back feet.

The 13 handle sections are from strap handles that could have been on jugs or jars. Most have a strong medial ridge on the upper surface and could have been made by hand pulling or by extrusion. Four were definitely extruded, with a distinct land and groove pattern. Both of the partial tobacco pipes had fluted bowls, but little remains of either. One piece was badly distorted by excessive firing.

The kiln furniture items include 10 pieces from jug stackers, with the usual cutout openings and finger impressed "tally" marks. There is one piece of draw tile with a cutout suspension hole, and a square section of vessel wall, without a suspension hole, but fired on all surfaces. This last was probably also used as a firing test piece. The remaining items are a flattened sandy-clay coil and 3 pieces of salt-glazed clay assumed to be from the interior wall of a kiln.

Source(s): **1**. White County Deeds, Books Q, p. 178. **2**. White County Deeds, Book R, p. 445 [see also White County Deeds, Book S, p. 12]. **3**. See Part Three entry for George W. Spears / G. W. Spears purchased a 120-acre land tract in 1885, but it is not clear if this relates to site 40WH89, site 40WH92, or both (White County Deeds, Book 53, p. 191). **4**. Gladys Bray, 1978, personal communication.

Site Number	Relevant Name(s)	Dates	Category
40WH90	(see site 40WH89)	(see site 40WH89)	Traditional Stoneware

The 40WH90 site is part of the 40WH89 group, and no separate early history is known for it. George W. Spears owned the land surrounding this site in the late 1800s, but there is nothing proving he operated a kiln here. The only other information comes from a surface collection. This includes a single marked sherd that suggests James Lafever, Jr. might have worked here.

The 40WH90 collection contains 80 stoneware vessel sherds, 2 partial tobacco pipes, 1 marble (?), and 7 items of kiln furniture. The vessel sherds include rim (N=10), body (N=43), and base (N=18) pieces; 8 handle sections; and 1 partial lid (?). The indicated vessels had gray or brown salt-glazed exteriors, usually with no interior finish. About a third of the sherds do have a brown slip or iron wash on the interior, and 5 have a dark brown Albany-type slip. Most of the rim sherds have an interior lid ledge, probably indicating churns. Their rim forms are outward rounded collar (N=3), rounded everted lip over straight collar (N=2), and straight rounded (N=1). The remaining rim sherds are rounded everted (N=4) and represent jars or crocks. All the base sherds have rounded or slightly cut back feet. One of these has most of the stamped mark "JAMES LAFEVERS / MAKER." This was applied near the bottom of the vessel and is the same mark shown in the Part Three entry for James Lafever, Jr. [Figure 3-100]. Seven of the strap handle sherds have a strong medial ridge on the upper surface. They were probably made using an extruder but could have been hand pulled. One strap handle sherd has a rounded cross section and was definitely hand pulled. A rather lopsided, ca. 1 inch diameter, salt-glazed stoneware sphere was probably intended to be a marble. The 2 tobacco

pipe sherds are from short-stem pipes, but only a small stem portion of each was found. The piece that may be part of an unusual jar lid is from a 4-inch diameter stoneware disc. This disc had a center hole and a circle of smaller holes spaced around its outer edge. It was flat on one side and slightly domed on the other.

All but one of the 7 kiln furniture items are pieces of jug stackers, similar to those found on a number of White and Putnam County sites. The remaining item is part of a draw tile that retains part of its cut suspension hole. As was common, it was made from a cut section of unfired vessel wall.

Site Number	Relevant Name(s)	Dates	Category
40WH91	(see site 40WH89)	(see site 40WH89)	Traditional Stoneware

The 40WH91 site is close to others in the 40WH89 group, but nothing definitive is known concerning it. Like the 40WH89 site it is on some of the land owned by George W. Spears (see Part Three entry) around 1900, but there is nothing that connects him to work at this specific location.

Site 40WH91 is represented by a relatively small collection of 23 stoneware vessel sherds, including rim (N=8), body (N=9), and base (N=6) pieces, the stem section of a grease lamp, and 1 piece of kiln furniture. When this site was recorded, conditions were not favorable for collecting, and most of the sherds came from the bed of a creek that adjoins the site. Some of the sherds are, however, large enough to indicate overall vessel form. The only kind of vessel suggested is a wide mouth crock or milk pan. All the rim sherds have rounded, slightly everted lips, over walls that taper out from a smaller base. Three sherds are large enough to show they came from crocks with mouth diameters around 7 to 8 inches and heights about 6 to 8 inches. All base sherds have slightly cut back feet. All of the sherds have gray or brown salt-glazed exteriors, and only 3 have an interior brown slip. The grease lamp stem had two ridges between the bowl and lower basin. The one item of kiln furniture is a flattened sandy-clay coil with a vessel impression.

Site Number	Relevant Name(s)	Dates	Category
40WH92	(see site 40WH89)	(see site 40WH89)	Traditional Stoneware

As with other sites in the 40WH89 group the early history of pottery making at this location is unclear. However, it is known that George W. Spear's second or third house and pottery were located here around 1900, and that he was assisted at this time by his son Denton (see Part Three entries for George W. and Denton Spears). The material collected at this site was largely limited to items obtained from what appeared to be the edge of a sherd waster dump exposed by a road cut.

This 40WH92 collection consists of 58 stoneware vessel sherds and 5 items of kiln furniture. Vessel parts include rim (N=25), body (N=29), and base (N=4) sherds. Nearly all the sherds have the gray to brown salt-glazed exteriors common on stoneware vessels from this area, and about half have a brown Albany-type slip on the interior (especially wide mouth vessels as opposed to the interior of sherds that may be from jugs). A majority of the rims are from vessels, probably churns, with an interior lid ledge (N=17). Their rim form is either a rounded everted lip over a straight collar or an outward rounded collar. Other wide mouth rim forms are rounded everted (N=4), thick rounded, (N=3), and canted (N=1). Though no jug rims were found, two of the body sherds seem to represent jug shoulders with remnant strap handles. Two other body sherds have partial lug handles. The base sherds have straight to slightly cut back feet. The kiln furniture items are all pieces of jug stackers with the usual cutouts and finger indented marks assumed to be part of some system for noting size or counts. In general this collection is very similar to the one from site 40WH89, presumably because both largely reflect the work of George W. Spears.

Site Number	Relevant Name(s)	Dates	Category
40WH93	(see site 40WH89)	(see site 40WH89)	Traditional Stoneware

Even less is known about the history of this site than some of the others in the 40WH89 group. A study of land records suggests it could be on some of the land once owned by William Nash (see Part Three entry), but there is no proof the pottery remains recorded relate directly to him. The collection from this site, though small, has an early appearance.

The 40WH93 collection has 28 vessel sherds and 4 items of kiln furniture. There are 4 rim sherds, 16 body sherds, and 8 base sherds. All of the sherds that were well fired have a gray salt-glazed exterior or in a few cases the same finish on both surfaces. None of them have an interior slip. One rim sherd has a square everted lip over a rim collar but no interior lid ledge. Another rim sherd is similar but has a slightly rounded everted lip over a collar. The third rim sherd has a short outward rounded collar with an interior lid ledge and may represent a lidded jar. The fourth rim sherd is too small to provide an indication of form. The base sherds have straight or slightly cut back feet. Kiln furniture items include portions of 2 flattened sandy clay coils, a small piece from a draw tile, and a small piece of kiln (?) brick.

Site Number	Relevant Name(s)	Dates	Category
40WH94	(see site 40WH89)	(see site 40WH89)	Traditional Stoneware

As for two other sites in the 40WH89 group (40WH89 and 40WH92) there is information concerning specific persons making pottery at the 40WH94 site at a

relatively late date. Zachariah Lafever (b. 1835) and his son George W. Lafever (see Part Three entries) were responsible for this production around 1900. Though far from certain, an examination of early land records suggests a ca. 1830s pottery operated by Samuel Dunagan (see Part Three entry) might have been at this same location. There is only a small collection from the site, so little more can be added to what is known in general about pottery making in the 40WH89 area.

The 40WH94 collection has 23 stoneware vessel sherds and 3 items of kiln furniture. The vessel sherds include rim (N=4), body (N=16), and base (N=2) pieces, plus one section of strap handle. These have a gray or brown salt-glazed finish (except for 2 that are unglazed) and none have an interior slip. There are 4 different rim forms: flat everted, rounded everted, thick rounded, and rounded everted over a rim collar (with no interior lid ledge). The base sherds are untrimmed at the foot. The strap handle was extruded with three lands and two grooves and finger indents at the terminal. The kiln furniture items are 2 pieces of kiln brick and part of a large jug (?) stacker. This last was 1 and ¾ inches tall, by about 7 inches in maximum diameter, with a 3-inch diameter center opening. It may have been made to fit over the shoulder of a small mouth jar.

Site Number	Relevant Name(s)	Dates	Category
40WH95	(see site 40WH89)	(see site 40WH89)	Traditional Stoneware

This site is on the edge of the main 40WH89 group, and it is poorly understood. It was recorded as a kiln site based on what seemed reliable informant information, which appeared to some degree supported by a small collection made at the location. However, no examples of kiln furniture clearly indicating pottery manufacture were found. The 40WH95 collection includes 32 stoneware vessel sherds and a small piece of tobacco pipe. All the sherds have the usual gray or brown salt-glazed exterior finish, and only one or two have a weak brown slip or iron wash interior finish. There are 6 rim sherds, 22 body sherds, 3 base sherds, and 1 small section of strap handle. The tobacco pipe sherd merely shows the item had a fluted bowl. Vessel rim forms are thick rounded (N=3), thin straight rounded (N=2), and wide flat everted (N=1). This last piece may represent a chamber pot. The indicated strap handle was extruded with four lands and three grooves, and the center lands are closely spaced.

Site Number	Relevant Name(s)	Dates	Category
40WH111	(see site 40WH89)	(see site 40WH89)	Traditional Stoneware

This was the last site recorded in the closely spaced 40WH89 site group. Land records suggest it is on some of the land owned by Levi Perkins and later by his son-in-law George W. Spears (see Part Three entries). However, nothing

specific is known regarding a pottery operating here. The presence of stoneware waster sherds and the absence of any other kind of household debris suggest it is a pottery site. Unfortunately, only a small surface collection could be made, and it is not conclusive for kiln operating activity. The 40WH111 collection contains only 19 stoneware vessel sherds and 1 piece of kiln (?) brick. All the sherds have a brown or gray salt-glazed exterior and only one has a brown slipped interior. There are 3 rim sherds of varying form. One is from a large wide-mouth vessel with a thick, rounded everted rim; one has a thin, straight rounded rim form; and the last is a thin outward flaring rim on part of a thin bowl-like form. This last may be from the bowl portion of a grease lamp.

Site Number	Relevant Name(s)	Dates	Category
40WH144	Cole	ca. 1850s-1880s	Traditional Stoneware

Site 40WH144 includes the archaeological remains of a house and nearby pottery that represent where potter Solomon R. Cole lived and worked most of his life. This northwest White County site abuts a county line that was a boundary with DeKalb County from 1837 to 1854 and afterwards a boundary with Putnam County. Probably due to the uncertainty of this line, records at different times show Solomon Cole living and owning property in all of these counties, perhaps without actually ever moving. He began buying land at this location in the 1850s, and by the 1860s he owned at least 250 acres.[1] Though Solomon is shown as a potter on only one census report, for 1870, he could have engaged in such work at the 40WH144 site anytime from the mid-1800s until near the time of his death in 1900.[2] The interpretation of this site is complicated by the existence of another pottery site on part of the land Solomon once owned. Though it is not certain if this second pottery was primarily connected to Solomon or to one or both of his potter sons (see Part Three entries for Jessie and Thomas E. Cole), the interpretation offered is that the 40WH144 site reflects a period from approximately the 1850s to the 1880s, with the second pottery dating somewhat later (see discussion of site 40WH77).

A surface collection from the 40WH144 site contains 38 stoneware sherds and 2 items of kiln furniture. These last are sections from jug stackers, the largest with four finger indentations (“tally” or gallon capacity marks ?). An emphasis was placed on collecting rims sherds, so there are 24 of these, only 3 body sherds, 3 base sherds, and 8 pieces from strap handles. Nearly all the vessel sherds have an exterior brown finish that varies from clearly salt glazed to what may be only a brown slip glaze. Only one sherd has a definite brown interior slip glaze, and most have no interior glaze at all. A majority of the rim sherds (N=19) have a thick rounded rim. Some of these (N=8) slope inward to a constricted mouth, but most seem to be from crocks with relatively straight upper portions (N=11). Other rim forms are slightly rounded everted (N=3) and collar with interior lid ledge (N=2). The base sherds have slightly cut back feet. The 8 strap handle sherds provide some distinction between this collection and the one from the other pottery site on Solomon Cole’s

land (site 40WH77). All of the 40WH144 examples were extruded with four lands and three grooves and are rather wide, averaging about 1¼ inch across. Though the differences are subtle, the artifacts collected at the 40WH77 and 40WH144 sites suggest the pottery operating at 40WH144 was the earlier of the two.

Source(s): **1**. DeKalb County Deeds, Book D, p. 172; White County Deeds, Book Q, p. 8 and Book R, p. 502; White County Tax Records, Districts 6 and 7, 1860s-1890s (information concerning the former home of Solomon R. Cole was provided by a descendant, Waymon Cole, 1995, personal communication). **2**. Federal Census, 1870, Putnam County, District 8, No. 9 (and individual entry for Solomon R. Cole).

Wilson County

Wilson County, the north edge of which is bordered by the Cumberland River, was created in 1799. The town of Lebanon has served as its county seat since 1801. Much of the county is characterized by thin soils over flat limestone outcrops that originally held large forests of eastern red cedar. These forests suggested the name for the county seat, and remnants of the original stands are now contained in Cedars of Lebanon State Park and Forest. Clay resources are limited in this county, and there is evidence for only one pre-1950 pottery.

Site Number	Relevant Name(s)	Dates	Category
40WI5	Statesville Pottery	1830s	Traditional Earthenware

Before it was bypassed by a post-Civil War railroad, Statesville (initially called Maryville) in southeast Wilson County was an active commercial center.[1] It was established in 1819 and by 1833 had about 200 inhabitants and 35 businesses of varying size. Among the latter was “one potter’s shop.”[2] This comment in an 1834 gazetteer proved sufficient to allow the discovery of the remains of a pottery (site 40WI5). The remains seemed to be confined to a single Statesville lot, and an exhaustive attempt was made to discover the 1830s owner of this lot. There is a reconstructed map of the original town layout, and a study of deeds suggests the pottery was on a lot near what was originally planned as a central public square.[3] The lot was purchased by a George Smith in 1821.[4] Unfortunately, no record of Smith selling the lot has been found, and its history of owners does not become clear again until the 1860s. The 1833 pottery operator remains unknown.[5]

The TDOA surface collection from the 40WI5 site contains 175 earthenware waster sherds and 11 probable kiln furniture items. As seems a general rule for Tennessee’s earthenware kiln sites, a high percentage of the sherds (N=70, 40 %) are from unglazed bisque fired vessels. Glaze colors, beginning with greatest frequency, are reddish-orange to reddish-brown, dark brown to almost black, and greenish-brown. Vessel portions are rim (N=20), body (N=150), base (N=4), and 1 piece that may be part of a strap handle. Most of the rim sherds, especially

unglazed pieces, are in poor condition and difficult to type. However, except for one straight rounded rim, the rest seem more or less evenly divided between thick rounded and canted. The one sherd that seems to be part of a handle is weathered and broken along one edge, but it appears to have been made by extrusion with two closely spaced, thin lands at each edge and a more rounded ridge in the center. Each of the base sherds has a beaded foot.

Ten of the kiln furniture items appear to be remnant portions of unusual vessel support tiles. It appears these were relatively thin, square or rectangular slabs with strips that were triangular in cross section running across the upper (?) surface of the slab. Some have spots of glaze, probably from glazed vessels setting on the peaks of the triangular strips during firing. The two remaining items are difficult to categorize. Both are portions of unglazed flat discs that were about 8 inches in diameter. Each had an outer rim that was low and relatively flat, and one has remnants of cutout holes that were in the central portion of the disc. The presence of these holes suggests the items were not lids, but probably served some purpose related to firing vessels.

Source(s): **1**. Smith and Rogers (1979:102); Benavides (1993). **2**. Morris (1834:256). **3**. Corley (1993:X). **4**. Wilson County Deeds, Book I, p. 236. **5**. At least three George Smiths were early Wilson County residents. One of them (George K. Smith, born in SC, ca. 1797) seems a possibility for the 1833 lot owner, but on the 1850 census he is identified as a saddle maker.

WEST TENNESSEE SITES

A variety of early European and American activities took place along the Tennessee shore of the Mississippi River, but most of these were military in nature. Sustained Euro-American settlement of West Tennessee did not begin until after the Jackson Purchase Treaty of 1818 extinguished all Chickasaw Indian claims to the region. Rapid settlement followed this treaty, and by 1824 there were 15 West Tennessee counties. Today there are 21.

By the time settlement began in West Tennessee, stoneware was the preferred ware for local pottery production. This was enhanced by the existence of good quality clays suitable for making high fire ware, particularly in counties along the West Tennessee Bedded Clay Belt (see Part One, Figure 1-1). As a result no Traditional Earthenware potteries are known to have been established in West Tennessee. The sites recorded in this region are heavily weighted in favor of the Traditional Stoneware component (Table 1). Other components are scattered across the region, though with a minor concentration in and around Memphis in Shelby County.

Carroll County

Like most West Tennessee counties, Carroll County was created from lands in Tennessee's Western District, an area controlled by the Chickasaws until the Jackson Purchase of 1818. Carroll County came into being with an act approved by the Tennessee General Assembly in 1821. Its county seat town has been Huntingdon since 1823. The county is firmly within the "West Tennessee Bedded Clay Belt," but in spite of abundant clay resources, only two historic-period potteries are known to have operated within its borders. Both are assigned to the Traditional Stoneware category, but one remains unrecorded.

Site Number	Relevant Name(s)	Dates	Category
40CL21	Moore & Wilbur / Connor / Sparks	ca. 1885-1923	Traditional Stoneware

This site is located on the edge of the town of McKenzie near Carroll County's north border. It contains remains associated with a series of potteries that operated over a period of about 38 years. Deeds indicate the Ohio-born potter Uriah Wilbur came here by 1885 and formed a partnership with John B. Moore, who lived next to the lot where they established a pottery.[1] It is unclear if Moore played any direct role in operating this pottery, but the business was identified by the name "Moore & Wilbur" (see below). In 1887 the partners purchased an additional tract of about seven acres in adjoining Henry County. This included a clay mine that continued in use by others until the mid-1900s.[2] Little information is available regarding wares

made at the 40CL21 pottery while it was owned by Wilbur and Moore, but there are two surviving marked vessels dating to their ownership. These were described as "pulpit vases," and there is a record showing that Mrs. Uriah Wilbur gave them to the Cumberland Presbyterian Church in McKenzie on or around June 22, 1889.[3] Each vase (Figure 2-214) has an impressed maker's stamp on the side of its foot pedestal that reads "MOORE & WILBUR / POTTERS / McKENZIE, TENN."

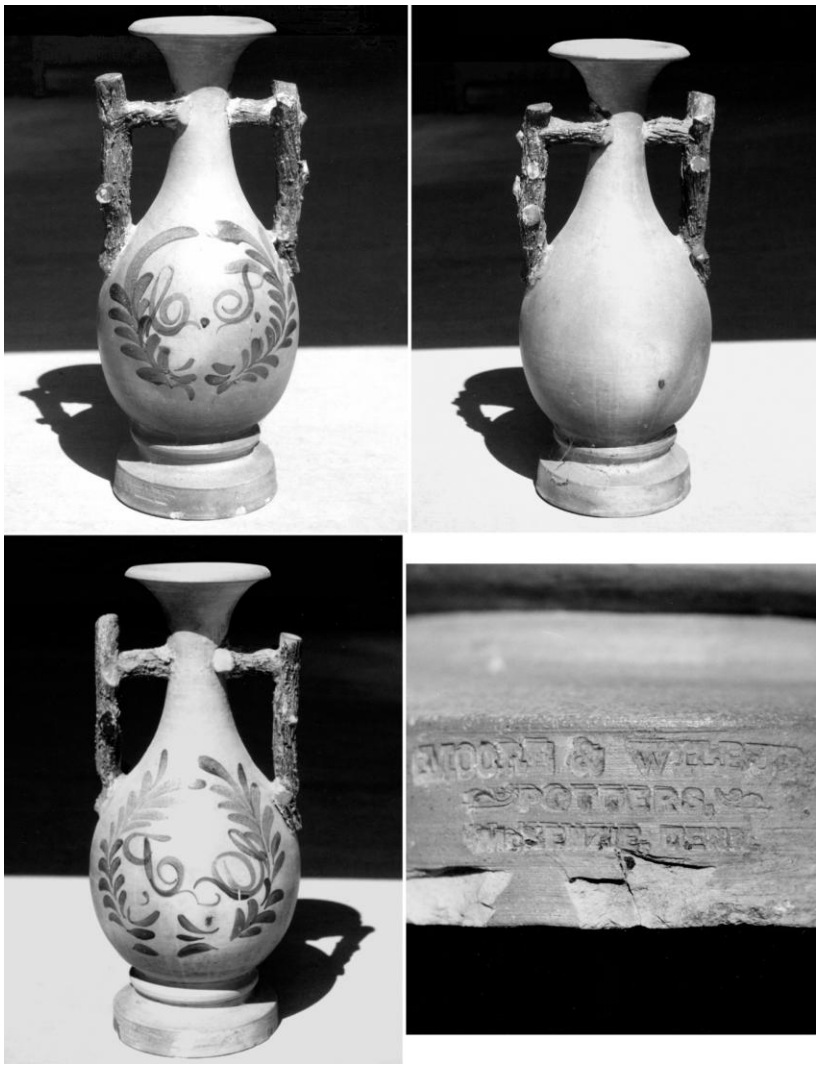


Figure 2-214. Pair of stoneware vases (each approximately 25 in. tall), with impressed "MOORE & WILBUR" maker's marks and slip decorated floral elements and initials "C P" (front and back of one vase at top; front of second vase and enlargement of maker's mark at bottom); these were donated to the Cumberland Presbyterian Church in McKenzie in 1889 (figure composed from photographs provided courtesy of John Hopkins).

A unique series of surviving records tell of an unusual product made at the 40CL21 pottery. On September 6, 1889 a McKenzie cemetery committee was directed to contract with Moore & Wilbur for "burned corner posts of potters material" to be used on each cemetery lot. By October 21 the contract had been let for 100 of these posts at 12½ cents each. On August 18, 1890 it was reported that Moore & Wilbur had been paid $22 for "168 corner bricks for cemetery lots." The sum of $5.35 was subtracted from this amount to pay for a cemetery lot purchased by Uriah Wilbur.[4] By 1893 things were not going well for the pottery or at least not for Uriah Wilbur. On December 29 he sold "a 1 acre tract it being the same lot and ground upon which my pottery is now situated and with all (appurtenances ?)." The sale was to fulfill the terms of a mortgage, and there is no mention of Moore, implying Wilbur had become the sole owner.[5] Wilbur moved to Illinois, abandoning his wife in the process (see Part Three entry for Uriah Wilbur).

The new owner of the 40CL21 pottery was Allen Foust, minister of the same Cumberland Presbyterian Church that in 1889 received the pulpit urns noted above.[6] There is nothing to suggest Foust was a potter, but he apparently induced Torrence D. Connor (see Part Three entry) to come to McKenzie to work for him, perhaps as early as the beginning of 1894. The 1900 census identifies Connor as a "turner" in the "pottery" living with his family near Foust, with Foust's 20-year-old son Henry E. Foust listed as a laborer in the pottery.[7] This was near the end of Allen Foust's involvement with the business, as he sold the property on September 3, 1900 to local business men B. L. Finch and Morgan Green.[8] It is unknown if the pottery immediately ceased to operate, but by 1902 it was closed.[9]

It appears the 40CL21 pottery remained closed until late 1904 when it was sold to Chester (Cheston) Sparks.[10] Sparks's purchase included both the pottery site and the clay mine in adjoining Henry County. Cheston Sparks (see Part Three entry) was an experienced potter who worked in several states, but before coming to McKenzie he was working at a pottery nearby in Henry County. He and his family operated the 40CL21 pottery for about 18 years. They probably began production immediately after buying the place in 1904, and there is at least one source that shows it operating in 1908.[11] The 1910 census lists Sparks as a manufacturer of "pottery ware," with his eldest sons, Elry and Harold, working in their "father's pottery." Ten years later Sparks was called the pottery's "operator," and his two younger sons, John and James, now worked with him.[12] The writers know of only one surviving Sparks vessel made in McKenzie, the jar shown in Figure 2-215. It carries the cobalt blue maker's stamp "MADE BY / C. SPARKS / McKENZIE TEN." near its base. In mid-1923 the Sparks family moved to Nashville to start a pottery specializing in the production of florist wares (MT, Davidson County site 40DV139). They continued to use their Henry County mine, shipping the clay to Nashville by rail, but it appears the 40CL21 pottery ceased to operate after 1923.[13]

Figure 2-215. Stoneware jar or small churn (height 10¼ in.) with weak interior lid ledge, whitish clay slip glaze, and stamped cobalt blue "C. SPARKS" maker's mark (private collection).

During the Sparks era the 40CL21 pottery was documented in a detailed manner in the 1911 publication Clay Deposits of West Tennessee. As this is such a unique description of a small family-operated Tennessee stoneware pottery, much of it is quoted here.

> [The McKenzie pottery is] operated by Mr. C. Sparks …. The clay is ground in a pug mill, worked by horse power; two-thirds of the mixture coming from the pit [6 miles north of McKenzie in Henry County], and one-third being a sandy clay gotten nearby …. In winter the pottery is dried three days in the drying room, while in summer it is placed out doors to dry. The drying room has in it two long furnaces, 2 feet high and running nearly the length of the room. The jars are placed on top of these flues running back from the furnaces and on racks placed around the room. After drying, the ware is glazed by dipping in Albany slip, or for a white glaze a mixture of spar, whiting and ground flint. Zinc, too, is used with good results. Shrinkage of the clay is very slight, being 1 inch for every foot. The amount of clay used in a ten-gallon jug is 40 pounds, but after burning it has a weight of 28 to 30 pounds. The finished ware is stored out in the yard without any cover.
>
> The following products are made: Flower pots, 4 to 12 inches in diameter; chicken founts, 1 and 2 gallons; jars, 1 to 10 gallons; and churns, 1 to 10 gallons. About 1,000 fire bricks are made yearly for local use.
>
> Two potters wheels run by foot power are used in molding the ware. They have no plaster of paris casts [molds]. The clay is tempered by cutting again and again against a fine wire stretched tight over a board. In this manner it is well mixed.
>
> The burning is accomplished in one down draft kiln of 25,000 gallons capacity. Its diameter is 12 feet, with a height to the beginning of the crown of 6 feet. There are four fire grates. Coal from the Reniecke Coal Mining Company at Madisonville, Ky., is used in burning the ware. The actual burning takes about 70 hours; taking into account the setting and cooling, only two burns are made a month.
>
> The pottery is shipped as far east as Dickson [in Dickson County] and north to Hickman [Kentucky], while south they are shipped to within 25 miles of Memphis. The rates are fairly good, but those on the Louisville & Nashville Railroad are slightly higher than on the Nashville, Chattanooga & St. Louis Railway.[14]

Though some aspects of the Sparks' pottery, such as the coal-fired kiln and use of the railroad for shipping, do not seem very "traditional," the operation appears to have a better overall fit here than in the "Transitional Stoneware" category. It seems to have always been a family-based operation that relied for the most part on traditional ways of doing things.

A TDOA surface collection from the 40CL21 site matches the 1911 description of wares quoted above for the Sparks pottery. There are 116 stoneware vessel sherds, the vast majority (N=110, 95%) with a brown Albany or Albany-type slip glaze, usually on both surfaces (all with the light colored bodies typical with the

use of West Tennessee ball clay). Three sherds have a cream-colored slip glaze, similar to the vessel shown above in Figure 2-215 and matching the 1911 description of a feldspar or zinc-based glaze. There are 3 unglazed sherds (1 that may be part of a churn liner and 2 from saucer-like forms that could be flowerpot bases). Besides stoneware sherds there are 2 dark reddish flowerpot rims (also a product mentioned in the 1911 description). Most of the Albany slip glazed sherds appear to be from churns or wide mouth jars. There are 9 rim sherds (7 straight rounded with outward rounded collar and interior lid ledge, 1 thick rounded, and 1 tall thick rounded), 90 body sherds, and 11 base sherds (all with rounded feet). The collection also contains 4 items of kiln furniture: the edge portion of a thick disk-like object (possibly a kiln shelf), 2 hand squeezed clay coils used in vessel stacking, and 1 sizable amorphous chunk of fired clay with multiple thumb indentations.

Source(s): **1**. Carroll County Deeds, Book 9, pp. 220 and 221. **2**. Carroll County Deeds, Book 7, p. 148 and Book 18, p. 470; Whitlatch (1940:87-88). **3**. Church Records, Cumberland Presbyterian Church, McKenzie, Vol. 4 (1888-1900), Gordon Browning Museum and Genealogical Library, McKenzie, Tennessee. **4**. Entries from a McKenzie town record book copied and included in the Cella Mae Carter Scrapbook, Gordon Browning Museum and Genealogical Library, McKenzie, Tennessee. **5**. Carroll County Deeds, Book 13, p. 18. **6**. Cumberland Presbyterian Church (1980:7). **7**. Federal Census, 1900, Carroll County, District 4, Nos. 183 and 186. **8**. Carroll County Deeds, Book 18, p. 470; Federal Census, 1900, Carroll County, District 4, Nos. 30 and 34. **9**. Eckel (1903:389). **10**. Carroll County Deeds, Book 22, p. 525. **11**. Ries (1908:477). **12**. Federal Census, Carroll County, District 4 – 1910, ED 20, Sheet 10A, No. 209; 1920, ED 20, Sheet 1b, No. 19. **13**. Holder (1947:8); Whitlatch 1940:87-88. **14**. Nelson (1911:49-50).

Unrecorded Carroll County Potteries (N = 1)

Benjamin Phillips
[Traditional Stoneware ?]

It seems reasonably certain a pottery operated for an uncertain period on the land owned by Benjamin Phillips in north central Carroll County. Benjamin and his father John Phillips were North Carolina potters by 1820 or earlier, and Benjamin married Barbara Wolf, whose brother was a potter (see Part Three entry for Benjamin Phillips). Benjamin moved his family from Person County, North Carolina to Carroll County, Tennessee by 1834, and he soon owned about 450 acres of land. The 1840 census shows his was employed in "Manufactures and trades," presumably as a potter.[1]

A more direct clue concerning the family's involvement with pottery is a strangely spelled entry on the 1850 census for Benjamin's 21-year-old son Augustine. Augustine and his older brother William still lived with their father, with the father and William engaged in "farming," but Augustine's occupation is shown as "Pouttrying." This presumably means Augustine was engaged in making pottery. Two brick masons lived adjacent to the Phillips family in 1850, and for 1860 this

occupation is shown for Augustine.[2] Other census reports consistently show all family members as farmers until 1880, when the census for that year lists Benjamin Phillips as an 82-year-old "Retired Potter."[3] By 1880 Augustine Phillips (see Part Three entry) was deceased, and his widow Sarah was sharing her household with her bother Peter Wolf.[4] Peter's father and brother (see Part Three entry for William Wolfe) were potters, and it seems likely Peter may have played some role in the Philips family's Carroll County pottery making activities.

The general area covered by Benjamin Phillips's rather extensive land holdings is known, but attempts to find the remains of a pottery have not been successful. Phillips (see Part Three entry) died in 1886, outliving both his sons, so any pottery on his land must have operated between the late 1830s and that date. There are no direct clues concerning the kind of ware the Phillips family made, but there is nothing to suggest it was earthenware. Like much of West Tennessee, Carroll County has abundant clays suitable for producing stoneware.

Source(s): **1**. Federal Census, North Carolina, Person County – 1820, p. 454; 1830, p. 31; MESDA Online (Craftsman Search) <http://research.oldsalemonline.net/default.asp?>; Federal Census, 1840, Carroll County, p. 61; Carroll County Deeds, Book D, pp. 147 and 294; Carroll County Tax Records, District 10, 1848-1850. **2**. Federal Census, Carroll County, District 10 – 1850, No. 1245; 1860, No. 1236. **3**. Federal Census, 1880, Carroll County, District 23, No. 21. **4**. Federal Census, 1880, Carroll County, District 11, No. 310.

Decatur County

The Decatur County area was part of Perry County until 1845, when citizens on the west side of the Tennessee River petitioned the Tennessee General Assembly to allow them to be in a separate county. Decatur's borders were finalized in 1849. Decaturville, near the center of the county, has served as county seat since 1847. There was apparently one nineteenth-century pottery in this county, but the actual site has not been found.

Unrecorded Decatur County Potteries (N = 1)

Aaron Hammer
[Traditional Stoneware ?]

The only indication for a pottery operating in Decatur County in the mid-1800s comes from the 1850 census. This lists Adron [actual name Aaron] Hammer as a 71-year-old potter.[1] Hammer, who was from North Carolina, by way of Ohio, seems to have resided in what would later become Decatur County by the late 1820s. He received a Tennessee land grant for 155 acres in 1847 and sold this same land in 1855, by which time he was living in Lawrence County, Missouri.[2] The general location of Hammer's Decatur County land was determined, but no physical evidence for a pottery has been found. The assumption that he probably made

stoneware is based on the general body of information regarding clay resources and how they were used in West Tennessee. His presumed pottery could have operated from the 1830s to the early 1850s.

Source(s): **1**. Federal Census, 1850, Decatur County, District 6, No. 47. **2**. Decatur County Deeds, Book 3, pp. 132 and 133 (and individual entry for Aaron Hammer).

Hardeman County

Hardeman County was created in 1823 out of a portion of the Jackson Purchase land formerly owned by the Chickasaws. The following year its county seat was laid out and named Bolivar. Clays suitable for making stoneware are widespread in Hardeman County, but initial pottery production was concentrated in its northern portion in the general area around Bolivar. After 1854 the crossing of two major railway lines, the Memphis and Charleston and the Mississippi Central, led to the development of Grand Junction as an important town in the county's southwest corner. At least three late nineteenth to early twentieth-century potteries were located there, including one that operated in a more industrial than traditional manner. There are nine recorded stoneware pottery sites in Hardeman County, but this is probably an under representation. There are hints for at least one or two others, but the information is too weak to assign even an unrecorded site designation.

Site Number	Relevant Name(s)	Dates	Category
40HM12	Keller / Connor	ca. 1889-1919	Traditional Stoneware

This site is located on the edge of the town of Toone in northern Hardeman County. The pottery's probable beginning date is based on comments by R. B. Keller in a 1962 newspaper story.[1] Richard, usually Bedford, Keller operated the 40HM12 pottery before and after 1900, then moved to Chatham County, North Carolina and started a pottery there. According to the 1962 article, he began making pottery when he was 21 years old, which would have been in 1889 (see Part Three entry for R. Bedford Keller). The article also says Bedford's father owned the Tennessee pottery that Bedford ran, so it possibly opened earlier than 1889.

Bedford's father was James Barry Keller, who moved to Tennessee with his parents from Davie County, North Carolina by 1860 (see Part Three entry for James B. Keller). The Kellers were in Toone by 1865, and James was involved with a number of businesses over the next 30 years, including brick making.[2] One of James's great grandsons provided a photograph of the Keller brickyard, apparently taken around 1900 (Figure 2-216). Other Keller family information indicates this brickyard was near the Keller pottery.[3] Unfortunately, by the 1970s the 40HM12 site

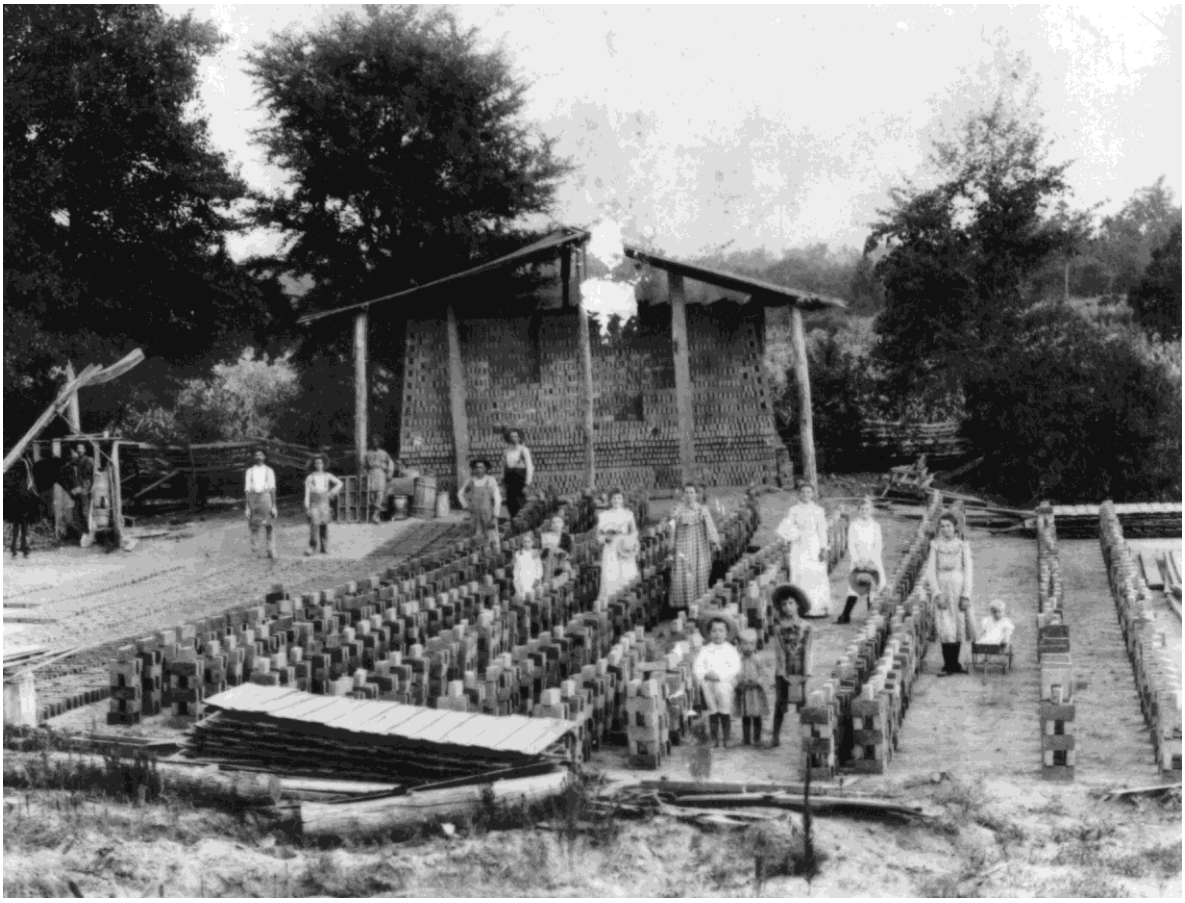


Figure 2-216. Keller brick making operation at Toone, ca. 1900 (courtesy of Blake Keller).

had suffered a great deal of destruction, and nothing else was learned that sheds any more light on how or when James Keller might have become involved with pottery.

The only other clue regarding the origins of pottery making in Toone is the jug shown in Figure 2-217. This carries the maker's mark "SMYTH & KELLER / TOONE. TEN." Based on the style of this mark and spelling of the name Smyth, it is almost certain it pertains to Samuel Smyth who worked as a potter in Hardeman County from about 1881 to the mid-1890s. Available documents suggest Smyth (see Part Three entry) only worked in the town of Grand Junction during this period, but this jug suggests otherwise. Though it is impossible to be certain which Keller is indicated by the mark, a likely interpretation is Smyth was responsible for training Bedford Keller and perhaps helping start the Keller pottery. Though Toone and Grand Junction are at opposite ends of Hardeman County, they were connected by a north-south railway line that would have made travel between the two relatively easy. Bedford's comments, cited above, suggest this probable interaction between him and Samuel Smyth must have been around 1889 (a difficult period to interpret due to the lack of an 1890 census).

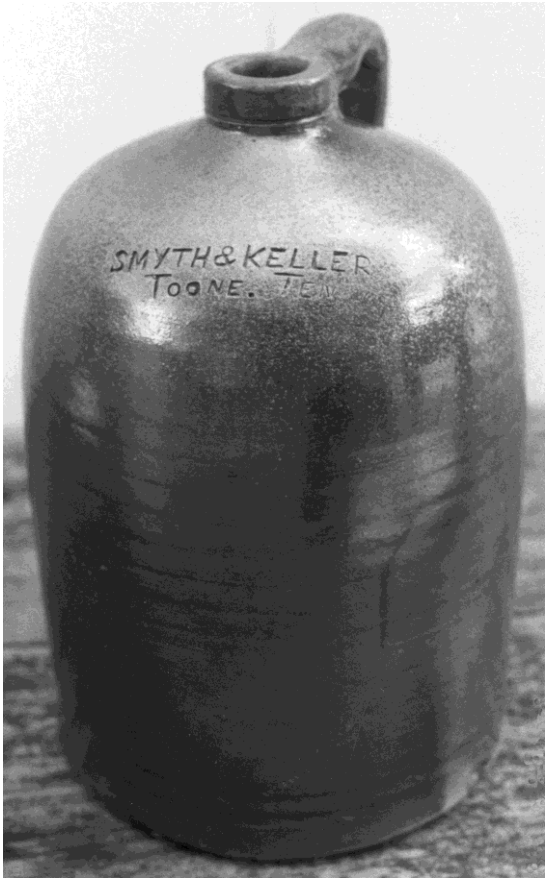


Figure 2-217. Stoneware jug (height 10½ in.) with brown slip glaze and salt over slip upper portion, marked "SMYTH & KELLER / TOONE. TEN" (private collection).

The first direct proof for Bedford working as a Toone potter comes from the 1900 census. That year he was living next to his father with the census occupation "Pottery," while one of his brothers still living in James Keller's household is called a brick layer.[4] Soon after 1900 the potter Torrence Connor (see Part Three entry) came to Toone to work for the Kellers and eventually bought their pottery. An actual deed has not been found, but a 1909 tax record shows Connor owned the 1½-acre tract known as "the potter shop lot," which he sold to Bedford Keller in March of 1910.[5] The 1910 census shows Bedford with the listing "Potter – Own Shop" with Connor living adjacent to Keller and shown with the same kind of entry, "Potter – Own Shop." For the same year Bedford's 16-year-old son Murphy is listed as "Laborer – Potter Shop."[6] Connor's sale of the pottery proved a temporary measure, and he continued to remained here for several more years.

As was the case for a Carroll County pottery (site 40CL21), there is some exceptional documentation for the 40HM12 pottery in the 1911 publication Clay Deposits of West Tennessee.

> *Toone* – Mr. R. B. Keller owns and operates a pottery on the western edge of Toone about ½ mile from the railroad. The clay is mixed and ground in an old wooden upright horsepower pug mill, then hand wedged, turned on potters wheels, and after sun drying for two days is burned in a downdraft beehive kiln, with 3,000 gallon capacity. Albany slip clay is used. Wood is used for the drying, 1½ cords being required; while 3 tons of coal are used in the burning [the 1911 description of the 40CL21 operation says the coal used in firing the kiln was shipped by rail from mines in Kentucky, and this was no doubt the case here].
>
> The following ware is made: Churns, 3 to 6 gallons, jars 1 to 10 gallons, pitchers ½ to 1 gallon, chambers, chicken founts, cuspidors,

> milk pans, flower pots, 6, 8 and 10 inches, and jugs 1 and 2 gallons. Nothing is shipped by rail, all is sold in the surrounding country.
>
> The plant uses clay from a pit 2 miles north of Toone … [the clay is] white, with slight yellow coloration in places. This bed is 5 feet thick.[7]

A 1940 newspaper article describing Keller's work as a potter in North Carolina includes some brief remarks about his Tennessee pottery:

> He told us of his shop back in Tennessee turning out an average of 5,000 jugs a month for 12 or 14 years. He recalled happy moonlight nights when he would sometimes drive 30 or 40 miles to deliver a wagon load of jugs.[8]

In the 1970s two of Bedford Keller's nephews said they worked for their uncle at his Hardeman County pottery when they were young.[9] One of them, Earl Keller (see Part Three entry), was born in 1900 and was old enough to have learned the basics of pottery making before Bedford left Tennessee. The other, William V. Keller, was born in 1908 and would have been very young when his uncle departed.[10] In July of 1914, as part of their preparations for moving to North Carolina, Bedford and his wife sold the "pottery shop lot" back to Torrence Connor.[11] They soon sold some other tracts inherited from Bedford's father, moved to Florida for about a year, and by mid-1917 were residents of Chatham County, North Carolina.[12] Connor evidently ran the 40HM12 pottery until about 1919, when he sold the property at a somewhat reduced rate. Later that same year he bought another pottery in the town of Grand Junction.[13] Though a few years later the Connors were again involved with a Toone pottery (site 40HM13), it appears the 40HM12 operation was closed after 1919.

A TDOA collection from the 40HM12 site includes 81 stoneware vessel sherds, 27 items of kiln furniture, and 3 sizable cinder chunks that relate to coal firing. The vessel sherds have light colored bodies and are rather evenly divided between examples with a gray exterior and a brown slipped interior and examples with a brown Albany-type slip on both surfaces. Most of the sherds with a gray exterior are clearly salt glazed, but on a few the gray color probably resulted from coal firing. One of the gray sherds has splashes of cobalt under a salt glaze, representing part of what was probably a blue floral decorative design. One body sherd has part of a circular stamp that seems to have included the number "1," for gallon capacity, and one other body sherd has part of a crudely applied lug handle.

Vessel portions include rim (N=16), body (N=32), base (N=14), strap handle (N=1), and churn liners and/or lids (N=18). Most of the rim sherds are from churns or storage jars, with outward rounded collars with an interior lid ledge (N=11). Other rim forms are tall thick rounded (N=2), straight rounded (N=1), square collar (N=1), and 1 jug rim in the short thick straight form. The base sherds have straight to slightly cut back feet, except for one with a pronounced beaded foot. The strap handle was hand pulled. Some of the disc-shaped sherds are clearly from churn

liners with part of a central dasher hole, some could be from either liners or jar lids, and one is definitely part of a lid with a flat knob handle. The 27 items of kiln furniture include 5 pieces from thick discs, with vessel stacking scars and a heavy salt glaze on one surface. These could be churn liners secondarily used in vessel stacking or they may have been made for this purpose. There are also 9 various size, flattened sandy-clay coils, 7 pieces off hand-squeezed horizontal sandy-clay wadding, 3 amorphous chunks of fired clay with vessel stacking impressions, 2 pieces from draw tiles, and 1 fired clay coil.

Source(s): **1**. Parkes (1962:1). **2**. Federal Census, 1870, Hardeman County, District 15, Nos. 9 and 13; Hardeman County Tax Records, District 15, 1860s-1870s; Norwood & Kline (1882:598); Polk & Co. (1887:713); Sherfey 1985:2. **3**. Albert L. Keller, 1999, personal communication. **4**. Federal Census, 1900, Hardeman County, District 8, Toone Town, Nos. 232 and 233. **5**. Hardeman County Tax Records, District 8, 1909-1912 [with breaks in available records before and after]; Hardeman County Deeds, Book ZZ, p. 349 [later deeds for this same tract specify it was the "pottery shop lot" (e.g., Book E-3, p. 220)]. **6**. Federal Census, 1910, Hardeman County, District 8, Town of Toone, Nos. 29 and 31. **7**. Nelson (1911:77 and 79). **8**. Moore (1940). **9**. Earl M. Keller and William V. Keller, 1978, personal communications. **10**. Sherfey (1985:14). **11**. Hardeman County Deeds, Book B-3, p. 220. **12**. Hardeman County Deeds, Books: A-3, p. 192; B-3, p. 364; C-3, p. 372; D-3, p. 434; E-3, pp. 393 and 464; F-3, p. 312 (and individual entry for R. Bedford Keller). **13**. Hardeman County Deeds, Book E-3, pp. 138 and 276.

Site Number	Relevant Name(s)	Dates	Category
40HM13	Toone Pottery / Connor	1921-1940	Traditional Stoneware / Late Art-Early Studio

Torrence Connor, earlier associated with the pottery at site 40HM12, left the area for a couple of years, before returning to start a new pottery at Hardeman County site 40HM13. Both potteries were on the edge of the town of Toone, less than ½ mile apart, but the second operation was generally known as the "Toone Pottery." Torrence was one of four Illinois-born Connor brothers who worked at different potteries in several states from the 1870s to the 1940s. They were from oldest to youngest: Daniel M., Torrence D., Thomas, and Charles T. A descendant believed all of them worked at Toone for varying lengths during the 1920s to 1930s, though it is unclear exactly when this occurred for two of them.[1]

Torrence Connor bought the small tract of land for the pottery in November of 1921 and probably worked there for the next six to seven years, perhaps with help from one or more of his brothers. By 1928 the value of the property had tripled, apparently due to construction of the pottery, and Torrence sold it to his brother Charles in June of that year.[2] Charles Connor and his family were still living in Toone in 1930, with his occupation shown as "potter – stoneware."[3] A little later Charles moved his family to western Kentucky to help open a pottery there, but they

returned to Toone in 1938. During at least part of their absence, Earl Keller, who had learned pottery making from his uncle Bedford Keller (at site 40HM12), took charge of the Toone Pottery.[4] Earl was apparently assisted in running the pottery in the early 1930s by his cousin Eugene Keller, a son of Bedford Keller. Eugene, who worked with his father in North Carolina, once told his son he went back to Tennessee about that time to work in a pottery.[5]

There is also some limited information concerning one or more African-Americans working at the Toone pottery. Inquires made in the early 1970s produced three names, "King" Cole, Othar "Dooley" McLemore, and Lee Crisp, all said to have been former black workers at the pottery.[6] Nothing else has been found concerning the first two names, but Lee Crisp is listed as a local farmer in 1920 and 1930.[7] In addition the writers have information regarding two privately owned vessels bearing the name Crisp. One of these is a cup with an Albany-type slip glaze and the name "Mr. Lee Crisp," scratched through the glaze before firing.

As noted above, the Charles Connor family returned to Toone in 1938. By then Charles's sons Alfred and Howard (see Part Three entries) had been trained as potters and were old enough to work with their father full-time. The geologist and clay specialist George Whitlatch visited Toone and noted that "Mr. Conner" operated here for several years prior to 1930, but "when visited in 1940, the pottery had lately been in operation only about a year and a half." This later production was limited to unglazed decorative garden pottery, and:

> The list of wares includes bird baths and pedestals, garden jardaniers [jardinières], fern logs, 6- and 12-slot vine jars, and variously shaped pots, some decorated with scratch patterns. The plant is largely seasonal in operation but can make at least two kilns of ware per month. The market extends to Memphis, Jackson, Bolivar … and the more populous centers of adjacent parts of Arkansas and Mississippi. Shipments are by truck, although rail shipping facilities are available at Toone over the Illinois Central Railroad … clay is obtained from … near Pinson (Madison County) ... Mr. Connor states that the clay is slightly sandier than the best types of stoneware clay but makes a very satisfactory product.
>
> The Toone Pottery is a family-operated plant in which Mr. Connor and his two sons do practically all the work. Preparation of the clay consists simply of soaking it in a concrete pit and then tempering in a vertical wooden pugmill; the auger of the mill is turned by use of a horse-drawn sweep. After thorough pugging, the clay is wedged across a wire, weighed, and pounded into bats for the potter's wheel. All ware is hand-thrown on two wheels, operated by power furnished by a 2 1/2 –h. p. gasoline motor.
>
> All wares are air-dried. None of the ware is glazed but is simply fired to a fairly hard bisque of cream to light-buff colors. Firing is done in a downdraft 9-foot kiln, over a cycle of 42 to 45 hours, to a maximum

temperature of about 2,700^0 F. Decorative effects are created on part of the wares, particularly around their edges, by flashing to a slightly brownish color.[8]

From these statements and from surviving examples of wares produced, it is apparent the Toone Pottery began as a traditional stoneware pottery, but toward the end the Connors focused on a line of production that was no longer traditional. When interviewed in 1978, Earl Keller commented that during the later years they made what he called “trinket ware,” including flower pots, ash trays, Rebecca [at the Well] pitchers, small jugs, etc.[9] These were things designed to sell in a tourist or arts market, rather than the old style of pottery used for practical purposes.

There is some uncertainty regarding whether the later unglazed wares should be classed as stoneware or earthenware. Whitlatch referred to the Connor’s unglazed wares as an “earthenware type” pottery, but noted a firing temperature of 2,700 degrees F.[10] The Connors closed the Toone Pottery in 1940, soon after Whitlatch’s visit, but continued to make similar wares in Northern Mississippi.[11] Howard Connor said they used the term stoneware to refer to their glazed ware. However, their unglazed garden pottery was made from the same West Tennessee stoneware clay, and they had to fire these wares to “about 2,000 degrees to body our clay.”[12]

In 1978, Earl Keller still had an assortment of pieces made at the Toone Pottey, and he arranged some of these for the photograph shown as Figure 2-218. Mr. Keller also had a broken example of one of the large urns on a tall pedestal base (jardinièrs) commonly made at a number of late nineteenth and early twentieth-century Tennessee potteries.

Figure 2-218. Assortment of stoneware vessels made at the Toone Pottery (40HM13), still retained in 1978 by Earl Keller, a former manager of the pottery.

An unusual item made at the Toone Pottery is a small Albany-type slip-glazed stoneware cowboy hat (Figure 2-219). This was thrown and hand-formed and has a maximum diameter around the brim of 5¼ inches and a maximum height of 2 inches. The top surface of the brim carries the name "FrAnces" twice and "FrAnces GeArd" once, scratched through the glaze before firing. The hat's crown is hollow, and the underside of the brim carries the words "Toone Pottery" / "FrAnces GeArd / Medon Tenn." and " Made by Howard Lee Connor." Medon is a small town in southern Madison County, only about 9 miles from Toone, and the hat was no doubt Howard's tribute to a young lady of interest. This was probably after the Connor's returned to Toone in 1938, when Howard was 15.

Figure 2-219. Stoneware cowboy hat (height 2 in.) made and signed by Howard Connor for Frances Geard at the Toone Pottery (private collection).

A TDOA surface collection from the 40HM13 site has 60 vessel sherds and 10 items of kiln furniture. Vessel parts include 18 rim sherds, 24 body sherds, 7 base sherds, and 11 pieces from churn liners. Most of the sherds have an Albany-type slip glaze, usually on both surfaces. Colors range from light brown to a very dark brown. Nine sherds are glazed with a Bristol-type glaze that is decidedly gray rather than white or cream colored. Two of these have traces of cobalt blue from some linear decorative design, and two have a blue sponged-like pattern. One of two churn liner sherds with a gray glaze has a brown spatter effect on its upper surface. Howard Connor said they made what they called Bristol glaze by mixing "feldspar and Spanish whiting and zinc and white lead and so on."[13] There are only 3 sherds from the kind of unglazed garden pottery mentioned in the 1940 quote (and like three of the vessels in Figure 2-218).[8] These are well fired with stoneware-like bodies. One has an exterior decorative effect made with clay spatters. Most of the rim sherds (N=11) are from churns or jars with an outward rounded collar and an interior lid or liner ledge. Other forms are straight flat (N=3), straight rounded (N=2), tall thick rounded (N=1), and ogee curve (N=1). Two body sherds have crescent-moon-like lug handles, and one has a cone-shaped knob with a central hole, apparently made to receive a wire bail handle. The base sherds have rounded feet, except for one with a straight foot.

Kiln furniture items include 5 flattened coils or wads of clay with impressions showing they were used in stacking vessels for firing. There are 3 large thick chunks of clay wadding and 1 dumbbell-shaped piece of wadding. One flat, ⅝-inch

thick piece of fired clay is from the end of a rectangular-shaped piece of tile with firing scars suggesting it too was used in vessel stacking.

Source(s): **1**. Howard Connor, 1978, personal communication. **2**. Hardeman County Deeds, Book G-3, p. 346 and Book I-3, p. 456. **3**. Federal Census, 1930, Hardeman County, District 8 (Toone Area), ED 22, Sheet 13B, No. 286. **4**. Mack (2006:63-64) and Note 1 above. **5**. Blake Keller, 2009, personal communication. **6**. Hulan (2006). **7**. Federal Census, Hardeman County – 1920, District 9, p. 245, No. 6; 1930, District 8, p. 82, No. 206. **8**. Whitlatch (1940:144). **9**. Earl Keller, 1978, personal communication. **10**. Whitlatch (1940:144 and 337-338). **11**. Sweezy (1984:131). **12**. Mack (2006:123). **13**. Mack (2006:151).

Site Number	Relevant Name(s)	Dates	Category
40HM14	Price / Huddleston	ca. 1860s-1870s	Traditional Stoneware

This is one of two pottery sites in northeast Hardeman County on land that apparently belonged to Pleasant M. Huddleston in the nineteenth century (see also site 40HM15). Huddleston moved from McNairy County into Hardeman County between 1840 and 1850, and the 1850 census lists him as a miller (subsequent census reports call him a farmer).[1] During the 1860s and 1870s he owned over 1,000 acres of Hardeman County land.[2] It is not clear which of the two potteries was the earliest, and the remains at site 40HM14 were buried during bulldozing for stream relocation several months before the site was recorded in 1978. The site owner provided a specific location and brief description of what was visible before the area was covered. A local historian was told that one or both of the potteries on the former Huddleston land were associated with a "Wes" Price.[3]

It appears Alabama-born Edward (Wes ?) Price (see Part Three entry) came to Hardeman County in the 1860s. He married Jane Lambert, a widowed daughter of Pleasant Huddleston, in 1869.[4] Edward and Jane lived next to her father in 1870, and the census for that year identifies Edward as a potter.[5] In 1880 Jane still lived close to her father and other relatives, but though the census indicates she was married, Edward is not shown as part of the household. The ages of children in Jane's household and available tax records suggest Edward was still part of the family until 1876.[6] What next happened to him has not been determined. By the terms of Pleasant Huddleston's will, which was written in 1878, Jane Price received a 30-acre tract at the southeast corner of her father's larger holdings.[7] This tract may have contained the 40HM14 site.

As noted above, pottery remains at the 40HM14 site could not be examined because they were buried. Information provided by the 1978 landowner indicated sherds once visible on this site were essentially the same as the stoneware sherds examined and collected from site 40HM15.

Source(s): **1**. Federal Census, 1850, Hardeman County, p. 76, No. 111 (and individual entry for P. M. Huddleston). **2**. Hardeman County Tax Records, District 13 (part changing to District 18 in 1873), 1840s-1880s (in 1873 he was taxed on 1,328 acres). **3**. Quinny Armour, 1978, personal communication. **4**. Historical Records Survey (1938b:192). **5**. Federal Census, 1870, Hardeman County, District 13, Nos. 230 and 231. **6**. Federal Census, 1880, Hardeman County, District 18, Nos. 254-257; Hardeman County Tax Records, District 18, 1870s (Price is taxed as a landless Poll through 1876). **7**. Hardeman County Wills, Volume 5, p. 259.

Site Number	Relevant Name(s)	Dates	Category
40HM15	Price / Huddleston	1860s-1870s	Traditional Stoneware

Site 40HM15 is about a mile northwest of site 40HM14, and the two are linked by the same historical information. Site 40HM15 is close to the cemetery where Pleasant M. Huddleston is buried and must be near where he lived.[1] It seems likely 40HM15 is where Huddleston's son-in-law Edward Price was working when listed as a potter next door to him in 1870.[2]

When this site was recorded in 1978 it was feasible to make a relatively large collection because cultivation had exposed the land surface. This TDOA collection contains 168 stoneware vessel sherds and 77 pieces of kiln furniture. A majority of the sherds suggest firing problems. About 20 percent were coated on one or both surfaces with what was intended to be a brown slip. However, most of these were poorly fired, and the slip glaze did not mature. There is also evidence for salt glazing, but here too most salt-glazed sherds lack a mature finish. About 24 percent of the sherds exhibit no glaze at all, probably due to a failed attempt at salt glazing. In general the sherds suggest no great skill on the part of the person who did the potting. Vessel portions include 11 rim sherds, 120 body sherds, 29 base sherds, 5 handle portions, and 3 pieces from churn liners. Rim forms are flat everted (N=4), straight collar with interior ledge (N=3), straight flat outslanting (N=2), straight rounded (N=1), and straight flat but with an irregular grooved lip (N=1). This last sherd has an incised "4" just below the rim. The base sherds have straight to slightly cut back feet. The handle sections were hand pulled in irregular froms, again suggesting limited potting ability. The churn liner sherds are small but definable based on the presence of part of a center dasher hole.

The sizable collection of 40HM15 kiln furniture items includes 40 flattened sandy-clay coils with vessel impressions and 10 flat rectangular-shaped pieces of fired sandy clay, possibly also used in vessel stacking. There are 18 pieces from jug stackers, some retaining portions of one or more cutouts. Though no jug rims were found, these suggest the partial strap handles may be from jugs. A wedge-shaped draw trial was cut from a wide mouth crock with a slightly rounded everted rim. It is well fired with an interior brown slip and a gray salt-glazed exterior. It has a central knife-cut suspension hole that is ¾ inch in diameter. There are 8 pieces of kiln related material hard to classify. Five seem to be portions of thick oversized bricks,

each with one or more vent holes running from top to bottom. These likely came from a kiln floor designed to let heat penetrate from below the floor up through a firing chamber. The 3 smaller pieces could be portions of these same floor bricks or from a kiln wall made of bricks.

Source(s): **1**. Owens et al. (1993:6). **2**. Federal Census, 1870, Hardeman County, District 13, Nos. 230 and 231.

Site Number	Relevant Name(s)	Dates	Category
40HM16	Ussery	1830s-ca. 1872	Traditional Stoneware

The 40HM16 site, near Middleburg in central Hardeman County, includes the remnants of a stoneware pottery and the archaeological remains of two nineteenth-century houses. The pottery and perhaps one or both houses were associated with two brothers, Mastin C. and Benjamin Franklin Ussery. They were sons of Robert Ussery, a potter originally from North Carolina who became the patriarch of one of the largest pottery-making families in the South.[1]

Robert Ussery moved his family to Alabama in the 1830s, but Mastin Ussery, who was already married, moved instead to Hardeman County, Tennessee around 1835.[2] He and his family are shown there on the 1840 census.[3] In 1846 Robert sent an impassioned letter to his son, addressed to the Middleburg Post Office, trying to persuade him to rejoin the family in Randolph County, Alabama. The letter praised the work conditions at the local "jugery," and implied Mastin could find employment there.[1] However, Mastin remained in Hardeman County, where the 1850 census identifies him as a farmer.[4] In spite of this, his involvement with pottery is clear from his will, written May 21, 1858. Mastin bequeathed most things to his wife, but "I also wish my brother B. F. Ussery to live on the place which he is now at as long as he may wish and to have the use of the shop and furnace as long as he may think proper, without any charge whatever." [5]

Benjamin F. Ussery was married and living near other family members in Randolph County, Alabama in 1850.[6] It is not clear when he moved to Hardeman County but obviously by the time of the 1858 will. The 1860 census identifies him as a potter with a sizable family and both real and personal property. Mastin's widow and children lived in the same neighborhood.[7] The 1870 census, lists the B. F. Ussery family under a different district number, but the continued presence of 1860 neighbors and other information suggests they still lived at the same place.[8] Tax and other records do show them moving to the town of Grand Junction about 1872 and within a few years to Mississippi.[9]

The 40HM16 site was found in the general area suggested by documentation, and confirmation of its association with the Usserys was provided by the discovery of a partial stoneware tobacco pipe bearing markings. The site's connection to North

Carolina and Alabama pottery traditions is indicated by the sherds collected. Before discovery of the Campbell site in Johnson County (ET site 40JN189) this was the only known Tennessee pottery site exhibiting a total use of an alkaline glaze. In the 1970s the 40HM16 area was under intense cultivation, and this exposure made it easy to collect a representative sample of artifacts. Unfortunately, remains of a pottery kiln or other related features appeared largely destroyed. The TDOA collection from the obvious pottery location contains 294 stoneware vessel sherds and 60 items of kiln furniture. The partial pipe mentioned above came from one of the adjacent house locations. It is coated with a gray lime-based alkaline glaze and has markings imparted by a pipe mold on opposite sides of the stem (Figure 2-220). One side carries the initials “B F U,” the other side “N 2.” Its context clearly shows this was a pipe made by Benjamin F. Ussery.

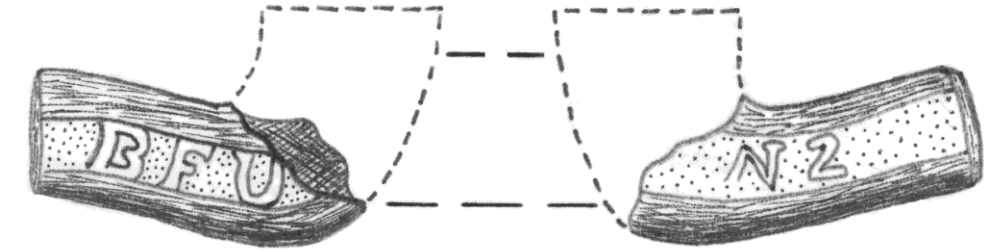


Figure 2-220. Drawing of opposite sides of a partial stoneware tobacco pipe found at the 40HM16 site.

Due to breakage from cultivation, body sherds (N=253) greatly outnumber rim (N=8) and base (N=24) sherds in the 40HM16 pottery location collection. There are also 9 sherds from strap handles. All of the sherds are coated with what is believed to be a lime-based alkaline glaze.[10] This ranges in color from gray to gray-green or occasionally tan. The glaze is usually on both sides of sherds except for what appear to be the interiors of closed forms such as jugs. A majority of the rim sherds (N=5) are from vessels with wide, flat to slightly rounded everted rims. Two sherds represent jugs with double reeded rims, and one sherd is from a jar with a straight rounded, constricted rim. This jar sherd and two body sherds that are clearly from jugs have remaining portions of attached strap handles. One body sherd is decorated with parallel lines of triangular-shaped punctuations. All the base sherds have straight to slightly rounded feet. The strap handles were rather poorly extruded, leaving either 5 lands and 4 grooves or 4 lands and 3 grooves.

The kiln furniture items include 20 pieces from saggers (?), 16 flattened sandy clay coils, 7 pieces of kiln brick with one or more heavily glazed surfaces, and 17 amorphous chunks of fired clay with varying amounts of glaze (also assumed to be from part of the kiln). The 20 pieces that may be from saggers are low-walled 1 to 2-inch tall plate-like forms with straight sides and poorly finished, sometimes grooved rims. Some appear to have been fired multiple times, and one retains part of a perforated hole that was at the center of its bottom.

Source(s): **1**. Brackner (2006:103-104). **2**. Ussery (2003). **3**. Federal Census, 1840, Hardeman County, p. 5. **4**. Federal Census, 1850, Hardeman County, p. 38, No. 341. **5**. Hardeman County Wills, Volume 5, p. 83. **6**. Federal Census, 1850, Alabama, Randolph County, No. 906. **7**. Federal Census, 1860, Hardeman County, District 7, Nos. 544 and 588 [the two house sites at 40HM16 are on opposite sides of a former main road, so in spite of the 1860 number separation, the two Ussery families could have lived very close]. **8**. Federal Census, 1870, Hardeman County, District 8, No. 102. **9**. Hardeman County Tax Records, Districts 1 and 7, 1860s-1870s (and see site 40HM17 and individual entry for Benjamin F. Ussery). **10**. This designation is based on comparisons to published examples of alkaline-glazed wares and on consultations with John Burrison and the late Georgeanna Greer.

Site Number	Relevant Name(s)	Dates	Category
40HM17	Ussery / Johnson / Howard / Moss	ca. 1871-1881	Traditional Stoneware

In 1871 or 1872 Benjamin F. Ussery moved his family from the Hardeman County location where he had been operating a pottery (site 40HM16) to a lot in the town of Grand Junction. The tax value of this lot doubled from 1871 to 1872, apparently due to Ussery establishing a pottery there (site 40HM17).[1] This same property, later described as the northeast ¼ of Block 72 or the "Jug Factory lot," subsequently had other owners who were potters. Ussery sold it to David T. Johnson in early 1874.[2] In the 1970s the writers were shown a privately-owned, small brown-glazed stoneware jar marked "D. T. JOHNSON / GR. JUNCTION / TENN." Johnson (see Part Three entry) was never identified as a potter on census reports, but this jar implies some level of direct work on his part.

Another individual who probably worked at this location around this time is Joseph Yeager, best known as a Memphis potter. His connection to Grand Junction is indicated by a marked stoneware jug (Figure 2-221) that bears the stamp "J. YEAGER / GR. JUNCTION / TENN." Though no other documentation for Yeager being in Grand Junction has been found, the similarity of this mark to the D. T. Johnson mark and Yeager's apparent absence from Memphis between 1870 and 1876 suggest he probably worked at the 40HM17 site at least some of the time he was away from Memphis (see Part Three entry for Joseph Yeager).

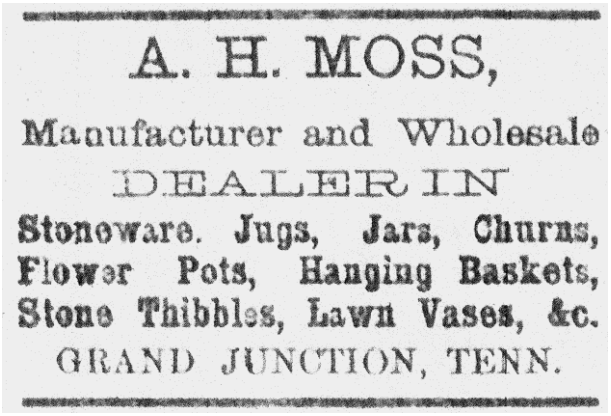
In 1876 D. T. Johnson began attempts to sell the pottery. He executed a deed to a Hardeman County resident named Jesse Bryant and Homer Howard, a potter from Indiana. The deed was not registered until 1878, at which time Bryant, who does not appear to have been a potter, released his interest in the property to Howard. The 1876 instrument specified that Johnson's payment was to be in the form of "four thousand gallons of stoneware as manufactured in Grand Junction," and for this he would release the pottery lot "with all improvements thereon that is to say the shop and kiln with all the fixtures and appurtenances." Johnson's payment was to be "one half of the amount of ware burned at each burning" until the 4,000 gallon debt was paid. Soon after the first deed was registered in 1878, Johnson and

his wife executed a second deed to Howard alone, again selling the pottery lot for 4,000 gallons of stoneware.[3] Tax records for 1878 show both Johnson and Howard taxed on a town lot. Johnson soon left the Grand Junction area.[4]

Figure 2-221. Red bodied stoneware jug (height 10¾ in.) with impressed mark on shoulder "J. YEAGER / GR. JUNCTION / TENN (private collection).

Near the end of 1878, Homer Howard and his wife sold the pottery lot to W. W. Irwin.[5] The Irwin family was involved with various local businesses, including as dealers in sand and clay, but there is no indication W. W. Irwin was a potter.[6] Homer Howard remained in Grand Junction through at least part of 1879, and may have continued to work at the pottery.[4]

In July of 1879 W. W. Irwin and his wife sold the pottery lot to A. H. Moss.[7] Arthur H. Moss (see Part Three entry) worked for several years as a potter in Anna, Illinois before coming to Tennessee. The 1880 census identifies him as a "Manufactor of S. Ware," and his Grand Junction pottery is mentioned in the 1881 to 1882 state business directory.[8] He also placed a series of ads in the Hardeman County newspaper, running from late 1879 until July of 1881.[9] An example is shown in Figure 2-222. One of the advertised products, "Stone Thibbles," is difficult to interpret, but this may have been a misspelling of "thimble," a term for ceramic pieces made to connect stove flues to chimneys.


A. H. MOSS,

Manufacturer and Wholesale

DEALER IN

Stoneware. Jugs, Jars, Churns, Flower Pots, Hanging Baskets, Stone Thibbles, Lawn Vases, &c.

GRAND JUNCTION, TENN.

Figure 2-222. Advertisement for the Arthur H. Moss pottery (site 40HM17) appearing in the Bolivar Bulletin (November 11, 1880).

It is not certain the cessation of Moss's ads in 1881 marked the end of the 40HM17 pottery, but this seems to have been the case. Quality of the Hardeman County tax records is poor after 1881, but that appears to be the last year Moss is listed. Lack of an 1890 census makes other interpretations difficult, but Moss and his wife were evidently back in Anna, Illinois by 1895.[10] The next Grand Junction pottery (site 40HM18) started about 1881, and it likely filled a void left by closing of the Moss pottery. With so many different owners, the 40HM17 pottery is difficult to classify, but it seems to have always been little more than a one-man operation. Its most comfortable fit seems to be in the Traditional Stoneware category.

When the 40HM17 site was recorded conditions were not favorable for making a collection. Material could only be obtained from one small area of the site, and the items found are probably not representative of all that was made. This TDOA collection has 63 stoneware vessel sherds and 28 pieces of kiln furniture. Most of the sherds exhibit a gray to tan salt-glazed exterior with a brown Albany-type slip glaze on the interior. A few sherds have a brown glaze on both surfaces or a salt glaze on both sides. There are 3 sherds that have a distinct greenish alkaline glaze, on both surfaces of two sherds and on only the exterior of a sherd from a jug. These may relate to the relatively brief presence on B. F. Ussery. Vessel portions are rim (N=20), body (N=33), and base (N=8) sherds, plus 2 pieces from the edges of lids or churn liners. Most of the rim sherds are from wide mouth jars or churns, and the rim forms are thick square or rounded with an interior lid ledge (N=10) or thick rounded with no interior lid ledge (N=5). Minor forms include flat everted (N=1), flat constricted everted (N=1), and wax seal rim (N=1). There are also 2 jug rims, both short thick straight forms. One of these has part of a pulled strap handle that attaches flush with the rim's flat lip. Three body sherds have portions of horizontal lug handles. All of the base sherds have rounded feet, except for one with a weakly beaded foot.

The kiln furniture items include 8 pieces from jug stackers. All appear to have remnants of a center basal cutout and additional cutouts on the side walls. Pieces from flattened sandy-clay coils include 5 with a bow tie shape, caused by two vessels being stacked on the coil's end portions, and 8 that are flat overall. There are 3 pieces of horizontal clay wadding, 3 pieces of heavily glazed brick, and 1 chunk of glazing material.

Source(s): **1**. Hardeman County Tax Records, District 1, 1870s [the deed for this lot was not executed until 1873 (Hardeman County Deeds, Book Y, p. 591)]. **2**. Hardeman County Deeds, Book Y, p. 607. **3**. Hardeman County Deeds, Book BB, pp. 339, 340, and 346. **4**. Hardeman County Tax Records, District 1, 1870s-1880s. **5**. Hardeman County Deeds, Book BB, p. 392. **6**. Deed Book NN, pp. 243, 246, 275, and 383. **7**. Hardeman County Deeds, Book CC, p. 537. **8**. Federal Census, 1880, Hardeman County, District 1, No. 11; Norwood & Kline (1882:272 and 840). **9**. Bolivar Bulletin, December 11, 1879 to July 7, 1881, Bolivar, Tennessee. **10**. Union County, Illinois Deeds, Book 45, p. 488 (and individual entry for Arthur H. Moss).

Site Number	Relevant Name(s)	Dates	Category
40HM18	Smyth	ca. 1881-1890s	Traditional Stoneware

The pottery formerly located at site 40HM18 was started by Samuel Smyth (sometimes Smith) who previously operated a pottery with his brother Patrick Smyth in Holly Springs, Mississippi. Samuel Smyth is first shown on Hardeman County tax records as the owner of a town lot in Grand Junction in 1881, and it is assumed he was there to start his pottery. Strangely, the only relevant deed found is for Smyth's wife Ellen buying two town lots in 1883, one of them the lot that contained the 40HM18 pottery. Ellen Smyth is also shown as the owner of these lots on all subsequent tax records.[1] Evidently, her deeds merely closed some previous sales agreement. "Sam Smyth" began running a series of newspaper ads for his Grand Junction pottery in March of 1882.[2] An example is shown in Figure 2-223.

SAM. SMYTH.
GRAND JUNCTION TENN.
Manufacturer of
Stoneware, Jugs, Jars, Churns, Flower Pots, &c. Also Fire Brick.
Orders solicited. Work guaranteed to be the best
March 23 3m

Figure 2-223. Advertisement for the Sam Smyth pottery (site 40HM18) appearing in the Bolivar Bulletin (October 19, 1882).

Smyth's continued operation of his Grand Junction pottery is shown by business directory listings in 1887 and 1891.[3] He probably had help in running the pottery, but the absence of an 1890 census makes it difficult to know anything for certain. When Smyth came to Tennessee his household included five young sons, from oldest to youngest, James J., Thomas, Sam, John, and William.[4] As they came of age, some or all of them may have assisted their father. In 1890 and only for that year, Smyth's nephew James P. Smith is listed as a non-property owning poll in the Grand Junction tax district. Census reports for other states show James was a potter and that he had a son born in Tennessee in March of 1891.[5] He evidently worked for his uncle for a few years around 1890-1891.

It is unclear when the 40HM18 pottery ceased to operate. Information in a death record for Smyth suggests he moved to Memphis around 1894. He and Ellen were definitely living there at the beginning of 1899, when they sold the Grand Junction pottery lot to W. T. Follis.[6] Follis was engaged in starting another pottery in Grand Junction, and he probably bought Smyth's old works to make brick and/or to use what equipment he could move to the new site.

In the 1970s, a life-long Grand Junction resident remembered seeing the remains of buildings on the 40HM18 site, including a frame building that enclosed what he thought was a circular kiln.[7] Traces of this kiln were still visible in 1978 and

did suggest a circular base. A substantial collection was made in 1978, much of it coming from a road cut that had exposed a large pottery waster pit. This collection includes four sherds with part of a distinctive mark that reads “SAM SMYTH / GR’D JUNCTION, TENN.” This mark (Figure 2-224) has also been seen on half a dozen surviving stoneware vessels. Four examples are shown in Figure 2-225.

The TDOA collection from the 40HM18 site contains 92 stoneware sherds and 10 items of kiln furniture. A majority of the vessels represented had gray to salmon (tan pink) salt-glazed exteriors with Albany-type slip interiors. About 20 percent of the vessel sherds have a brown slip on both surfaces. Vessel forms are rim (N=34), body (N=29), base (13), portions of jar lids or churn liners (N=12), and sections of strap handles (N=4).

A majority of the rim sherds (N=31) are from churns or lidded jars, with thick collars that are rounded or straight on the exterior, straight on the interior, and have an interior lid ledge for receiving a churn liner or drop-in lid. Minor forms are thick rounded with no interior lid ledge (N=2), and 1 beveled rim sherd from a stacker bowl. One of the rim sherds in the first category carries the Sam Smyth mark on its upper shoulder with a double-line incised “2” just above the name stamp. Eight of the body sherds have all or part of a thick crescent-shaped lug handle. These were wheel thrown, cut into sections, and attached so as to leave a groove on the top and bottom behind the outward portion of the handle. One of these has a stamped “4” just above and to the right of the handle. All the base sherds have slightly cut-back or rounded feet. Of the 12 sherds that represent jar lids or churn liners 2 are from lids with relatively flat, central knob handles and 5 are from center sections of churn liners that had collars around a central dasher hole (the remaining 5 are undetermined edge sherds). Three of the strap handle sherds are from thick, rounded hand-pulled handles, while one was made by extrusion, with 3 lands and two grooves.

Kiln furniture items include 2 edge portions from large thick disks that were flat on the bottom, with a rounded, indented upper surface. They show signs of multiple firings and may have been used as kiln shelves. There are 4 sandy-clay coils that were used as horizontal spacers; 2 thick, rounded horizontal spacers; and 2 thick, flattened sandy-clay wads that were used as vessel supports.

Source(s): **1**. Hardeman County Tax Records, District 1, 1880s-1890s, Hardeman County Deeds, Book DD, pp. 466 and 475 [a match between one of the described lots and the 40HMN18 site was facilitated by a map of Grand Junction drawn by E. Laas in 1858 (copied in 1921 by J. P. Bowers) filled at the Hardeman County Courthouse in Bolivar]. **2**. Bolivar Bulletin, March 23, 1882 to November 8, 1883, Bolivar, Tennessee. **3**. Polk & Co. (1887:278 and 1005; 1891:280 and 1116). **4**. Federal Census, 1880, Mississippi, Marshall County, East Holly Springs, No. 12. **5**. Hardeman County Tax Records, District 1, 1890 (and individual entry for James P. Smith). **6**. Hardeman County Deeds, Book LL, p. 396 (and individual entry for Samuel Smyth). **7**. Earl Tipler, 1978, personal communication.

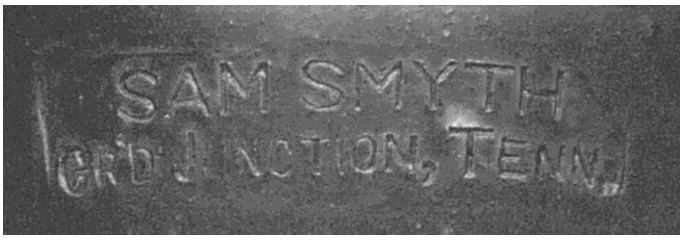


Figure 2-224. Impressed pottery mark used by Sam Smyth on a surviving privately owned vessel.

Figure 2-225. Four vessels carrying the impressed mark used by Sam Smyth, shown in preceding figure (vessel at lower left now belongs to the Tennessee State Museum, others privately owned). Upper left = stoneware jar with gray salt-glazed exterior, brown Albany-type slip interior (height 10¾ in.); upper right = stoneware jar with overall Albany-type slip (height 8¼ in.); lower left = stoneware jug with weak salt-glazed exterior, brown Albany-type slip interior (height 11¼ in.); lower right = red bodied, unglazed flower pot with drain hole in bottom (height 8¼ in.).

Site Number	Relevant Name(s)	Dates	Category
40HM19	Grand Junction Pottery / Follis et al.	ca. 1900-1920	Transitional Stoneware

The pottery at site 40HM19 was the third such operation in the southwest Hardeman County town of Grand Junction. It was started by a local merchant named William T. Follis. What led Follis to this endeavor is unclear, but perhaps he had some association with one of the earlier local potteries. He purchased the first portion of what would become his pottery lot in mid-1898, then early the following year bought what had been the Sam Smyth pottery (site 40HM18).[1] The Smyth property was some distance south of where Follis established his operation, so it seems likely he purchased it to obtain usable materials for starting what would soon be called the "Grand Junction Pottery."

There is uncertainty regarding all of the people who worked at this pottery, but among the first was Daniel Connor. It appears he came by rail from southern Illinois to work at Follis's pottery, at least part time, starting in 1900. Shortly after 1900 Daniel's brother Torrence Connor moved to Hardeman County, and it is likely he also worked at the Grand Junction Pottery for at least a year or more.[2] A 1903 writer provided a brief description of "the plant of the Grand Junction Pottery Company, controlled by Mr. W. T. Follis," noting that it produced stoneware and occasionally fire brick, using "one downdraft kiln, with a capacity of 6,000 gallons of stoneware."[3]

Earl Tipler, a former employee interviewed in 1978, worked at the Follis pottery from about 1910 to about 1914, as a molder and jigger wheel operator. He said there were two potters' wheels, one jigger wheel, assorted molds, and 6 to 8 other employees. This included a Mr. Monroe, a potter who came to Grand Junction from Pinson in Madison County (see Part Three entry for Charles M. Monroe).[4] Earl Tipler is listed on the 1910 census as 20 years old, living in his father's household, but with no reported occupation. However, three people shown on this same census are called potters. Two of them, George Glover and Ike Ervin, were boarders in a Grand Junction hotel, each noted as being a potter in stoneware. Glover (see Part Three entry) was a potter for many years before and after his work for Follis. A Harrison Glover (age 16), also living in Grand Junction, is listed as a potter in the "jug factory." He was not a relative of George Glover but a member of the local African-American community. His listing is unusual in that post-Civil War black pottery workers were seldom recorded as potters. Alfred Ivory (age 68), another African American, who lived next to William T. Follis, was assigned the census listing "Laborer – Clay." The 1910 occupation shown for Follis is "Manufacturer – Clay," presumably meaning a manufacturer of clay products.[5]

A relatively detailed description of the Grand Junction Pottery is given in Nelson's 1911 discussion of West Tennessee clays:

> *Grand Junction* – The Grand Junction Pottery, owned and operated by W. T. Follis, has been in operation here since 1901. Clay … from … pits in Fayette County … is ground in a wet wan [sic] crusher, which has a capacity of about 1 ton an hour. From the crusher it is taken and hand-welded by throwing it against a tightly stretched wire. The two pieces are taken up and pressed together and thrown again. The ware is molded on potters wheels, worked by footpower. For the small ware plaster of paris molds are used. The ware is steam dried for 24 hours, then glazed in Albany slip, or Bristol white glaze.
>
> One downdraft beehive kiln with a capacity of from 6,000 to 7,000 gallons is used. It has a diameter of 16 feet and a height of 8 feet to the curve. At the base the walls are 5 feet thick. Coal is used for drying and burning, which occupies from 12 to 14 hours.
>
> The following articles are made: churns, 1 to 10 gallons; jars, ½ to 20 gallons. Both these articles are made in molds up to 3 gallons; jugs, ½ to 5 gallons (½ to 2 gallons made in molds); flower pots, 5 to 12 inch, chambers 9 inch, chicken founts, ½ gallon; pitchers from 1 quart to 2 gallons are turned; also a few fire brick and sewer pipes are made for local use. The ware is mostly shipped south and west.[6]

According to a local history book, Bob Smalley operated the "Jug Factory" for William Follis.[7] The timing on this is not clear, and the only direct information is that in early 1912 Follis and his wife sold the "Grand Junction Pottery" with all its "Buildings, Machinery, Stock on Hand, and etc." to Mrs. Minnie Iva Smalley, the wife of Robert L. Smalley. The deed was not immediately registered, and in 1918 the pottery was transferred to Annie L. Sanders to compensate her for previous sums she had loaned to or paid for the Smalleys.[8] Sanders kept the property about a year, before selling it to T. D. Connor and W. S. Ewing. Two months later Ewing transferred his interest to Connor.[9]

The 1920 census lists both Torrence Connor and William S. Ewing as Grand Junction potters in the "jug factory."[10] This report was made on January 6, and a few days later Connor sold the lot containing the pottery to John W. Gray, the operator of a local hotel.[11] The pottery is not mentioned in the deed for the lot, and it appears it did not operate after 1920. By the following year Connor had moved to northern Hardeman County, where he started what became known as the Toone Pottery (site 40HM13). It is not clear what became of William Ewing after 1920.

Though the Grand Junction Pottery seems to have gone through a downturn towards the end, during the Follis (and Smalley?) era, it clearly operated in a more industrial than traditional manner. Overall it best fits the Transitional Stoneware category, a conclusion reinforced by artifacts collected at the site.

This TDOA collection consists of 110 stoneware waster sherds, and 18 items of kiln furniture. The vessel sherds are divided among rim (N=29), body (N=29), base (N=18), and strap handle sections (N=8), and pieces from churn liners or jar

lids (N=26). Most are coated with a shinny brown Albany-type glaze, with about 10 percent having a gray to cream-colored Bristol-like glaze. One gray body sherd has an exterior cobalt spatter design. A majority of the rim sherds are from churns (N=14), with tall, exterior rounded collars and interior lid ledges. Other tall thick rounded (N=6) and straight flat (N=1) rim sherds represent wide mouth crocks. One straight, wavy rim sherd may be from a pitcher or perhaps some kind of floral container. There are 2 beveled rim sherds from "stacker bowls," presumably formed on a jigger or jolly wheel. This kind of mechanical throwing is also evident for jug sherds, including body sherds with flat shoulders. There are 5 jug rims with short thick straight collars and remnant portions of pulled strap handles that attached flush with each jug's flat lip. All of the hand-pulled strap handle pieces are probably from jugs. Most of the 26 sherds that represent churn liners or jar lids are the former. Only 6 are clearly from flat drop-in lids. These have flat knob handles and diameters ranging from 3¾ to 7¼ in. All the churn liner sherds have at least a remnant of a cup-like collar around a center dasher hole. Most of the base sherds have a slightly rounded foot, and several have the kind of recessed bottom and "squeezed clay" foot often seen on molded pieces.[12] One base sherd from a large bowl has a pronounced beaded foot. One other base sherd with a Bristol-like exterior has the first part of a word "HUN…" stenciled in cobalt on the side wall just above its foot.

Most common among the 18 kiln furniture items are whole and partial "bow-tie-like" flattened clay coils (N=9) that supported the bottoms of two adjacent vessels during firing. There are also 4 heavy, flattened sandy-clay coils, a biscuit shaped piece of wadding, part of a thick clay disk with multiple perforated holes, the edge section of a thick clay disk that is flat on the bottom and rounded on its upper portion, a small chunk of brown glazing material, and a piece of heavily glazed brick.

Source(s): **1**. Hardeman County Deeds, Book LL, pp. 200 and 396. **2**. Daniel Connor is shown as a potter in two places in 1900, in Grand Junction and also at Metropolis in southern Illinois (see entries for Daniel M. Connor and Torrence D. Connor). **3**. Eckel (1903:384). **4**. Earl Tipler, 1978, personal communication. **5**. Federal Census, 1910, Hardeman County, District 4, Grand Junction, Nos. 35, 74, 75, 85, 95, 395. **6**. Nelson (1911:76). **7**. Roots Committee (1985:52). **8**. Hardeman County Deeds, Book D-3, pp. 390 and 391. **9**. Hardeman County Deeds, Book E, pp. 276 and 383. **10**. Federal Census, 1920, Hardeman County, District 4, Grand Junction, Nos. 41 and 71. **11**. Hardeman County Deeds, Book F-3, p. 144; Federal Census, 1920, Hardeman County, District 4, Grand Junction, No. 34. **12**. Greer (1981:69).

Site Number	Relevant Name(s)	Dates	Category
40HM144	Bird	ca. 1838-1843	Traditional Stoneware

The 40HM144 site illustrates the value of using multiple lines of investigation, including state to state connections, for understanding the history of pottery making. This northern Hardeman County site was not recorded until 2000, when inquires were made concerning a local landmark called "Potters Creek." The owner of the

farm containing the site knew the location of a kiln, the remains of which had been exposed during machine grading several years earlier, but the name of any associated potter was not known. From the work of another researcher, the writers had long suspected the existence of a Tennessee pottery relating to William C. Bird, who moved from North Carolina through Tennessee, before he and his sons operated potteries in Arkansas in the 1840s and later.[1] However, a Tennessee location for the Bird family had never been determined. A search of Hardeman County records, especially land records, established a clear connection between this William Bird and the 40HM144 site.

William C. Bird moved from Maryland to Surry County, North Carolina by the 1820s, then from there to West Tennessee after 1830.[2] In 1838 he purchased the land where he constructed a pottery, later adding more tracts to his holdings.[3] In 1840 William's immediate family included only four sons, presumably because their mother was deceased. Besides the pottery, the Bird's had a substantial farming operation, carried out with the help of 12 slaves.[4] Subsequent records suggest all of William Bird's sons (ages 14 to 19 in 1840) probably worked with their father in pottery before leaving Tennessee (see Part Three entries for James, Joseph, Nathaniel, and William L. Bird). No information has been found that proves the elder Bird was a potter, but it certainly appears he came to Tennessee trained in the craft. In 1843 William C. Bird sold his Tennessee lands and moved with his sons to Arkansas.[5] A surviving inscribed stoneware churn provides a direct statement that two of the sons were making pottery in Dallas County, Arkansas by May of 1843, and there is other evidence for all of them working as potters in that state.[6] There is nothing to suggest the 40HM144 pottery operated after it was sold by William Bird.

As noted above, the owner of this site discovered the remains of a kiln several years before the site was recorded. This initially occurred during bulldozing for land clearing, but family members subsequently dug into the remains, exposing portions of the kiln's interior basal walls. From the owner's description and some photographs taken at the time, it appears the Birds were using a circular updraft kiln with two or more opposing fire boxes. Among items found and retained by the site owner is an intact, unglazed stub-stemmed tobacco pipe (Figure 2-226). This was made from light colored West Tennessee ball clay and has bulls eye and whorl-like designs on its mid-section and short flutes on the upper bowl and stem ends.

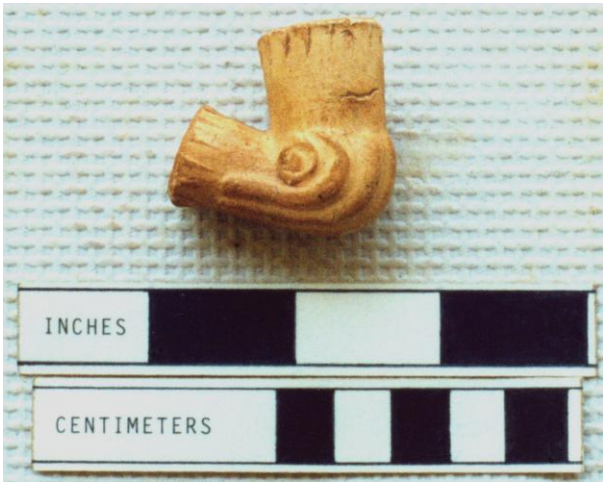


Figure 2-226. Unglazed stoneware tobacco pipe found on the 40HM144 site (privately owned).

A TDOA collection from the 40HM144 site includes 24 stoneware waster sherds and 10 items of kiln furniture. Most of the sherds have a weak brown slip or iron wash on one or both surfaces, with a gray salt glaze over this on the exterior. About one-third of the sherds do not have this slip or wash, but have a gray or tan salt-glazed finish, usually only on the exterior. There are 17 rim sherds, with most having a flat to slightly rounded everted form (N=10). Other forms are straight flat (N=3), tapered roll with flat rim (N=2); thick rounded (N=1), and reverse beveled (N=1). There are only 2 mid-section sherds; one a rather thin crescent-shaped lug handle that detached from the wall of a vessel. There are 4 base sherds with straight feet, though one has a slight bead just above the foot. Hardest to classify is part of a flat disk that was about 4½ inches in diameter and had a central cup-like portion. It might be part of a small churn liner, but it seems not to have included a dasher hole, suggesting it is part of some unusual kind of jar lid.

Two sherds in this collection have distinctive stamped marks for gallon capacity (Figure 2-227). One is an impressed fat "2" between two throw lines on a tall straight, flat-lipped rim collar. The other is a deeply impressed 3 inside a dentate circle. The "3" mark is similar to the capacity mark on the best known example of a Bird vessel made in Arkansas, which has an "8" in a dentate circle. Interestingly also, the rim form indicated by the 40HM144 sherd with the impressed "2" is similar to the rim of this same Arkansas vessel, which is a tall churn.[7]

Figure 2-227. Stoneware vessel rim sherds from the 40HM144 site with stamped gallon capacity marks.

The 10 kiln furniture items include part of a large jug stacker with a large center hole and cutouts in the side walls. A section of vessel wall with a flat everted rim has three finger indentations on the outer edge of the lip, multiple score lines, and mottled gray and brown salt and slip glazing on all surfaces. It was evidently used for testing firing/glazing conditions in the kiln, but without the usual suspension hole seen with draw tiles. There are 4 dumbbell-shaped pieces of hand squeezed sandy-clay wadding, 3 flattened sandy-clay coils (one with melted collapsed vessel parts adhering), and 1 L-shaped piece of horizontal wadding.

Source(s): **1**. Watkins (1982:2-7). **2**. Federal Census, 1830, North Carolina, Surrey County, p. 96 (and individual entry for W. C. Bird). **3**. Hardeman County Deeds, Book E, p. 629 and Book H, p. 237. **4**. Federal Census, 1840, Hardeman County, p. 21-22. **5**. Hardeman County Deeds, Book H, pp. 382 and 441. **6**. Bennett and Worthen (1990:145, 152, and 162); Starr (2003:3-5). **7**. Bennett and Worthen (1990:162).

Henderson County

Henderson County was created by an act of the Tennessee Legislature in 1821. Lexington, its county seat, has fulfilled this role since 1822. Courthouse fires in the 1860s and 1890s left the county without many of its early records. The paucity of early deeds has made it difficult to define site associations for the substantial number of nineteenth-century potters who worked in this county. The five recorded and two unrecorded traditional stoneware pottery sites are probably an under-representation of the true number that may exist. Excessive erosion and later land reclamation projects have made it difficult to define some of the known or potential Henderson County sites.

Site Number	Relevant Name(s)	Dates	Category
40HE35	Craven	ca. 1830-1860s	Traditional Stoneware

This is the first of three northwest Henderson County pottery sites (40HE35, 36, and 37) associated with members of the Craven family from North Carolina. A considerable amount of relatively new information concerning this family's relationship to pottery making in several states is contained in a publication by Quincy Scarborough.[1] His work incorporates much of the data relating to Craven kinship ties presented in earlier publications by Mary Craven Purvis.[2] Supplementing these sources with additional county and census data has provided a reasonably clear understanding of the Cravens' relationship to the sites in question, but there is still much that remains unclear. It is believed all of the Cravens in Henderson County descended from Peter Craven (ca. 1714-1793), through Thomas Craven (1742-1817), and then either through the line of Thomas Craven, II (1775-1857) or the line of Peter Craven (1766-1849), with the majority being descendants of Thomas, II.

Site 40HE35 seems to be the earliest of the three Craven sites, with all of the family members who worked there descended from Thomas Craven, II. Family information indicates Thomas, II was a potter, as were his father and grandfather. His sons who worked as potters in Tennessee include William R. (b. 1800), Tinsley W. (b. 1804), Balaam F. (b. 1806), and John M. (b. 1818). The Thomas, II family began migrating west from Randolph County, North Carolina around 1827. By 1830 Thomas and his son Balaam F. Craven were living in two households in Clarke County, Georgia.[3] By then Thomas's elder sons William R. and Tinsley W. Craven were living in Henderson County, Tennessee. Balaam Fesmire, who was from North Carolina and had a long relationship with the Cravens, was also in Henderson County by 1830.[4] Fesmire's son later worked as a potter (see Part Three entry for Alexander Fesmire), but there is no proof the elder Fesmire followed this occupation. There is also nothing that proves the Cravens had started a pottery by 1830, but it seems reasonable to assume they quickly established the operation at site 40HE35.

By 1840 most members of the Thomas Craven, II family were in Henderson County, shown in two groups on the census with William R. and Tinsley Craven in District 7 and Thomas Craven and his sons Balaam and John M. in District 6. Balaam Fesmire was in District 2, employed in agriculture, but all of the Cravens were employed in "Manufactures and trades."[5] Though their census positions seem to imply the Cravens were working as potters at two locations, information regarding district boundaries shows these three districts were adjoining, with 6 and 7 separated by the main road from Lexington to Jackson, Tennessee.[6] As site 40HE35 is near the 1840 version of this road, it is possible all of the Cravens lived close together, merely on opposite sides of the road. Within the family, William R. Craven was the major land holder, and the boundaries for his tracts suggest the 40HE35 site is on property he once owned.[7] A surviving 1840s ledger provides proof the family was making pottery, showing John M. Craven made payments on his account in the form of $9.20 worth of "Stone Ware" in 1847 and $10.18 worth in 1848. Simultaneously, Balaam Craven paid on his account with "80 gallons ware" worth $12.00 in 1847 and the same amount again in 1848.[8] Surviving marked vessels (discussed below) suggest all the brothers were working together in the 1840s, and stylistic attributes of these vessels seem to tie them to the 40HE35 site.

The 1850 census suggests a pattern similar to 1840, however, the pottery at a second Craven site (40HE36) two miles south of 40HE35 might have been in operation by this year. According to the census, William R. Craven was a District 7 farmer with $3,400 worth of real estate, obviously the same land grants mentioned above.[7] William's brother Balaam, who owned no land, was next door, listed as a potter. Balaam Fesmire, listed as a farmer with no land, now lived close to them. His 20-year-old son Alexander Fesmire shared his household, with no listed occupation, but he must have been learning to be a potter. Balaam Craven's sons John T. (b. 1831) and Thomas (b. 1834) were of an age to work with their father, and the same can be said of William R. Craven's son Wesley (b. 1832). Direct proof any of these Craven sons were potters is lacking, but it is reasonably certain Balaam Craven and anyone working with him still potted at the 40HE35 site.[9]

The other Cravens appearing on the 1850 census are difficult to interpret in terms of specific location. John M. Craven is listed as a potter in District 6 with no real estate. His household included a 20-year old potter named John W. Hughes, and three sons – Thomas H. [R. H. P.] Craven (b. 1836), William S. Craven (b. 1838), and Zephanieh Washington Craven (b. 1840) – who were old enough to be working or learning to work as potters. However, only Thomas H. Craven is actually known to have followed this profession.[10] It seems impossible to be certain where the John M. Craven group worked in 1850 but probably at site 40HE35.

The remaining 1850 Craven group focused on Tinsley Craven, listed on the census as a potter in District 6 with $600 worth of real estate. Tinsley's eldest son Malcolm M. Craven lived next to his father and is also shown as a potter. Tinsley's household included his son Thomas E. (called a farmer but on later census reports a

potter), along with three younger sons.[11] Given the condition of Henderson County land records, it has not been possible to precisely define the location of the Tinsley Craven group, but Tinsley's ownership of land suggests they may have been at the 40HE36 site.

By 1850 Thomas Craven, II (now 75) was living with his son Solomon in a different part of the county. Solomon was not a potter, and it seems clear Thomas had ceased his involvement with this activity.[12]

The 1850s are especially difficult to interpret in terms of Craven family locations. Thomas Craven, II died in 1857, and William R. Craven moved to Denton County, Texas before 1860. Likewise, John M. Craven moved his family to Independence County, Arkansas in the mid 1850s.[13] There is one dated vessel (see below) that shows Tinsley Craven was still making the 40HE35 "style" of pottery in 1855. However, only a poor sample of artifacts is available for the 40HE36 site, and there is nothing that proves this vessel was not made there.

Tinsley Craven is listed on the 1860 census as a "Potter & Farmer," while his brother Balaam Craven is called a "Farmer & Potter." They are shown in separate districts that do not correspond to their 1850 listings, probably due to an increase in the number of districts rather than a move on their part.[14] It seems likely they still worked at the same locations, with Balaam probably at site 40HE35 and Tinsley probably at site 40HE36. Balaam's sons John T. (b. 1831), William R. (b. 1842), Aaron M. (b. 1844), and James A. (b. 1846) are shown in his household without occupations, but they might have helped with the pottery work. Son Thomas A. Craven (b. 1834) still lived in the area but worked as a brick mason.[15] One of Tinsley's older sons, Thomas E. Craven, is called a potter in 1860, but he was in yet another district and may have been working at the third Craven site (see discussion of 40HE37).[16] If these location suppositions are correct, work at the 40HE35 pottery probably ended in the 1860s, as Balaam Craven died sometime during that decade.

By 1870 the only Henderson County potters relevant to the three Craven pottery sites were two grandsons of Thomas Craven, II and the son of Balaam Fesmire. They are shown relatively close together on the census, and it is believed they were associated with the second Craven site (see discussion of 40HE36).

As mentioned above, there are several surviving stoneware vessels believed made at the 40HE35 site or possibly at the 40HE36 site, the latter represented by only a small collection of waster sherds. A large surface collection from the 40HE35 site contains a number of sherds that clearly match the way most of the surviving vessels were made. The writers have been able to account for 15 of these vessels, but there are probably others that remain little known.

All but one of the 15 vessels are large storage jars or water coolers that were thrown in two pieces, with the seam between the top and bottom portions joined using a reinforcing strip on the exterior or sometimes also on the interior. These

exterior flanges were usually finished by pinching them into a piecrust-like form. Medial reinforcing strips are present on 10 storage jars that are unmarked or only marked with the container's gallon capacity. Three have an "X" on the upper shoulder (example in Figure 2-228, left), while two have the number "10" on the shoulder (example in Figure 2-228, right). The remaining five jars in this 10-jar group either do not have a capacity mark or the mark was not visible in the images available (e.g., online antique auction sites). These vessels usually have two or occasionally four bilateral lug handles on their upper shoulder. Perhaps the most unusual example has an extra set of lug handles adjoining the top of the medial ridge, which was left plain rather than being modified into the piecrust form. One other tall jar has two broad, raised bands several inches above and below a medial piecrust ridge. These 10 jars range in size from just under 20 to 25 inches tall.

Figure 2-228. Stoneware jars assumed made at the 40HE35 site (private collections). Left, jar with brown salt-glazed finish and large salt drip, bilateral lug handles, piecrust reinforcing strip, and incised "X" for 10 gallon capacity (height ca. 23 in.). Right, brown salt-glaze jar similar to one on left but with an incised number "10" and an incised wavy line just above its base (height 19½ in.).

The five remaining vessels assumed made at site 40HE35 are marked in some manner denoting their origin. The jar on the left in Figure 2-229 has double sine wave lines around its shoulder and the incised words: "Tennessee Henderson Cty [County] / Sept the 20th 1846 / Price $2.50 cts" [or "Price $250 cts"]. It was made the year before the water cooler on the right in Figure 2-229. This has bilateral lug handles, bilateral strap handles, an extra piecrust-like ring at the base of the neck, the usual medial piecrust ridge, a bung hole just above the base, and the

Figure 2-229. Stoneware jar and water cooler assumed made at the 40HE35 site (private collections). Left, brown salt-glazed jar with four bilateral lug handles and incising showing it was made in Henderson County in 1846 (height 27¼ in.). Right (from a photograph provided courtesy of Joe Wilkinson), light bodied salt-glaze stoneware cooler with bilateral lug and strap handles and incising noting it was made by W. R. Craven and Company in 1847 (height 29¼ in.).

Figure 2-230. Stoneware jar and water cooler assumed made at the 40HE35 site (private collections). Left, brown salt-glazed jar with bilateral lug handles and stamped makers mark for T. W. Craven (height 21½ in.). Right (from a photograph provided courtesy of John Burrison), tan salt-glazed water cooler with bilateral strap handles, stamped makers mark for T. W. Craven, and incising stating it was made for a Dr. Brown in 1855 (height 26⅛ in.).

following incised on its upper body: “Made By W R Craven and Co. / Warranted to be Stone Ware / July 10th 1847” – then a hand drawn cartoon-like image of an owl followed by the word “Owl.” This is clearly attributable to William R. Craven, but the “and Co.” portion affirms he was working with his brothers at the time.

The stoneware vessels in Figure 2-230 are attributable to Tinsley W. Craven. The jar on the left has the usual medial piecrust reinforcing strip, two lug handles, and the name “T. W: CRAVEN” stamped on its upper shoulder. On the upper shoulder on the opposite side is an eight pointed asterisk-like symbol made by placing an impressed X over an incised X.[17] The water cooler on the right has bilateral strap handles, a medial piecrust ridge, and a reinforced bung hole. It has the “T. W: CRAVEN” stamp on its upper shoulder followed by an incised “& Co.” Below this is an encircling incised vine and leaf design, and below this the words: “Made for Dr. Brown / August the 15th 1855 / Red Mound / Tenn.” Red Mound was formerly a small community with a post office in northwest Henderson County, and Dr. Blackburn H. Brown is shown as a 32-year-old physician living there in 1860. Tinsley W. Craven was enumerated in the same district as Dr. Brown in 1860.[18]

The last of the 15 vessels assumed made at the 40HE35 site is a heavily salt-glazed stoneware jug with a strap handle. It sold through the online auction site “eBay” in 2008. It has what appeared from the online image to be the same “T. W. CRAVEN” stamped mark shown on the examples in Figure 2-230, except with a single period after the “W” rather than an apparent semicolon after the “W” in those specimens.

The TDOA surface collection from the 40HE35 site contains 135 stoneware vessel sherds, 8 sherds from grease lamps, 3 pieces from tobacco pipes, and 27 items of kiln furniture. The vessel sherds are divided among crock or jar rims with mouths that are either wide or to some degree constricted (N=56), jug rims (N=5), body (N=40), base (N=14), and handles (N=20). The finish on these sherds seems rather evenly divided between a heavy gray salt glaze with no slip, a salt-glazed exterior with a brown slipped interior, and salt glaze over an overall brown slip.

A majority of the 56 crock or jar rim sherds are flat to slightly rounded everted, grading into a tapered roll form (N=31). Next most common (N=22) are rim sherds from churns or similar forms with an interior ledge and a thick rim collar that is straight with a flat to slightly rounded lip. Several of these rim collars have two grooves and three ridges on their outer surfaces. Minor rim forms are straight collar with no interior ledge (N=1), bulbous (N=1), and wax seal (N=1). Several rim sherds have all or portions of crescent-shaped lug handles still attached. Some larger sherds have portions of one or more sine wave lines several inches below the rim. Most of the jug rims have a rounded collar form, but one has a short tapered collar. Feet on the base sherds are mostly straight to slightly cut back but with slight beading on a few. The 20 pieces from strap handles show that most were formed by hand pulling, leaving a medial ridge on the top surface and an elongated thumb

indented channel on the bottom. Three have a thin medial line on the top and bottom, suggesting they were formed in a press mold. The handles represented by the pieces could have come from jugs, large jars, or grease lamps.

Of special interest among the 40 body sherds are 13 that retain portions of the medial reinforcing strips seen on the large Craven jars and coolers illustrated above. All of these have the distinct pie-crust form (Figure 2-231). On most of the sherds there is a clear seam line on the interior indicating where two sections were joined, and for two sherds it is clear that an extra coil of clay was added and flattened on the interior so as to reinforce the seam from both sides. This decorative and functional way of making vessels is so unique as to be a clear means for identifying either vessels or sherds from this particular location.

Figure 2-231. Two stoneware sherds from the 40HE35 site collection showing the medial piecrust-shaped reinforcing strips common on large vessels made at this location and two partial stoneware tobacco pipes from this same site.

The sherds from grease lamps include 2 stem sections with a single medial expansion and 6 pieces from upper bowl or lower base pans. One of the base pieces retains the terminal end of a strap handle. The 3 tobacco pipe pieces include 2 partially intact pipes (Figure 2-231) and one small piece from a pipe bowl. It appears all of these were made with the same mold, leaving eight flat flutes around the bowl and seven flat flutes around the stem. One of the partial pipes has an overall gray salt glaze, while the other two pieces were glazed with salt over a brown slip.

The 27 items of kiln furniture include 15 pieces from jug stackers with a heavy salt glaze caused by multiple firings. All seem to be from stackers that had a large hole in the top flat surface and cutouts in the side walls. Several have the finger indented “tally” marks commonly seen on these devices. The other kiln furniture items include flattened sandy-clay coils used in vessel stacking (N=5), thick crescent-shaped coils (N=2), heavily salt glazed sections of clay coils (N=2), thick wads of fired sandy clay (N=2), and a biscuit-shaped wand of sandy clay with the impression of a vessel base.

Source(s): **1**. Scarborough (2005). **2**. Purvis (1985 and 1995). **3**. Federal Census, 1830, Georgia, Clarke County, pp. 307 and 309; Scarborough (2005:6, 95, and 115). **4**. Federal Census, 1830, Henderson County, pp. 33, 37, and 91. **5**. Federal Census, 1840, Henderson County, pp. 37-38 and 43-44. **6**. Henderson County, Tennessee Historical and Genealogical Research Maps <http://www.henderson-lea.hc.k12tn.net/donahue/he-stuff/he-map>. **7**. By the 1840s William R. Craven held at least 383 acres that came to him as West Tennessee land grants [West Tennessee Land Grants Book 3, p. 109 and Book 12, p. 424 (Tennessee State Library and Archives)]. **8**. Henderson County Miscellaneous Records 1789-1953, Microfilm Roll No. 521, Tennessee State Library and Archives. **9**. Federal Census, 1850, Henderson County, District 7, Nos. 49, 50, and 53 [and Scarborough (2005:118)]. **10**. Federal Census, 1850, Henderson County, District 6, No. 119 [and Scarborough (2005:121)]. **11**. Federal Census, 1850, Henderson County, District 6, Nos. 122 and 123 [and Scarborough (2005:116-117)]. **12**. Federal Census, 1850, Henderson County, District 11, No. 36 [and Scarborough (2005:116-117)]. **13**. Scarborough (2005:114-115). **14**. Federal Census, 1860, Henderson County – District 11, No. 1001 and District 17, No. 1678. **15**. Federal Census, 1860, Henderson County, District 11, No. 1033. **16**. Federal Census, 1860, Henderson County, District 7, No. 685. **17**. This same vessel is featured in Caldwell et al. (2003:123). **18**. Federal Census, 1860, Henderson County, District 17, Nos. 1656 and 1678 [part of the description of the writing on this vessel is incorrect as presented by Scarborough (2005:75 and 114)].

Site Number	Relevant Name(s)	Dates	Category
40HE36	Craven	ca. 1850-1880s	Traditional Stoneware

As noted in the preceding discussion, the 40HE36 site is only about 2 miles south of site 40HE35, and their proximity makes it difficult to be certain which members of the Craven family worked at which location. In the 1970s an elderly long-time area resident knew the pottery at site 40HE36 was once operated by Malcolm Craven.[1] This conforms to an entry in an 1881-82 state business directory that shows M. Craven operating a pottery at Crucifer, a Henderson County hamlet that was also the closest post office to the 40HE36 site.[2]

While the absence of most early Henderson County land records prevents making a clear association, it is likely Malcolm Craven was operating a pottery established earlier by his father Tinsley W. Craven, who owned $600 worth of real estate in 1850. That year Tinsley and Malcolm were in adjoining households, both called potters, and some or all of Tinsley's other sons – Thomas E. (b. 1830), Eli R. (b. 1835), George R. (b. 1837), and Mel [Euell L.] (b. 1840) – may have provided some assistance with the pottery.[3] Thomas E. Craven (see Part Three entry) surely must have started his training as a potter by this time. Besides being a potter, Tinsley Craven is said to have served as the first minister of Bethel Methodist Church.[4] Unless its location has changed since the 1800s, this Henderson County church is only a few miles from the 40HE36 site.

On the 1860 census Tinsley Craven is called a “Potter & Farmer.” Only two of his sons, Eli R. and Euell L., still lived with him. They are not called potters, but were certainly old enough to have assisted with the pottery work.[5] Sons Thomas E. and Malcolm (see Part Three entries) were now enumerated in different districts, and it is unclear if they had any connection to the 40HE36 site. Tinsley Craven apparently died soon after the 1860 census was completed.[6]

The Civil War years no doubt had a disrupting influence on pottery making in Henderson County. By 1870 the only Henderson County potters relevant to the three Craven pottery sites were Malcolm M. Craven, Thomas E. Craven, and Alexander W. Fesmire. They are all listed on the census as potters heading households that were close together.[7] As in previous years, the area covered by the district in which they are shown is difficult to define, but it is likely they were continuing the operation at site 40HE36, where Malcolm clearly was in 1880.

None of those previously associated with the Craven pottery sites are called potters on the 1880 census. Malcolm Craven and Alex Fesmire still lived near each other but are listed as farmers.[8] However, as noted above, Malcolm’s 1881-82 business directory listing and a personal recollection indicate he was working at the 40HE36 site. There is nothing showing this pottery continued for many more years, and an end date of sometime in the 1880s is suggested.

The 40HE36 site is located in a wooded area with lots of ground cover, making it difficult to see remains or obtain a surface artifact collection. During one visit the outlines of what seemed to be the remnants of a kiln were visible and appeared to represent the base of a groundhog style kiln. A small TDOA collection from this site consists of 9 stoneware waster sherds and 7 items of kiln furniture. One rim sherd is from a jar with a flat everted rim, and one is from the top of a jug with a tapered collar rim. The remaining 7 sherds are body portions. Two sherds have remnant portions of incised sine wave lines. All of the sherds are salt glazed with no interior slip, with surface colors ranging from purple to mottled green and brown. The kiln furniture items include a flattened sandy clay coil with multiple finger indentations, a biscuit shaped clay wad with a vessel base impression, a small amorphous chunk of glazed clay, 2 short rounded pieces of horizontal clay wadding, and 2 pieces of kiln brick, each with a heavy salt glaze on one surface.

Source(s): **1**. John Britt, 1978, personal communication. **2**. Norwood & Kline (1882:840); Tennessee Place Names and Post Offices, Tennessee State Library and Archives <http://tennessee.gov/tsla/history/places/postoff.htm>. **3**. Federal Census, 1850, Henderson County, District 6, Nos. 122 and 123. **4**. Stewart (1979:44). **5**. Federal Census, 1860, Henderson County, District 17, No. 1678. **6**. Scarborough (2005:115). **7**. Federal Census, 1870, Henderson County, District 2, Nos. 43, 44, and 48. **8**. Federal Census, 1880, Henderson County, District 2, Nos. 2 and 10.

Site Number	Relevant Name(s)	Dates	Category
40HE37	Craven	ca. 1850s-1860s	Traditional Stoneware

During the initial search for Henderson County pottery sites, local information suggested a pottery was once located at the place where Bill Craven lived in the early twentieth century.[1] It is now known that this Bill (William) Craven was a son of Peter and Nancy Craven. Peter, who was born in North Carolina in 1800, was a descendant of Peter Craven (ca. 1714-1793), the patriarch of a long line of potters. Previous research concerning the Cravens in North Carolina suggested the Peter born in 1800 might have been a potter, but direct proof seemed lacking.[2] Research now shows that in 1850 Peter and his wife Nancy, along with children Parthena (age 3) and William (age 1), were living in Randolph County, North Carolina between Bartlett Craven and Chester Webster, with Webster called a potter on the census.[3] This seems to place Peter Craven at the location where there was a Craven family pottery probably dating back as far as Peter's great grandfather Peter.[4]

By 1860 Nancy Craven was a Henderson County widow with four children, including the two born in North Carolina. The ages of the two born in Tennessee suggest Peter and his family left North Carolina by 1852, and that he was alive until at least the mid-1850s.[5] Two Henderson County court records further suggest he was probably still alive until nearly 1860, and that upon his death he owed more than his estate could pay.[6] According to the 1860 census Nancy Craven, listed as a farmer, owned small amounts of real and personal property, but her children were too young to have provided much help. If the pottery presumed to have been started by her husband was still operating, then two known potters living in her district might have worked there. Thomas E. Craven is called a potter on the census, and he did not own any real estate. Alex Fesmire, also landless, is called a farm tenant in 1860 but at other times a potter (see Part Three entries).[7]

There is nothing to show a pottery at 40HE37 operated past the 1860s. Nancy Craven and her son William (Bill) Craven remained here through 1880, with William marrying and staying on at least through 1920.[8] If William, always called a farmer on census reports, had any involvement with pottery, it remains unknown. Unfortunately, the area of the former Bill Craven house is in heavy woods and no direct evidence for the reported pottery has been observable in recent times.

Source(s): **1**. Jennie Pirtle, 1978, personal communication; Stewart (1979:29). **2**. Scarborough (2005:12). **3**. Federal Census, 1850, North Carolina, Randolph County, Southern Division, Nos. 678, 682, and 686. **4**. Scarborough (1986:28-31). **5**. Federal Census, 1860, Henderson County, District 7, No. 727. **6**. Henderson County Court Minutes 1860-1866, pp. 6 and 76 (Tennessee State Library and Archives bound transcription). **7**. Federal Census, 1860, Henderson County, District 7, Nos. 632 and 685. **8**. Federal Census, Henderson County, District 7 (part changing to District 1 in 1910) – 1870, No.122; 1880, No. 16; 1900, No. 66; 1910, No. 65; 1920, No. 192.

Site Number	Relevant Name(s)	Dates	Category
40HE39	Mooney	ca. 1830s-1880	Traditional Stoneware

This is the first of two pottery sites situated about 400 yards apart near the town of Sardis in southern Henderson County. Both sites are believed to be on land once owned by the potter Mark Mooney. Mooney and his wife Sarah were originally from North Carolina, but the birthplace of their elder son shows they moved to Tennessee by 1829. The Mooneys appear on Henderson County census reports from 1840 through 1880. Around 1840 the potter Riley Garner (see Part Three entry) was probably helping Mooney operate his pottery. They were close neighbors, and the census shows both with manufacturing occupations.[1] Beginning in 1850, Mark Mooney is always listed as a potter.[2] It appears he usually worked alone, but there were seven sons – Abraham, Marcus, William, Isaac, John, Jacob, and David – any of whom might have provided help. In 1880 Mooney was declared mentally incompetent, and it is unlikely he made pottery after that year (see Part Three entry for Mark Mooney).

Complicating the interpretation of the two Mooney sites are comments in a local history saying that a "T. R. Moore" had a "pottery factory" in Sardis.[3] When or exactly where this pottery operated is not clear, though it apparently existed before 1900.[4] It seems possible one of the two sites might relate to it, however, research concerning the suggested Moore name has been unproductive.

A TDOA surface collection made at the 40HE39 site contains 133 vessel sherds and 20 items of kiln furniture. Of special interest is a rim sherd from a wide mouth crock that has a stamped mark just below the rim (Figure 2-232). This is an impressed square, approximately ⅜ inch per side, enclosing an X that gives the the impression of four triangles. At first glance this mark resembles an "M," and it seems likely it was an intentional, stylized way of denoting the work of Mark Mooney.

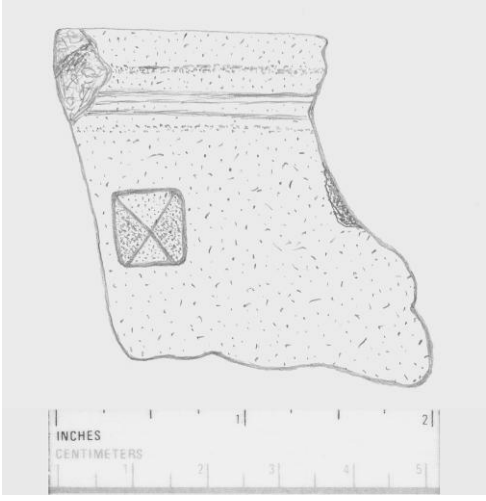


Figure 2-232. Drawing illustrating a stamped mark that may represent an "M," assumed to have been used by the potter Mark Mooney.

The 133 vessel sherds from this site are subdivided into rim (N=15), body (N=103), base (N=13) and handle (N=2) pieces. Vessel finish is rather evenly divided between a gray to brown

salt-glazed exterior with no interior slip and a similar exterior finish with a brown interior slip. Nearly all of the rim sherds have flat lips that are slightly everted, grading into a reverse beveled form. Wide mouth crocks or jars are the only vessel forms suggested. All the base sherds have straight feet. One strap handle section was formed by extrusion leaving 4 lands and 3 grooves. The other handle sherd is very narrow and was probably hand pulled.

The kiln furniture items include 9 pieces fired in the kiln and 11 pieces of brick from kiln walls, each with a heavy salt glaze on one or more surfaces. The former are 4 short, thick sandy-clay coils used as horizontal wadding, 3 irregular-shaped pieces of clay probably used in vessel stacking, 1 rectangular fired clay bar, and 1 cone-shaped piece of salt-glazed clay with three step-like cuts on one side.

Source(s): **1**. Federal Census, 1840, Henderson County, pp. 83-84. **2**. Federal Census, Henderson County, District 13 – 1850, No. 38, 1860, No. 1299; 1870, No. 141; 1880, No. 38. **3**. Hanna and Holland (1986:3). **4**. In a telephone interview, one of the authors of the 1986 Sardis history said T. R. Moore's pottery is mentioned in a Sardis newspaper published in 1898 (Carra Holland, 2004, personal communication). The writer's have been unable to find a copy of this newspaper.

Site Number	Relevant Name(s)	Dates	Category
40HE40	Mooney	ca. 1830s-1880	Traditional Stoneware

As noted in the preceding site discussion, this site is also believed to relate to the potter Mark Mooney. A second possibility is it might relate to a "T. R. Moore" mentioned in a local history as the owner of a pottery (see site 40HE39 discussion). As no additional information for this Moore or his pottery was found, little else can be suggested. Because the 40HE39 site collection does contain a sherd with a mark probably used by Mark Mooney, site 40HE40 may seem a little more likely to represent the supposed Moore potter than site 40HE39. However, the actual evidence for any assumption is too small to permit a meaningful conclusion.

A TDOA collection from the 40HE40 site suggests a strong similarity between it and site 40HE39. There are 95 vessel sherds and 3 kiln related items, the latter pieces of brick with a heavy salt glaze on one or more surfaces. The 40HE40 sherds do exhibit a little greater use of brown slip than those from the 40HE39 site. In general the indicated vessels were salt glazed on the exterior and brown slipped on the interior. There are 19 rim sherds, 60 body sherds, 15 base sherds, and 1 small piece from the bowl of a grease lamp. As with the 40HE39 collection the rim sherds are mostly flat lipped and slightly everted or reverse beveled. Some of the slightly everted rims approach the square collar form. All the base sherds have straight feet. The similarity of collections from this site and site 40HE39 suggest the work of Mark Mooney at both.

Unrecorded Henderson County Potteries (N = 2)

Garner
[Traditional Stoneware ?]

A pottery operated by brothers Riley and Richard Garner is indicated by the 1850 census, but a site for their operation has not been found.[1] Previous to 1850 the brothers (see Part Three entries) were at other locations, but in 1850 they were living with their families close to their father Adam Garner, with both of them identified on the census as potters.[2] After 1850 Richard moved to Missouri, but no subsequent record has been found for Riley Garner or any of his immediate family members. Adam Garner seems to have remained at the same location near some of his other sons through 1870, and information concerning Henderson County civil districts places him, and the assumed pottery site, somewhere east of Lexington, the county seat.[3]

Source(s): **1**. A possible Garner pottery location suggested to the writers in the 1970s (Smith and Rogers 1979:113) was later determined to be the probable remains of a brick kiln, apparently unrelated to the Garners. **2**. Federal Census, 1850, Henderson County, District 16, Nos. 12, 13, and 20. **3**. Federal Census, Henderson County, District 20 (formerly District 16) – 1860, No. 1939; 1870, No.44 / Smith (2002:107).

Lexington Pottery Works / Craven and Fesmire
[Traditional Stoneware ?]

A Henderson County history that discusses local industries, including potteries, has these comments:

> A pottery located in Lexington, possibly operated by Alex W. Fesmire and Thomas Craven, specialized in making quality whiskey jugs that were shipped to distilleries in Kentucky and Ohio. Engravings on these jugs read, "Made in Lexington, Tennessee, by Lexington Pottery Works."[1]

While this information is too specific to ignore, nothing more has been learned about this pottery, including its exact location within the town of Lexington. Assuming the name associations are correct, this must be a reference to Thomas E. Craven, who lived close to his brother Malcolm Craven and Alex W. Fesmire in 1870, with the three of them listed as potters on the census for that year.[2] While it is believed they were at the time connected to the Henderson County pottery recorded as site 40HE36, the "Lexington Pottery Works" might have been in operation for a few years during the late 1860s or early 1870s. Any later date seems unlikely as Thomas E. Craven (see Part Three entry) left Tennessee in the mid 1870s.

Source(s): **1**. Stewart (1979:29). **2**. Federal Census, 1870, Henderson County, District 2, Nos. 43, 44, and 48.

Henry County

Henry County was created out of a portion of the former Chickasaw Indian lands by an 1821 state legislative act. The town of Paris has served as its county seat since 1823. The county has substantial clay resources, including deposits of ball clay suitable for stoneware production, some of it still commercially mined. Local pottery production is reported to have begun at an early date. At least six operations existed before 1950. These were varied as to type including three Traditional Stoneware and three Transitional Stoneware, with one of the latter later converted into a Late Art-Early Studio pottery. A modern ceramic production plant called Mar-Kel was started in Paris in 1973 and was still operating in the 1990s (see Part Three entry for Frank Petty).

Site Number	Relevant Name(s)	Dates	Category
40HY59	Currier / Weaver	ca. 1887-1909	Transitional Stoneware

Sites 40HY59 and 40HY60 are specific locations where ground exposure made it possible to collect waster sherds in the general area of two potteries initially owned by William H. Weaver and John T. Currier and later by Currier alone. Unfortunately the area where these potteries operated, formerly just outside the northeast edge of the town of Paris, has been so altered by modern urban developments that precise locations could not be determined. This is true even though the main pottery is shown on several Sanborn insurance maps. These are insert maps that only cover small areas, making it difficult to relate the features shown to modern surroundings.

John T. Currier's main business, a plant for manufacturing cotton warp yarn and related materials, was descended from his father's earlier operation, as defined in an 1882 deed.[1] In 1887 the potter William H. Weaver (see Part Three entry) moved from Knoxville in East Tennessee to Henry County and purchased a tract of land adjoining the tract that contained Currier's plant.[2] Weaver must have immediately formed a business agreement with Currier, and for the first few years, until 1894, the tax records list a one-acre pottery tract under the name "Weaver & Currier."[3] An 1891 Sanborn map shows the pottery labeled "Currier and Wheeler" (an obvious misspelling of Weaver).[4] This map (Figure 2-233) shows the main pottery work shop adjacent to the Louisville and Nashville Railroad, with two kilns, a clay shed, and a building for storing cord wood. The pottery was connected to "Chickasaw Mills," Currier's cotton warp plant, by a wooden bridge across a race that supplied water power for the mill.

By 1894 William Weaver, his parents, and his brother Andrew were all living in Paris, but both parents died during that year (see Part Three entry for George C.

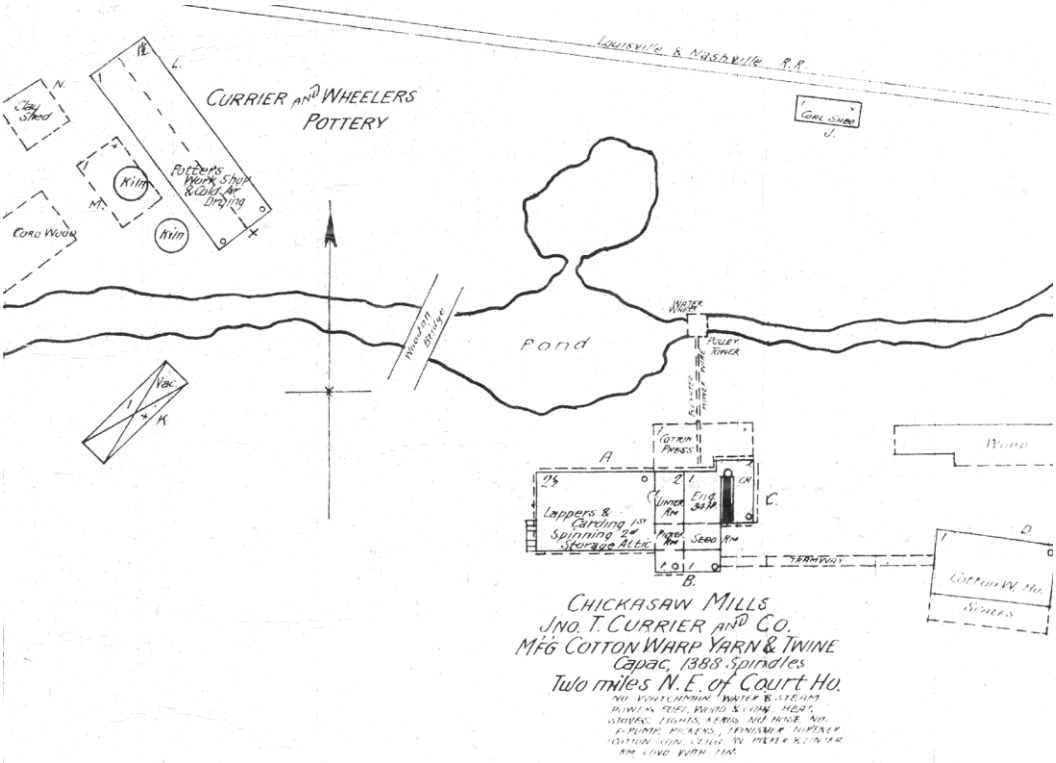


Figure 2-233. Plan of the Currier and Weaver pottery north of John T. Currier's Chickasaw Mills, based on an 1891 Sanborn Fire Insurance Map (Paris, 1891, Sheet 4).

Weaver). William sold a small tract of land to his brother, and also in 1894 sold his interest in the pottery to John Currier.[5] In spite of this, Weaver stayed on, managing the pottery for several more years. On an 1896 Sanborn map the pottery is labeled as belonging to "John T. Currier," and for some reason it is shown with only one kiln. Descriptive information on this map includes that the kiln was wood fired, there was a horse-powered clay mill, there was one heater in the pottery shop, and lighting was provided by coal oil lanterns.[6]

Because of the missing 1890 census, the first clear indication of individuals working at the Currier and Weaver pottery comes from the 1900 census. John Currier is listed as a farmer. William Weaver, Andrew Weaver, Chester Sparks, William Snow, and William Collins are listed as potters, while Frank Myrick and Luther Snider are each assigned the occupation "Pottery hand."[7] Some other individuals in the general area described on the census as laborers might have been pottery employees, but this cannot be proven. Clearly the operation was by now larger than a family pottery, and its characterization as a Transitional Stoneware pottery seems appropriate.

A 1901 Sanborn Map image (Figure 2-234) shows the Currier pottery in its final stage of development. A horse-powered clay mill was now enclosed or at least roofed and attached directly to covered kilns, one of them now shown as rectangular shaped (probably the Howard Kiln mentioned in the quote below). A new bridge

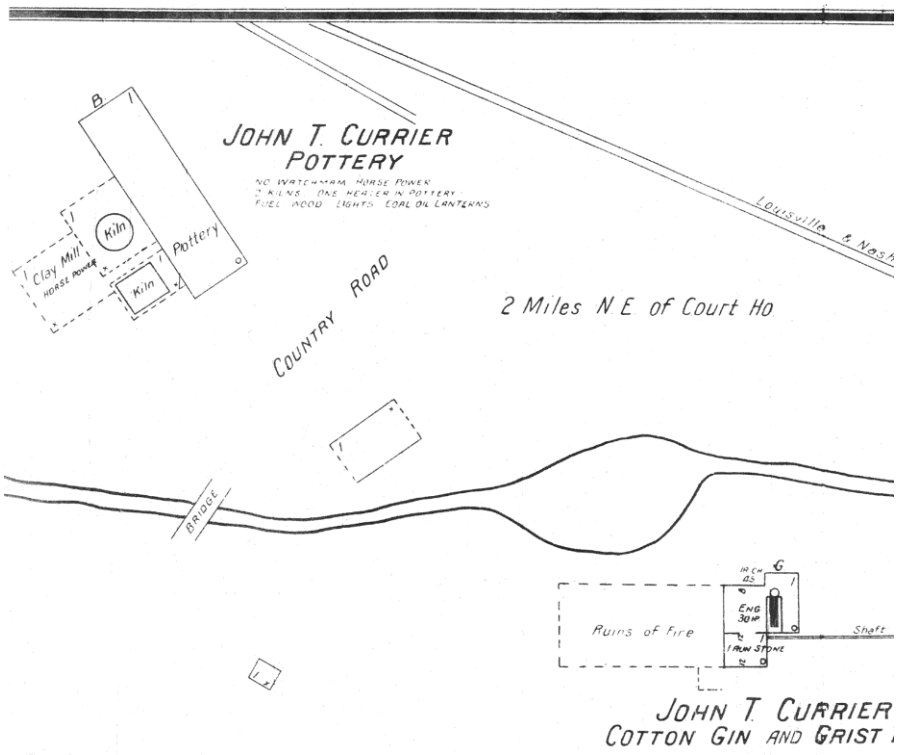


Figure 2-234. Plan of the John T. Currier pottery, based on a 1901 Sanborn Fire Insurance Map (Paris, 1901, Sheet 1).

across the race connected the pottery lot to the "John T. Currier Cotton Gin and Grist Mill." The "John T. Currier Pottery" is again shown in the same form in 1907.[8] After 1900 William Weaver was no longer in Henry County, but apparently his brother Andrew now played a major role in running the pottery (see Part Three entries).

A good description of Currier's pottery is presented in a 1903 publication, probably based on information collected a year or more before that date:

> PARIS, HENRY COUNTY, TENN.
>
> J. T. Currier operates two potteries near Paris. The principal plant is located about 1½ miles east of Paris Station. A two-horse pug mill is used for grinding the clay and is capable of tempering about 11,000 pounds a day. Three turners are employed. Two kilns are in operation – one, a down draft, 16 feet inside diameter, with a capacity of 3,000 gallons; the second a patent (Howard) kiln, with a capacity of 2,000 gallons of ware. (Seven pounds of clay are equivalent to 1 gallon of stoneware.) The down-draft kiln is fired with coal, taking 120 bushels; the Howard kiln uses wood, 5 cords being required. The slips used are Albany and a "flint" and "spar" mixture.
>
> The second pottery is located about half a mile east of the other and employs two turners. One down-draft kiln, having a capacity of 2,000 gallons, is in use.
>
> Currier's pits are located about 1 mile east of the principal pottery.[9]

The first pottery mentioned in this description is the one shown in Figures 2-233 and 2-234, but there is no relevant Sanborn map coverage for the area of the second pottery. As previously noted, because so many modern changes have occurred in the general area, it is unclear if the second pottery is even represented in the two site collections, though the area defined as site 40HY59 is probably closest to where it stood. The three "turners" mentioned as working at the first pottery and the two at the second may be the same five potters listed on the 1900 census. However, if William Weaver was one of them then the data used in the 1903 publication was probably collected in 1900 (see Part Three entry for William Weaver).

A 1911 publication concerning clay resources reported "Mr. J. T. Currier has two potteries near Paris, which have not been operated for several years." This same source says the wares produced were mostly jugs, and "there is no longer a large demand for jugs, as at present glass bottles are taking their place in the bottling of whisky."[10] The beginnings of regional prohibition, including in Mississippi in 1909 and in Tennessee in 1910, probably also played a role in the operation's demise.[11] This likely occurred in 1909. When Andrew J. Weaver's name was initially placed on the 1910 census, he was entered as "jug maker – pottery." The census taker then struck out this line and moved Weaver to the end of his son-in-law's household, assigning him a farmer occupation.[12] No other pottery related occupations were found on the 1910 census for Henry County, and a 1913 Sanborn map shows only remnants of a "Former John T. Currier Pottery."[13]

There are a substantial number of surviving jugs that are probably Weaver and Currier products. Many of these carry the names of former Paris businesses but do not have marks that prove where they were made. The exceptions are jugs with the stamped name "WEAVER" and usually a stamped gallon capacity number. Figure 2-235 shows a 2-gallon jug and a 2-gallon churn, both locally owned and marked in this manner. Two other locally-owned jugs that reflect the presence of one or both of the Weaver brothers are shown in Figure 2-236. The jug on the left, which has a heat slumped neck, carries a deeply impressed letter "W" on its upper shoulder almost opposite its handle. The jug on the right also has an impressed "W" on its shoulder and is incised in cursive letters "Rip Looney / July 25, 1896." Ripley ("Rip") Looney was a member of a well-to-do family in the Paris area. He never married, but served as best man in many Paris weddings. He would have been about 42 years old when the jug was made.[14]

Some of the jugs made at this location have an overall Bristol-type glaze. The one in Figure 2-237 (left) probably has what the 1903 article quoted above called a "flint and spar" glaze, which in this example partially pulled away from the body during firing. It is marked with a cobalt stenciled name "CHICKASAW POTTERY." This was likely a name used after John T. Currier became sole owner of the pottery in 1894. As noted above, Currier also owned the business called

Figure 2-235. Churn (height 13 in.) and jug (height 12 in.) with an Albany-type slip glaze and a stamped “2” and “WEAVER” mark on each (private collections).

Figure 2-236. Two jugs with an Albany-type slip glaze, assumed made at the Weaver and Currier potteries. The jug on the left (height 8½ in.) carries a stamped “W” for Weaver. The jug on the right (height 10 in.) has this same mark and is incised with the name “Rip Looney” (private collections).

Chickasaw Mills, which was near the pottery. Another locally owned piece carrying a Chickasaw name is a brown-glazed stoneware bottle incised “Shepard C. Currier / Chickasaw Mills / Wine Made by his Mama in 1888.” Shepard Currier has not been found on a census report, but he was no doubt related to John Currier, whose wife’s maiden name was Sheppard. A Bristol-type glaze covers the wide mouth crock shown in Figure 2-237 (right). It has the cobalt blue stenciled words “WILLIAM G. HASTINGS / BORN AUG. 23, 1832 / DIED NOV. 14, 1908.” The 1900 census shows Hastings was a farmer in Henry County’s District 19, and his death certificate shows he lived in Mansfield, a village about 9 miles south of Paris.[15] This vessel may have been intended for use in a cemetery.

Figure 2-237. Jug (height 9 in.) and crock (height uncertain, from a photograph provided by E. A. “Bud” Brandon) with Bristol-type glaze and cobalt stenciling. The jug has the words “CHICKASAW POTTERY,” the crock has the name and dates for William G. Hastings (private collections).

A TDOA surface collection from the 40HY59 location contains 81 stoneware vessel sherds and 6 items of kiln furniture. There are also 21 sherds representing a number of brightly colored art ware vessels. It seems unlikely these have a direct connection to the pottery that operated on or near this location, but their presence seems worth mentioning. The kiln furniture items include 3 flattened sandy-clay coils used in vessel stacking, 1 thick slightly flattened sandy-clay coil, and 2 thick hand-squeezed clay coils used as horizontal wadding.

A majority of the 81 stoneware sherds are from heavy, thick walled vessels. The finish on these is rather evenly divided between a brown Albany-type slip and a gray-white Bristol-type glaze. Several sherds have brown slipped interiors and gray-white exteriors. Three sherds were salt glazed in combination with some degree of brown slip. Vessel parts are rim (N=6), body (N=67), base (N=5), handles (N=2),

and 1 edge piece from a churn liner or lid. The 3 salt glazed sherds are rim portions with a thick rounded form. Two rim sherds are straight, flat with interior lid ledges. One rim sherd is from the side wall of a flat-bottomed straight-sided flat-lipped bowl that stood about 2½ inches tall. All of the base sherds have straight feet. The two sections from strap handles show they were hand pulled and may have been attached to jugs.

The 21 sherds representing art ware vessels are glazed in varying shades of blue, blue-green, and purple, with some admixture of these colors in spatter designs. A variety of forms seem represented with some sherds from sculptural pieces. It seems possible these sherds relate to one of the later Russel Pottery operations (see site 40HY61), perhaps through reuse of 40HY59-60 buildings that continued to stand or perhaps from dumping waster sherds on what was by then an abandoned property.

Source(s): **1**. Henry County Deeds, Book V, p. 627; John T. Currier Dies Following Long Illness, Paris Post Intelligencer, January 13, 1938, Paris, Tennessee. **2**. Henry County Deeds, Book Y, p. 405. **3**. Henry County Tax Records, District 1, 1887 to 1890s. **4**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Paris, 1891, Sheet 4). **5**. Henry County Deeds, Book 3, pp. 208, 248, and 286. **6**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Paris, 1896, Sheet 1). **7**. Federal Census, 1900, Henry County, District 1, Nos. 448, 449, 453, 454, 472, 473, 478, and 492 [individual entries for the Weavers, Sparks, Snow, and Collins are included in Part Three]. **8**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Paris – 1901, Sheet 1 and 1907, Sheet 1). **9**. Eckel (1903:389). **10**. Nelson (1911:91). **11**. Neese (2002:60). **12**. Federal Census, 1910, Henry County, District 1, ED 108, Sheet 3, No. 39. **13**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Paris, 1913, Sheet 11). **14**. Federal Census, Henry County – 1880, District 8, No. 1; 1900, District 25, No. 247; 1910, Paris, No. 203; 1920, Paris, No. 2; 1930, District 4, No. 50; Jerry R. Teague, 2009, personal communication. **15**. Federal Census, 1900, Henry County, District 19, No. 22; Tennessee Death Records, Henry County, 1908, Certificate No. 43889 (microfilm copy, Tennessee State Library and Archives).

Site Number	Relevant Name(s)	Dates	Category
40HY60	Currier / Weaver	ca. 1887-1909	Transitional Stoneware

As noted in the preceding site discussion, sites 40HY59 and 40HY60 are locations where waster sherds were found that relate to one or both potteries that operated as parts of the same business. Initially this business was called “Weaver & Currier,” then after 1894 it was the “John T. Currier Pottery.” It was during this latter phase that a 1903 source mentions a second smaller pottery located about ½ mile east of the main pottery.[1] For reasons explained in the 40HY59 discussion, it is impossible to be sure which of the two potteries is best represented by the two site

collections. The area called site 40HY59, which is about 200 yards east of site 40HY60, seems a little more likely to contain sherds from the second pottery, but the items found at both locations may only reflect operation of the main Currier pottery (shown on Sanborn map images in the preceding site discussion). All of the historical associations described for site 40HY59 should be regarded as applying equally to site 40HY60.

A TDOA surface collection from the 40HY60 location consists of 85 stoneware vessel sherds and no items of kiln furniture. The sherds found at this location are from thick-walled vessels, similar to those from the 40HY59 location, except there is a greater frequency of sherds with an overall Albany-type slip glaze and a lesser amount of the Bristol-type glaze. Vessel parts include rim (N=8), body (N=39, base (N=37), and 1 piece from a shallow saucer-like form, probably a flower pot base. There are 4 rim sherds with thick, rounded collars representing heavy straight-sided wide-mouth crocks. One of these has a thick crescent ear just below the rim. There are 2 rim sherds with straight, flat collars and interior lid ledges, probably representing churns. One rim sherd with an overall Bristol-type glaze is from a bowl with a beveled "stacker bowl" form. The last rim sherd is from a jug with a short, thick, straight rim, a Bristol-type glaze on the exterior, and a brown slip on the interior. All base sherds have straight or only slightly cut back feet.

Source(s): **1**. Eckel (1903:389).

Site Number	Relevant Name(s)	Dates	Category
40HY61	Russell Pottery Co. / Russell Potteries Company, Inc.	1925-1950	Transitional Stoneware / Late Art-Early Studio

After many years of managing potteries in Kentucky, William D. Russell moved to Henry County, Tennessee in 1924 and by 1925 opened his Russell Pottery Company on the south edge of Paris. The pottery building, a former drink manufacturing plant, was large enough to provide initial living quarters for the Russell family as well as work space. Four of William's sons, Duell, Thad, George, and Paul, helped build and run the pottery, and a long-time potter associate, Joe Turner, worked with the Russells from the beginning.[1] A 1927 Sanborn map shows the pottery situated on a spur line of the Nashville, Chattanooga, and St. Louis Railroad with one kiln on the back (southeast) side of the main building. Notes on the map include the statement "owner lives at plant." The machinery was powered by a gasoline engine, lights were oil (kerosene), heat was supplied by a stove, and there were no fire apparatuses.[2] A photograph of the pottery appearing in a 1934 article (Figure 2-238) was probably taken about this time, before a second kiln was constructed.[3]

Figure 2-238. Russell Pottery Company (40HY61) facing south (from Whitlatch 1934c:42).

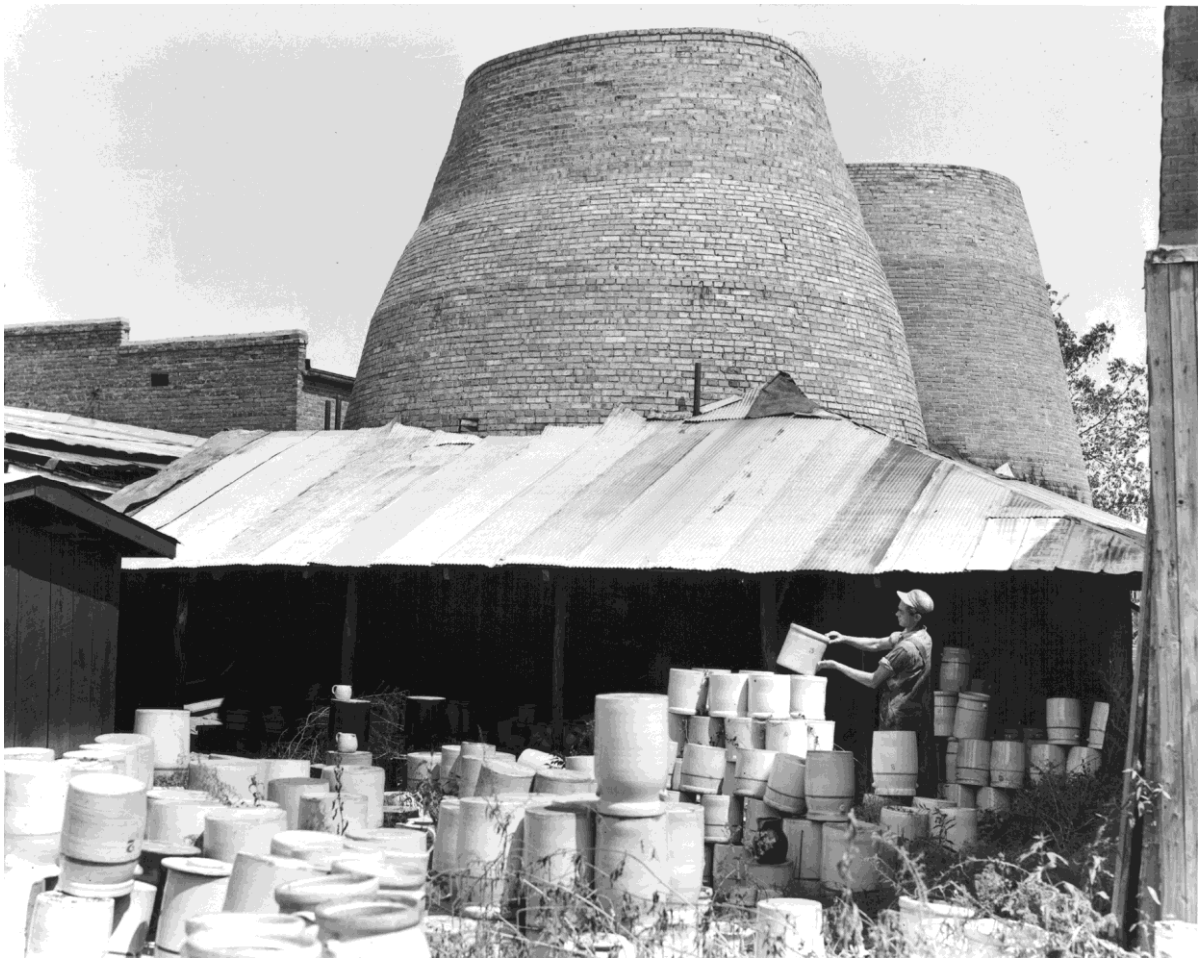


Figure 2-239. A September 6, 1939 photograph of the back side of the Russell Pottery facing north (Tennessee Department of Conservation Photograph Collection, 1937-1976, Negative No. 1537, R. G. 82, Tennessee State Library and Archives).

The best early information concerning workers at the Russell pottery comes from the 1930 census. William D. Russell is identified as the "Owner & Manager" of the "Stone Pottery." His sons George and Paul still lived in his household. Only George is shown with an occupation (Helper – Stone Pottery), but 17-year-old Paul was undoubtedly already working as a potter. Sons Duell and Thad lived in separate households next to their father, with the former called a salesman for the Stone Pottery and the latter a "Jigger – Stone Pottery" (meaning jigger wheel operator). William's younger brother, Rudy C. Russell, who had previously worked in Kentucky potteries, is listed as a salesman for the pottery. Bill Turner, son of Joe Turner, was a "Ball Maker" and Elbert Winchester worked as the pottery's "Clay Grinder." Only Joe Turner, who was 50 years old, is listed as a "potter" for the Stone Pottery.[4] In 2002 a bill of sales dated July 11, 1930 passed through the online auction site "eBay." This carried the heading "Bought of / Russell Pottery Company / Manufactures Pottery of All Kinds / W. D. Russell, Proprietor." The sale, made to a firm in Paducah, Kentucky, was for $34 worth of jars, churns, and flower pots.

A news item in a 1934 pottery magazine says the Russell Pottery was expanding its successful operation, including constructing "a new periodic kiln" and adding some other equipment. Machinery was "being rearranged at the pottery to provide straight-line production in handling of ware from pug mill to kilns."[5] A 1939 photograph shows the back side of the pottery with two kilns in service (Figure 2-239). These appear to be short bottle kilns. A 1939 modification of the 1927 Sanborn map mentioned above shows the operation's overall plan, including the two kilns, labeled "ovens" (Figure 2-240).[6]

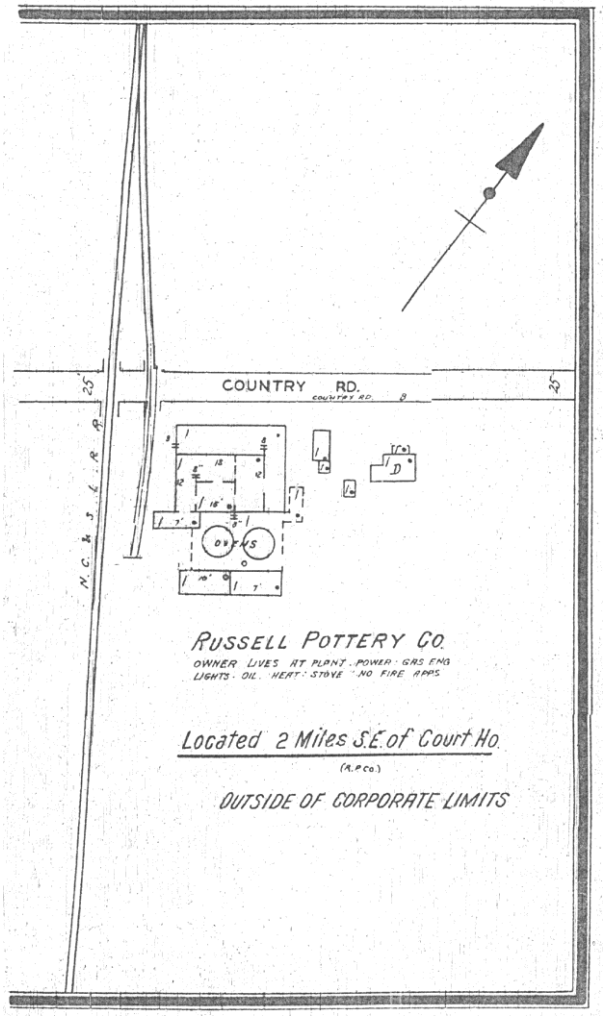


Figure 2-240. Plan of the Russell Pottery Co., based on a 1927 Sanborn Fire Insurance Map modified in 1939 (Paris, 1939, Sheet 16).

Another Russell Pottery invoice, this one dated June 3, 1939, sold on "eBay" in 2000. It was headed "RUSSELL POTTERY COMPANY / Manufactures of BLUE RING STONEWARE / Churns, Jugs, Jars, White Clay Flower Pots, etc. / Hand Made Vases and Garden Pottery." As

shown in the photograph above (Figure 2-239) a trademark of the Russell Pottery was a thin cobalt ring around the upper portion of many of its vessels, thus the term Blue Ring Stoneware. A 1939 photograph of two Russell Pottery workers shows crocks with these blue rings being made (Figure 2-241).

Figure 2-241. A September 6, 1939 photograph of workers at the Russell Pottery (Tennessee Department of Conservation Photograph Collection, 1937-1976, Negative No. 1545, R. G. 82, Tennessee State Library and Archives).

A 1940 article provides an interesting description of the pottery:

> The Russell Pottery Company … is the chief pottery operating in West Tennessee. Domestic stoneware, unglazed garden pottery, and a limited amount of artwares are made here from clays of the Ripley (Cretaceous) formation. … domestic wares … include churns, crocks, mixing bowls, jugs, water pitchers, beer mugs, commodes, marmalade jars, and straight-wall jars up to 20-gallon sizes. Bird baths, flower pots, and flower boxes are bisque-fired to a natural cream; tan to brown shades are produced by "flashing." Nearly all the wares are "thrown" by hand on the potter's wheel, the exceptions being crocks, churns, lids, and flower pots which are made by "jiggering" … Approximately 500 gallons can be thrown daily, and 700 to 800 gallons can be produced on the jolly. The average output of the pottery is about 5 kilns every 2 months …. The plant has switching facilities to the main line of the Nashville, Chattanooga, & St. Louis Railway, but all shipments currently are by truck …. The Russell pottery is practically family-operated, and only one or two outside persons are employed.[7]

The pottery's delivery truck during this era is shown in Figure 2-242. The faint words on the door are "RUSSELL POTTERY" and just above the front fender is the information "PHONE / 199X."

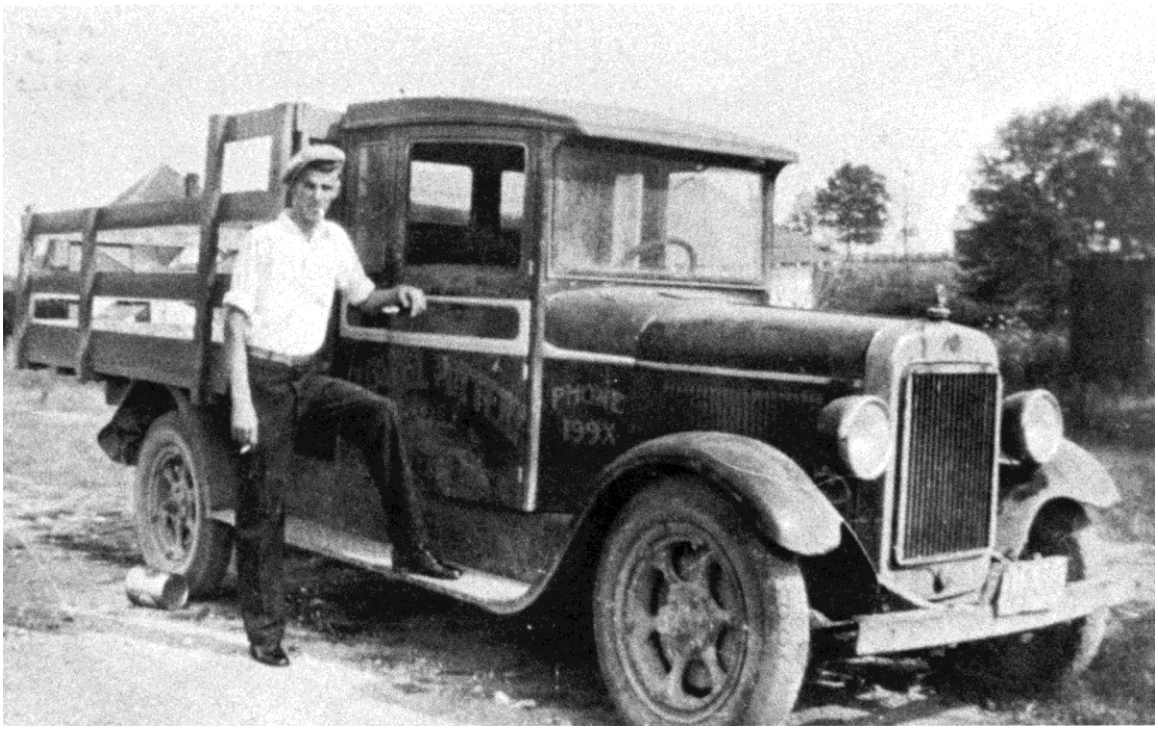


Figure 2-242. George Russell with the Russell Pottery delivery truck (courtesy of Andy Russell).

The kinds of stoneware and garden vessels commonly made by the Russells are indicated by the quotations and photographs above. An unusual Russell Pottery product was found in a Paris area cemetery. This cemetery contains at least six bullet-shaped stoneware grave markers, each coated with a Bristol-type glaze, with cobalt blue names and dates (Figure 2-243). The most recent death date is 1931, and all the names seem to be for members of a Ward family. According to descendants, the Wards were related to the Russells by marriage, specifically through the wife of George Russell.[8] Like many traditional potters, the Russells sometimes made tobacco pipes, and a pipe mold long used by the family in Kentucky and Tennessee is shown in Figure 2-244. It continued to be used occasionally as late as the 1950s at the second Russell Pottery (site 40HY174).[9]

Around 1940 William Russell retired, selling the pottery to his older sons Duell and Thad. They ran the operation until late 1944. Younger brother George continued to work with them, but during World War II the youngest son Paul was away from Paris, serving in the military.[10]

In late 1944 Duell and Thad Russell and their wives sold the pottery business. Local history says they sold it to Mr. Will Warren, who was an executive with the Golden Peacock Cosmetics Company.[1] The deed of sale, however, specifies they were selling the "Russell Pottery Company" to the "Russell Potteries Company, Inc."[11] There is a December 1944 charter of incorporation for this firm, and the

Figure 2-243. Stoneware grave markers in a Paris area cemetery made at the Russell Pottery (site 40HY61).

Figure 2-244. Tobacco pipe mold used by several generations of the Russell family (private collection).

charter was granted to Duell P. Russell, Thad Russell, and Will T. Warren, Jr. (a later deed refers to Warren as President of the Russell Potteries Company, Inc.).[12] The 1944 deed provides some interesting specific information concerning the Russell Pottery Company. For example, gasoline motors that formerly provided operating power had been replaced with electric ones, and besides the pottery lot, the company owned a Henry County farm that latter deeds show was used for mining clay. Equipment in the pottery shop included:

> Six Jolley wheels, which are devices for moulding pottery; One General Electric motor, 7 ½ h.p., motor No. 67A 131; One General Electric motor, 3 h.p., motor No. 66A 18; One General Electric motor, 2 h.p., motor No. 64A 18; Five ¾ h.p. Century motors; Two wheels for hand turning; Two pug mills; One Ford truck, 1942 model, Motor No. 475,463, State License No. (Tenn.) 26-P/2 623.[11]

It appears Duell and Thad Russell, as well as their younger brother George, continued to work for the new Russell Potteries Company, Inc. for at least a year. Duell then made an unsuccessful attempt to start a new Paris pottery, before moving back to Kentucky.[1] In July of 1946 Thad bought back rights to the farm tract containing clay, and the deed for this sale shows he had already started the "Paris Pottery Company," which he ran with the help of his brothers Paul and George (see site 40HY174).[13]

The Russell Potteries Company, Inc. is said to have operated until about 1950, with much of its line of "art ware" produced by Miss Emily Warren, who was the daughter of Will Warren.[14] Beyond this, little specific information has been found concerning how this operation was carried out. Its production seems to have focused on large decorative vases, umbrella stands, and pitchers, like the examples shown in Figure 2-245. There have been few opportunities for the authors to closely examine any examples, but most if not all of these were probably produced by slip casting. The white goose-image vase in Figure 2-245 is known to have been cast using a mold made by George Russell.[10]

During the past few years there have been a number of Russell Potteries Company, Inc. vessels sold on "eBay." This includes several with a basal mark that includes the name Royal Hickman, leading some vendors to proclaim that Hickman had a studio in Paris, Tennessee. Specific examples of these marks are "ROYAL HICKMAN / TERRACEWARE / MADE BY RUSSELL POTTERIES CO INC / PARIS, TENNESSEE" and "ROYAL HICKMAN'S PARIS WARE / MFG. BY RUSSELL POTTERY CO. INC. / PARIS, TENNESSEE. The key to understanding the meaning of these is the "Russell Potteries Company, Inc." name. While Royal Hickman (see Part Three entry) was in Chattanooga, Tennessee at this time (1944-1951), there is nothing to suggest he had any direct involvement with the pottery in Paris. Rather it seems likely Hickman had some licensing agreement with the Paris operation that allowed them to use his name. It is also possible Hickman had a commission to design some of the forms and molds used by Emily Warren and her associates.

Figure 2-245. Large decorative vessels produced by Russell Potteries Company, Inc., most assumed made or at least hand painted (glazed) by Emily Warren. Heights are from 18 to 26 inches (private collections).

The two different operations carried out in the same building on the 40HY61 site are not easy to classify. Though the initial operation had some “Traditional Stoneware” characteristics, it does not really fit the image of a small family operated pottery. Calling it a “Transitional Stoneware” pottery seems a better description in terms of its level of mechanization, along with the presence of at least a few non-family workers. After that, production during the final phase seems best described with the term “Late Art-Early Studio” pottery.

After 1950 the 40HY61 site underwent many urban-related changes as new buildings took the place of the old one. By the 1970s it was only possible to make a rather small surface collection of pottery-related items. This TDOA collection includes 45 sherds from functional stoneware vessels, 6 sherds representing decorative “art wares,” and 5 pieces of kiln furniture. These last are 4 pieces of bi-lobed flattened sandy clay coils used in vessel stacking and 1 piece of kiln brick.

The stoneware sherds are rims (N=3), body (N=34), base (N=7), and handle (N=1) pieces. The majority have a brown Albany-type slip glaze on both surfaces. A few have a gray salt-glazed exterior with a brown slipped interior or a Bristol-type exterior with a brown interior. Rims forms are straight rounded with an interior lid ledge, flat everted with and interior lid ledge, and a jug rim with a straight collar form. The handle section is from a thick hand-pulled strap handle that attached to the neck of a jug with a short thick neck. The base sherds have slightly rounded feet.

The 6 “art ware” sherds represent at least two blue glazed vessels. One thin outslanting rim sherd has a turquoise color glaze. The other 5 sherds have a deep blue glaze, and all of them are probably from the same large bowl with a beveled stacker bowl rim. This had at least two rows of molded tooth-like designs around its exterior circumference.

Source(s): **1**. Wilson (1948:5); Johnson (1958:210); Ramsey (1985:8-9). **2**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Paris, 1927, Sheet 16). **3**. Whitlatch (1934c:42). **4**. Federal Census, 1930, Henry County, District 1, Paris, Nos. 7, 9, 10, 11, 13, and 38. **5**. Cash (1934b). **6**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Paris, 1939, Sheet 16). **7**. Whitlatch (1940:150). **8**. Sadie Nell Pfleuger and Dorothy Sue Haley, 1999, personal communications. **9**. Andy Russell, 1999, personal communication. **10**. Ramsey (1985:2 and 9). **11**. Henry County Deeds, Book 48, p. 491. **12**. Russell Potteries Company, Inc., Tennessee Charters of Incorporation, December 15, 1944, Book Misc. A-1, p. 502 (Tennessee State Library and Archives). **13**. Henry County Deeds, Book 51, p. 125. **14**. Johnson (1958:210); Obituary of Will T. Warren, Paris Post Intelligencer, July 17, 1961, Paris, Tennessee; Note 10 above.

Site Number	Relevant Name(s)	Dates	Category
40HY62	Gallion and Carter	ca. 1884-1894	Traditional Stoneware

A Henry County history suggests this was the first pottery established in the town of Paris.[1] It was started around 1884, the year William L. Carter, Frank B. Gallion and Robert E. Gallion purchased a one-acre tract on the west edge of town, next to the Louisville and Nashville Railroad.[2] The name of this pottery appears in various records as Gallion & Carter or Gallion & Co., and its principals were Frank Gallion and William Carter.[3] Robert Gallion, the son of Frank Gallion, seems uninvolved after the initial deed. It is unlikely the owners played an active role in the pottery’s operation. Carter was a local lawyer, and the Gallions did not live in Paris.[4]

Tax records suggest this pottery went out of business about 1894.[3] Because its operating span falls before and after the missing 1890 census, it is nearly impossible to understand who actually made its wares. For a few years its operations overlapped the Currier and Weaver pottery on the opposite side of Paris (sites 40HY59 and 60), and some of the people who worked there might have also worked for Gallion and Carter. The only other clue regarding potters is a single 1885 tax entry for a Mr. Bray, no first name given, with the word “Pottery” following his name.[5] Bray did not own any property, he does not appear on tax records before or after that date, and nothing else has been learned concerning him.

While documentation permits a reasonably accurate plotting of the Gallion and Carter site, the location appears buried under deep layers of fill that have accumulated during more than a hundred years of subsequent railroad activity. No

remains attributable to the pottery were found. The only clue regarding products is the local county history, which says the principal products were "crocks, churns, and whiskey jugs."[1] Given the paucity of information, there seems no reason to categorize this operation as anything other than a Traditional Stoneware pottery.

Source(s): **1**. Johnson (1958:209). **2**. Henry County Deeds, Book W, p. 496. **3**. Henry County Tax Records, District 1, 1880s-1890s; Polk & Co. (1887:1005; 1891:684 and 1116). **4**. Information extracted from various census reports from 1860 to 1900. **5**. Henry County Tax Records, District 1, 1885.

Site Number	Relevant Name(s)	Dates	Category
40HY174	Paris Pottery Company / Russell	1946-1974	Traditional Stoneware

As previously noted, brothers Thad, Duell, and George Russell continued to work for about a year at the Henry County pottery they sold in 1944 (see site 40HY61). In 1945 brother Paul Russell returned from World War II military service, and he and Thad soon started a new pottery (site 40HY174) a few hundred feet northeast of the old operation. In mid-1946 Thad bought back a Paris area farm tract previously owned by the Russells and used for mining pottery clay. The deed shows the new "Paris Pottery Company" was in operation. George Russell assisted his brothers in running this pottery, focusing on selling and delivering the finished wares (brother Duell had by then moved to Kentucky).[1]

By 1948 the Paris Pottery Company was in full production, with Thad and Paul making most of the pieces, George handling most of the sales and delivery, and Thad's son Billy and George's young son Cuthbert assisting part time. During this period about 60 percent of the pottery was made by hand with the remaining 40 percent either jiggered or cast.[2]

In 1948 a newspaper magazine ran a feature story on the Paris Pottery, providing many details about its operation. It was noted that the brothers dug their own clay, and that Thad and Paul were skilled turners (using an electric potter's wheel). They also made ware with molds and used a jigger wheel to make flower pots. There was a "diminishing demand for … cuspidors, slop jars, and chamber pots"; a continuing demand for "churns, jugs, mixing bowls, pitchers, and flower pots"; and a new demand for "bird baths, porch step vases, fish pool ornaments, bases for electric table lamps, [and] rabbit feeders." They still marked some of their ware with a blue line (like the old Blue Ring Stoneware), and they also used cobalt for other inscriptions. These were usually applied over a white (Bristol-like) glaze made from "a solution of feldspar, zinc oxide, and Spanish whitening mixed with water." The pots were hand dipped into this solution. Firing was carried out in "a giant kiln with six fire doors," estimated to hold 10,000 gallons of ware. The kiln was fired "for two days, allowing it to cool down at night, then early the third morning [firing] for 50 hours straight," gradually building the temperature to "2,200^0 F." After

the kiln cooled it was broken open and the wares placed in a straw packed truck. George Russell was usually on the road selling pottery, but at times he also helped with production. The pottery was sold in Tennessee and six surrounding states.[3] A number of photographs appear with this article including ones showing Paul Russell throwing (Figure 2-246), Paul and Thad unloading the kiln (Figure 2-247), and Thad and George loading the delivery truck (Figure 2-248).

According to a family history, the Paris Pottery was closed from 1949 to 1951, when all the Russell brothers worked on constructing "the Atomic Energy Plant near Paducah, Kentucky." The pottery was reopened in 1952, but Paul Russell was the sole proprietor, though with help from his wife, his brother George, George's son Andy, and a man named John Henry Lee. Production may have declined in the late 1960s and definitely ended when Paul Russell died in 1974.[4] A photograph of the pottery building was taken by the writers a few years after operations ceased (Figure 2-249). This shows the upper part of the single updraft kiln, visible to the left of center behind the pottery building, obviously built in the same style as the kilns at the previous Russell pottery (see Figure 2-239).

As noted above most of what was produced by the Paris Pottery Company operation was functional stoneware, but the Russells also expressed themselves in artistic ways. The brown glazed canning jar in Figure 2-250 (left) is decorated with floral appliqués and has the incised name "Paris Pottery" on its upper shoulder. The jug on the right in this figure was made by Paul Russell to commemorate all of his family members. The names scratched through the brown glaze are "W. D. Russell / wife / Maggie Payne" [followed by their children] "1 Wilson, 2 Duell, 3 Lola, 4 Thad, 5 George, 6 Paul, 7 Mary Brown." Though not necessarily typical of their production, the Russells also made a considerable number of miniature items. Those shown in Figure 2-251 were probably made at the Paris Pottery Company pottery, though one or two could be from the earlier Russell Pottery Company.

The pottery that operated under the name Paris Pottery Company is not easy to classify in terms of the categories proposed in this study. Compared to the earlier Russell pottery (site 40HY61), it was smaller and almost entirely family operated. Especially in relation to the pre-1950 era of concern for this study, the category "Traditional Stoneware" seems the best to apply. Much of its "artistic" work seems to have been later than 1950. This second Russell pottery was considered too late to record in the 1970s, when an end date of 1940 was in use.[5] By the time its site was recorded, the building and kiln shown in Figure 2-249 had been torn down and the location covered by a new office building.

In 2000 a small TDOA surface collection was made from exposed areas around this new building. This includes 21 waster sherds and 6 items of kiln furniture. The sherds are divided between pieces from tan bisque-fired garden wares (N=9) and glazed stoneware (N=12). The former include 4 thick rims sherds bearing mold-impressed decorative designs, a straight rim with under-fired cobalt

Figure 2-246. Paul Russell throwing on a Paris Pottery Company potter's wheel (from photographs in The Nashville Tennessean Magazine, August 22, 1948, p. 5).

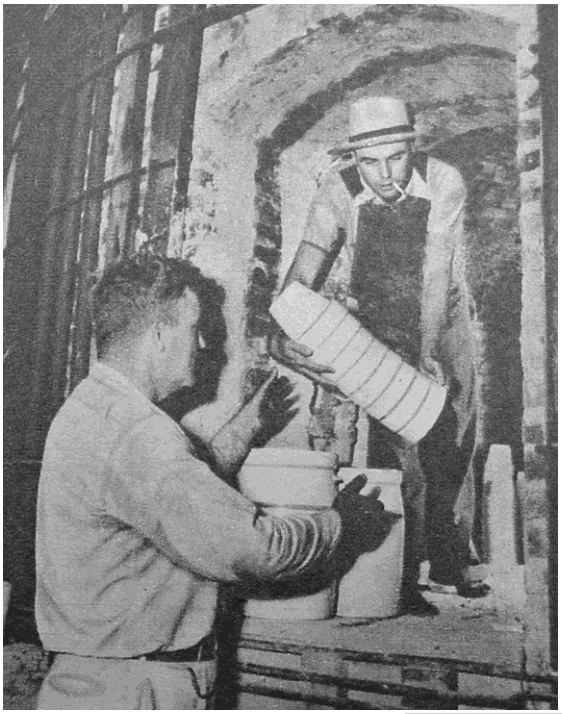


Figure 2-247. Paul and Thad Russell unloading the Paris Pottery Company kiln (from a photograph in The Nashville Tennessean Magazine, August 22, 1948, p. 11).

Figure 2-248. Thad and George Russell loading the Paris Pottery Company delivery truck (from a photograph in The Nashville Tennessean Magazine, August 22, 1948, p. 11).

Figure 2-249. A 1978 photograph of the Paris Pottery Company building a few years after it closed, with the stack of the large updraft kiln visible at the rear of the building.

Figure 2-250. Decorative brown-glazed canning jar (height 8 in.) with incised name “Paris Pottery” and a special made brown-glazed jug (height 7½ in.) with W. D. Russell family member’s names (both from a private collection).

Figure 2-251. Miniature stoneware items (heights ranging from 2 to 5 in.) probably made during the Paris Pottery Company era (private collection).

spatters, 2 plain body sherds, and a heavy base sherd with streaks of iron wash on its exterior. There is also the bottom portion of a bisque flower pot with attached saucer and moderately well-fired cobalt spatters. The glazed sherds include a rim section from a Bristol glazed churn and 11 body sherds. The glaze colors of these are: almost white (N=4), yellow tan (N=3), gray (N=2), deep blue (N=1), and white with an exterior blue spatter design (N=1). The kiln furniture items include a half section of draw tile with a knife cut suspension hole (with a gray slip glaze on both surfaces), a bi-lobed clay coil used in vessel stacking, a thick hand-squeezed clay coil used as horizontal wadding, and 3 clay coils with vessel rim or base impressions.

Source(s): **1**. Henry County Deeds, Book 51, p. 125; Ramsey (1985:2-3). **2**. Ramsey (1985:9-10). **3**. Wilson (1948:5 and 11). **4**. Ramsey (1985:10-12); Andy Russell, 1999, personal communication (and individual entry for Paul Russell). **5**. The later Russell pottery was mentioned in the 1979 pottery report (Smith and Rogers 1979:116).

Unrecorded Henry County Potteries (N = 1)

Jackson / Campbell
[Traditional Stoneware ?]

Evidence suggests one or more nineteenth-century potteries operated in the Henry County area containing the "Porter's Switch" or "Porters Station" clay pit. This area, 4 to 5 miles east of Paris near the old Louisville and Nashville Railroad has long been recognized as containing "rich beds of potter's clay of the finest quality."[1] It was still actively mined in 1940 and probably continued to produce clay for commercial sales well beyond that date.[2] Its past history is now represented by a series of very large holes with remnant layers of light colored ball clay visible in the side walls (Figure 2-252).

Figure 2-252. A portion of one of several Porter's Switch clay extraction pits (in 1999).

There were possibly two pre-Civil War eras of pottery operation in this area. The first is mentioned in an 1883 reminiscent history, which says that around 1826:

> an Irishman named Jackson, located at Paris, Henry County, and finding some very excellent potters clay in the vicinity established a pottery and made an excellent article. There was no very convenient transportation thereabouts then, as there is now, and Mr. Jackson, removed from the County, the factory went down.[3]

Research in the Henry County records has failed to definitely identify this Mr. Jackson. However, it was learned that in 1828 the writer of the 1883 article sold a sizable tract of land to a Binns Jackson. While this Binns Jackson remained in Henry County, he did sell a major portion of this same tract in 1837.[4] Perhaps this was the Jackson remembered many years later. The transactions described appear to have been in the same general area as the Porter's Switch clay pits.

A more direct indication of pottery making at this location comes from the 1860 census. That year Enoch Campbell, at other times working as a potter in Kentucky (see Part Three entry), was enumerated in Henry County in District 6.[5] A review of various records shows this was the same district that included the Porters Switch clay pit. This suggests Campbell was the pottery "proprietor" mentioned in an 1874 source as working here before the Civil War but not afterwards.[1] By 1870 Campbell was back in Kentucky, and the birth places of his children suggest he spent only a few years in Tennessee, apparently no more than about 1860 to 1864.[6]

The extent of clay mining in the Porter's Switch area makes it unlikely remains of these suggested potteries have survived. There is not enough information to assign any specific site location, but based on what is known about pottery making in West Tennessee, it is assumed any pottery located here before the Civil War would have been a Traditional Stoneware operation.

Source(s): **1**. Killebrew (1874:1110). **2**. Whitlatch (1940:2 and 74). **3**. Howard (1883). **4**. Henry County Deeds, Book B, p. 502 and Book E, p. 481. **5**. Federal Census, 1860, Henry County, District 6, No. 509. **6**. Federal Census, 1870, Kentucky, Calloway County, Liberty Precinct, No. 68.

McNairy County

The McNairy County area was initially part of Hardin County, created from former Indian lands in 1819. It was given separate county status in 1823. The town of Purdy served as the McNairy county seat until 1890, when this function was transferred to the centrally located railroad town of Selmer. Only one pre-1950 pottery operation is known for McNairy County.

Site Number	Relevant Name(s)	Dates	Category
40MY77	Culberson	ca. 1870-1898	Traditional Stoneware

In the 1970s, a life-long resident near the 40MY77 site in northern McNairy County identified it as the location of a pottery once operated by N. J. Culberson. This same resident, as a child in the 1890s, had observed Culberson working at his pottery, though in a limited rather than fully productive manner. Culberson came to

McNairy County about 1870, after living and working as a potter in several other states, and he lived in a house near the 40MY77 pottery.[1] The 1870 census identifies him as a McNairy County potter, and an 1891 gazetteer lists his name under potteries and refers to him as a "Jug Mnfr [Manufacturer]."[2] Initially, Culberson did not own any land, and circumstantial evidence suggests the place where he worked may have belonged to a Huddleston who also owned one or two potteries in adjoining Hardeman County (see Part Three entry for Pleasant M. Huddleston). The same local informant who remembered seeing Culberson make pottery also had a vague memory of a shop-like building and described what sounded like a groundhog style kiln. Culberson died about 1898, but even after pottery was no longer made, local boys would return to the kiln site to look for pottery tobacco pipes left over from the operation.[1]

Tobacco pipes are represented in the TDOA collection from this site, which contains 71 stoneware sherds and 22 items of kiln furniture. The majority of the sherds are vessel parts, including rims (N=21), body (N=20), base (N=3), handles (N=16), and pieces from churn liners (N=2). There are also 5 sherds from thick drain tiles, and 4 small pieces from tobacco pipes. The sherds exhibit a great deal of glaze variation. It appears the potter sometimes used an overall Albany-type brown slip, sometimes brown slip in combination with salt glaze, sometimes salt glaze alone, and occasionally what seems to be a lime-based alkaline glaze. A good deal of blurring of these effects seems to have resulted from a mixed firing atmosphere, likely caused by kiln residues from previous firings.

The 21 rim sherds include 2 that are complete wall sections from 4 to 5-inch tall, open milk pan forms, each with a flat everted lip and a straight foot. One has a brown slipped interior and a salt over slip exterior, while the other has an overall gray salt glaze. There are 4 additional sherds from similar wide mouth vessels with flat everted lips, though some of these seem to be from tall crocks rather than pan forms. A distinctive characteristic of several of the jar and churn sherds is a shoulder that steps up and in two or three times, with a constricted rim that is flat on top. The upper rim forms of these step-shouldered sherds are: reverse beveled with interior lid ledge (N=4), straight flat collar with interior lid ledge (N=2), and canted with interior lid ledge (N=1). There are also 2 rim sherds from wide mouth jars or crocks with the stepped shoulder form, slightly rounded everted lips, and no interior lid ledge [this treatment appears on a wide mouth crock that was photographed in the 1970s and was known to have been made at the Culberson pottery (Figure 2-253)]. Sherds representing 4 other jars with constricted mouths do not have stepped shoulders or interior lid ledges but have similar flat everted or reverse beveled rims. Jugs appear to be represented by 2 pieces from cone-shaped collars that had maximum exterior diameters of about 2½ inches.

The 16 handle sherds are all portions of hand pulled strap handles. Most if not all of these handles were used on jugs. Two vessel sherds retain horizontal lug

Figure 2-253. Brown glazed stoneware crock with a stepped shoulder and everted rim; known by its 1970s owner to have been made at the 40MY77 pottery (estimated height about 8 inches).

handles made from pulled strap handle sections. There are also 2 sherds with incised gallon capacity marks. One is a crudely incised "4." The other is a delicately incised double "2." The main 2, which is ¾ inch tall, is followed by a smaller 2 just above the first 2's bottom horizontal arm. The 4 pieces from stoneware tobacco pipes are 3 stems and 1 bowl fragment. The bowl piece and two of the stems are fluted.

The 22 kiln furniture items seem to connect to the 1891 listing of N. J. Culberson as a jug manufacturer (cited above). Except for two pieces from heavily glazed portions of a kiln wall, all of the remaining 20 items are partial to nearly complete jug firing stackers. It appears all of them had a central hole on the flat side and one or two cutouts in their rounded side walls. Most have a moderate to heavy glaze buildup from repeated uses in firing.

Source(s): **1**. Charlie H. Henry, 1978, personal communication (and individual entry for Nathaniel J. Culberson). **2**. Federal Census, 1870, McNairy County, District 3, No. 186; Polk & Co. (1891:116 and 422).

Madison County

Madison County is one of the early West Tennessee counties, created in 1821 out of ceded Indian lands. The town of Jackson, briefly called Alexandria, has served as county seat since late 1822. Beginning in 1858 railroad transportation played an important role in the county's development, along with cotton agriculture. Madison County has some of the best clay resources in the region, and at least five potteries were established here beginning in the 1840s. These are recorded as Traditional Stoneware (N=3), Transitional Stoneware (N=1), and Factory Stoneware (N=1) operations.

Site Number	Relevant Name(s)	Dates	Category
40MD51	Davis	ca. 1870s-1890s	Traditional Stoneware

Sites 40MD51and 40MD53 contain the remains of two potteries located less than one-half mile apart in southeast Madison County, about two miles from the village of Pinson. Much of what is known about the people who worked here comes from a local resident who was 85 years old when the sites were first recorded. According to this individual the pottery at 40MD51 was owned and operated by a Dick Davis, but much of the pottery making was carried out by a Charlie Monroe. Monroe later had his own pottery (at site 40MD53). The same informant believed both of these potteries had ceased to operate by 1900.[1] The Davis clay pit is mentioned in a 1911 publication, with no indication a Davis pottery was still operating.[2] A 1940 study of West Tennessee clay resources describes this "Old Davis Pit," and notes that it was the source of clay used by "the old Davis Pottery."[3]

A nineteenth-century source says Richard M. Davis moved from Virginia to Madison County with his parents Samuel and Susan Davis in 1833. They settled on a 300-acre farm where Richard still lived in 1887.[4] The family is shown on the 1840 census.[5] By 1850 Richard M. "Dick" Davis was married, but that year and again in 1860 he lived next to his parents.[6] The parents were dead by the early 1860s, and an 1877 map shows the R. Davis home near the location now recorded as site 40MD51.[7] Richard and Sarah Davis were the parents of eight sons born in Madison County from 1843 to 1858.[8]

All census reports list Richard Davis and his sons as farmers. This makes it difficult to tie down a date of establishment for the Davis pottery. There is evidence three of the sons, William C., Peter C., and Benjamin F. Davis (see Part Three entries) had some kind of involvement with pottery making. If the pottery was not started until they were old enough to assist, it was probably not until the 1870s. In 1880 Peter C. (age 23) and Benjamin F. (age 21) still lived with their father, and married son William C. Davis lived next door.[9] If Charlie Monroe (see Part Three entry) worked at the Davis pottery, it must have been after 1880. The Davis family sold some of their land in the 1880s and by the 1890s began moving to other states.[10] Richard Davis still owned what had probably been his home tract as late as 1900, but by then he was living with son Benjamin in an adjoining county. Sons Peter and William apparently left Tennessee before 1900.[11]

The clearest evidence tying a member of the Davis family to pottery making is the existence of at least three stoneware vessels that carry the stamped maker's mark "P. C. DAVis MF^{R} / Pinson Tenn." Two of these are shown in Figure 2-254. The third, a similar jar, was sold through the online auction site "eBay" in 2004. All

Figure 2-254. A small churn (left, height 13 in.) and a jar (right, similar size) assumed made at the 40MD51 site. Each carries the same maker's mark indicating manufacture by Peter C. Davis, Pinson, Tennessee. The churn also has an impressed "2" for gallon capacity (private collections).

Figure 2-255. Partial jugs (height of tallest is 10¾ in.; all missing their strap handles) found at the 40MD51 site (private collection).

of these vessels have a light tan to salmon-colored salt-glazed exterior with a brown slip glaze on the interior. Three partial jugs made with this same light shade of ball clay were found on the 40MD51 site by the 1970s property owner (Figure 2-255). A sherd with the partial incised name "….lie Monroe" was found by the same property owner at the old Davis house site (recorded as site 40MD52), which is near the kiln location. This sherd helps confirm Charlie Monroe's association with sites 40MD51 and 40MD53.

The TDOA maintains a sizable collection from the 40MD51 site, part of it from when the site was originally recorded and part collected in advance of a road widening project.[12] These combined collections include 83 stoneware waster sherds and 23 items of kiln furniture. All of the sherds from successful firings have either an overall brown slip or a tan salt-glazed exterior and a brown slipped interior. Vessel parts include 4 rim sherds, 49 body sherds, 26 base sherds, 3 strap handle sections, and part of a flat lid with a flat knob handle. The strap handles were hand pulled, and may all be from jugs. Two rim sherds are from a jug with a short thick straight collar and remnants of a strap handle that attached flush with the jug's flat lip. The other two rim sherds are from vessels with outward rounded rims with interior lid ledges, similar to the vessels shown in Figure 2-254 above. Vessel base sherds have rounded or slightly cut back feet, except for one that is beaded.

The kiln furniture items include 7 pieces of square and rectangular-shaped sandy-clay "tiles" that are ¼ to ⅜ inch thick and no more than 2 inches per side. These may have been used in kiln firing tests. There are also 5 pieces of bi-lobed flattened clay coils that were used on the kiln floor as vessel stacking supports. There are 3 amorphous chunks of fired clay, including one with finger and fabric impressions. The remaining kiln related items are 8 pieces of brick with a heavy salt glaze buildup on one or more surfaces, all assumed to represent the inner wall of a kiln. Visible remains relating to a kiln at the 40MD51 site suggest it was a round updraft type.

Source(s): **1**. W. H. Hinkle, 1978, personal communication. **2**. Nelson (1911:105 and Plate 15). **3**. Whitlatch (1940:285). **4**. Goodspeed (1887b:855-856). **5**. Federal Census, 1840, Madison County, p. 81. **6**. Federal Census, Madison County, District 1 – 1850, Nos. 73 and 74; 1860, Nos. 234 and 235. **7**. Beers (1877); Kennedy (2005). **8**. RootsWeb, theturnerproject <http://worldconnect.rootsweb.com/>. **9**. Federal Census, 1880, Madison County, District 1, Nos. 249 and 250. **10**. Madison County Deeds, Books 40, p. 183 and Book 42, p. 285. **11**. Madison County Tax Records, District 1, isolated surviving record for 1900; Federal Census, 1900, Chester County, District 9, No. 145 (and see individual entries for R. M. Davis and his sons). **12**. Merritt (2000).

Site Number	Relevant Name(s)	Dates	Category
40MD53	Monroe	late 1880s-1890s	Traditional Stoneware

An association between this kiln site and a Charlie Monroe was suggested in the 1970s by an elderly local resident.[1] There is also a 1940 reference to a Mr. Monroe formerly operated a pottery at this location.[2] According to his obituary, Charles M. Monroe came from Ohio to Tennessee about 1884. Due to the absence of certain Madison County records, it is difficult to understand Monroe's various moves, but it appears he initially worked for Richard M. Davis at the 40MD51 site before starting his own pottery nearby at site 40MD53.[3] He probably operated this 40MD53 pottery during the late 1880s and 1890s.

No record of Monroe buying property has been found, but in 1892 he sold a two-acre portion of his land to Henry Wiest, owner of the Pinson Pottery (site 40MD55). This small tract was at the south edge of Monroe's larger holding, and it is described as the land "on which the C. M. Monroe clay bank is situated." The main tract is described as adjoining the property of R. M. Davis.[4] It seems likely the selling of his clay bank means Monroe was ceasing or at least decreasing his making of pottery at the 40MD53 site. An isolated 1900 tax report shows he still owned a 98-acre tract adjoining R. M. Davis.[5] This same year, however, Monroe was working and temporarily living in another county, and it does not appear he returned to operate his 40MD53 pottery. He was soon involved with a pottery in Jackson, the Madison County seat, and he continued to live at that location for the remainder of his life.[6]

In the 1970s the remains of C. M. Monroe's kiln had the appearance of a low mound suggesting a circular updraft type. Nearby was the site of a former house said to have belonged to him.[1] As mentioned in the discussion of site 40MD51, a sherd bearing most of the incised name Charlie Monroe was found at the site of the former R. M. Davis home, which is near both sites 40MD51 and 40MD53. A bowl made in a stacker-bowl form is assumed to be a product of the 40MD53 pottery (Figure 2-256). It carries the impressed mark "C M. MONROE MFG / PINSON TENN." This mark is similar to the P. C. Davis mark associated with site 40MD51, suggesting a further connection between Monroe and the Davises. The writers have been told there are at least two other surviving vessels bearing this same Monroe mark, one of them owned by a Davis descendant.[7]

A TDOA collection from the 40MD53 site contains 90 stoneware waster sherds and 5 items of kiln furniture. A majority of the sherds have a gray, tan, or salmon (pinkish) salt-glazed exterior and a brown slipped interior. Only a few sherds have an overall Albany-type slip glaze. Vessel portions include rim (N=16), body (N=51), base (N=16), handle (N=3), and churn liner (N=4) pieces. Most of the rim sherds are from churns with a tall outward-rounded collar and an interior liner ledge.

Figure 2-256. Brown and "white" (actually gray to tan) stacker bowl (height 6⅝ in.; rim diameter 12¾ in.) with a maker's mark for Charles M. Monroe, Pinson, Tennessee (private collection).

One rim sherd is from a stacker bowl similar to the one shown in Figure 2-256 (there is also a body sherd with part of the same kind of two-toned glaze pattern seen on the intact bowl). Three rims are from jugs with short, thick, straight necks and remnants of hand-pulled handles that attached flush with the jugs' flat lips. All base sherds have straight to slightly rounded feet. One of the handle sherds was hand pulled and is part of a jug handle. Two of the handle sherds are crescent lugs that popped off the vessels to which they were attached. Three of the body sherds retain these same kind of lug handles, and all have drawn down "legs" that were rather crudely formed. The kiln furniture items include 3 small chunks of fired clay with finger and vessel indentations, 1 piece of sandy clay wadding, and part of a draw tile cut from an unfired vessel wall (with a knife-carved suspension hole).

Source(s): **1**. W. H. Hinkle, 1978, personal communication. **2**. Whitlatch (1940:286). **3**. Obituary for C. M. Monroe, Jackson Sun, April 12, 1936, p. 7, Jackson, Tennessee (and individual entry for Charles M. Monroe). **4**. Madison County Deeds, Book 52, p. 613. **5**. Madison County Tax Records, District 1, isolated surviving record for 1900. **6**. Federal Census, 1900, Tipton County, Covington, No. 407 (and individual entry for Charles M. Monroe). **7**. Kennedy (2005).

Site Number	Relevant Name(s)	Dates	Category
40MD54	Reevely	1840s-1870s	Traditional Stoneware

This pottery was located in southeast Madison County near the village of Pinson. An 1877 map shows the home of Hugh Reevely at the same location as the 40MD54 site.[1] Reevely came to this location from East Tennessee after 1840, purchasing his first tract of land (200 acres) in November of 1841.[2] He joined his father Joseph and older brother Thomas who moved to Madison County by 1840.[3] Thomas Reevely and several of his neighbors were engaged in "Manufactures and trades" in 1840, but it is unclear if Thomas was a potter. Joseph Reevely is said to

have been a potter and to have continued this occupation after he moved to Madison County.[4] Joseph sold some or all of his Madison County land to son Hugh in 1842.[5] It is not certain where Joseph was after that date, but family information says he continued to live at the same place, near Pinson, until he died.[4] Neither Joseph nor Thomas were found on the 1850 census.

Direct evidence for Hugh Reevely's occupation comes from the 1850 census, which shows him as a 44-year-old potter, living with his wife and seven children. He was at the same Madison County location in 1860, called a farmer on the census, but with his 21-year-old son Joseph listed as a potter.[6] This son (see Part Three entry for Joseph P. Reevely) was killed during Civil War fighting in 1864. By the start of the Civil War, Hugh Reevely was moderately wealthy. His property value showed a substantial increase from 1850 to 1860. He owned six slaves in 1850, and by 1860 this number increased to ten.[7] It is unknown if any of these slaves played a role in operating the pottery.

Circumstantial evidence suggests that around 1860 Levi M. Simmons worked with Hugh Reevely at the 40MD54 site. Simmons lived with his parents in the same district as Reevely in 1850 and 1860. By 1870 he was married with two children, living in Arkansas, and listed as a potter. The 1870 census also suggests he remained in Tennessee until about 1868, and shows he was sharing his Arkansas household with Thomas G. Reevely, a son of Hugh Reevely.[8] Though Thomas is shown as a farmer in 1870, he might have worked in pottery with his father before leaving Tennessee.

Hugh Reevely is again listed as a farmer on the 1870 census, and there are no identifiable potters shown near him.[9] If pottery was still being made at the 40MD54 site, this likely ended by August of 1877, when Hugh Reevely died.[10]

TDOA surface collections were made at the 40MD54 site on two different occasions and when combined there are 453 artifacts. Part of the reason for making such a large collection was in hopes of better understanding the variety of glaze treatments found at this site. The combined collection has 362 stoneware vessel sherds and 91 items relating to kiln operation. Vessel parts include: rim (N=123), body (N=128), base (N=58), strap handle (N=42), lug handle (N=3), jar lid (N=1), churn liner (?) (N=1), vessel leg (?) (N=1), and grease lamp (N=5).

In the 1979 discussion of this site the writers noted the mixed nature of the glazes on sherds collected here and suggested some appeared to be alkaline glazed.[11] Further examinations suggest the sherds in question may represent a kind of "unintentional alkaline glaze." A majority of the 40MD54 sherds have an Albany-type slip on one or both surfaces. Many have salt-glazed exteriors and brown slipped interiors. Where salt glazing occurred over a brown slip this usually produced the "frog skin" effect noted at a number of Tennessee sites. A minor percentage of sherds have a dark, mottled runny glaze, often only on the exterior surface, and these appear similar to sherds from an East Tennessee site where a

true alkaline glaze was used (ET site 40JN189 and Appendix C). While some use of an applied alkaline glaze cannot positively be ruled out, it is likely the 40MD54 "alkaline-glazed" sherds are a result of firebox ash being deposited on the hot wares. Something like this is described for a nineteenth-century Arkansas pottery that had a wood-fired "groundhog" kiln considered unsuitable for salt glazing. This pottery used an Albany-type slip rather than an alkaline glaze, but often when wood was added to the fire box at the front of the kiln, a shower of ash was created that settled on the wares, causing a modification of the glaze.[12]

The 123 rim sherds represent wide mouth crocks, jars, churns, and a few jugs. Rim forms include flat to slightly rounded everted (N=77), flat bulbous (N=22), thick rounded (N=4), straight rounded with interior lid ledge (N=4), straight flat with interior lid ledge (N=3), rounded everted with ridge (N=2), rounded outward curving (N=1), tapered roll with flat rim (N=1), canted (N=1), and wax seal (N=1). There are 7 jug rims, including tapered collar (N=3), rounded collar (N=3), and tooled (N=1). All of the vessel base sherds have feet that are more or less straight, but several have an incised line just above the base that produces a slight beaded effect. All of the strap handles represented by the 42 handle sherds were formed by extrusion. There are two forms, both with 3 lands and 2 grooves. The first form (N=24) has a central land that is wider than the two edge lands. The minor form (N=18) has three lands of even width, but the central land is more elevated than the two edge lands. The 3 lug handles were formed using sections of the same kind of extruded strap handles. The jar lid is represented by part of a knob handle. The grease lamp sherds are portions of bowls and stems, too small to tell much about overall form.

A majority of the 91 items of kiln furniture (N=44) are square to rectangular clay bars with heavy glaze buildup and firing scars that show they were used to support vessels in the kiln. A similar group of ¾ to 1-inch thick clay objects (N=24) are from relatively large square-sided "tiles" that had multiple oval-shaped cutouts. These probably represent some kind of kiln shelving. There are 3 pieces cut from unfired vessel walls, then heavily glazed and fired, suggesting they were used as firing test pieces. The remaining 20 items in this category are pieces of kiln brick with a heavy salt glaze coating on one or more surfaces.

Source(s): **1**. Beers (1877). **2**. Madison County Deeds, Book 11, p. 575 (and individual entry for H. Reevely). **3**. Federal Census, 1840, Madison County, pp. 85 and 107. **4**. Haddad (2003a) and individual entry for Joseph Reevely. **5**. Madison County Deeds, Book 8, p. 393. **6**. Federal Census, Madison County, District 1 – 1850, p. 59, No. 375; 1860, p. 5, No. 29). **7**. Federal Census, Madison County, District 1, Slave Schedule – 1850, p. 4; 1860, p. 19. **8**. Federal Census, 1870, Arkansas, White County, Royal Township, p. 412, No. 94 (and individual entry for Levi M. Simmons). **9**. Federal Census, 1870, Madison County, District 1, p. 5, No. 29. **10**. J. Smith (1996:17, entry No. 398). **11**. Smith and Rogers (1979:119-120). **12**. Blakely (1990:71).

Site Number	Relevant Name(s)	Dates	Category
40MD55	Pinson Pottery / Pinson Pottery Co.	ca. 1881-1915	Factory Stoneware

The Pinson Pottery, later called the Pinson Pottery Company, was located in the southeast Madison County village of Pinson. After its site (40MD55) was recorded in 1978, a windfall of additional information was made available in 1984 by a great granddaughter of the pottery's long-time owner-operator Henry Wiest. This descendant owned Wiest's last home in Memphis, Tennessee, and she kindly permitted an examination of surviving pieces of pottery and other relevant materials and the copying of some of the more important documents and photographs.[1] A 1984 report attempted to document much of this information and serves as background for the discussion presented here.[2]

The first direct mention of the Pinson Pottery is in an 1884 deed for the sale of "The lot of ground upon which the Pottery is now situated."[3] The sellers were J. J. Johnson and C. M. Cason. Other deeds show that Joseph J. Johnson and Caleb M. Cason were partners in the firm "Johnson & Co.," a Pinson mercantile business in operation by 1870.[4]

The pottery was obviously started before 1884, and its inception was probably tied to Scottish-born potter James McAdam. McAdam, who worked in Alabama and then by 1880 in Mississippi, was in Pinson by October 2, 1881. On that date he wrote a letter from Pinson to a family friend stating that he was:

> … living comfortable amongst the decent folks of Western Tennessee. I cannot boast of my place—as it is not settled yet; We have (2) two partners—and they are very kindly; They have each made separate proposals to me—in reference to business but I am in no hurry. We will see by and bye….[5]

Almost certainly the two partners mentioned by McAdam were J. J. Johnson and C. M. Cason. McAdam apparently remained in Pinson until August of the following year, and the approximate ten-month period he seems to have spent in Pinson would have been sufficient to build and put in operation a pottery.[6]

Another indication a pottery was operating in Pinson by 1881 is a stoneware ink bottle holder found near the 40MD55 site. It is incised "J. M. C. / Pinson / 1881" (Figure 2-257). There is no certainty regarding whose initials these are, but they could possibly stand for "J. Mc" [James McAdam]. A second possibility is they are the initials for J. M. Chambers. During the 1970s survey project, Chambers was mentioned as someone who once worked at the pottery. This may have been James M. Chambers, who moved from Alabama to Hardeman County, which borders Madison County, between 1870 and 1880. Chambers's occupations shown those two census years bear no relationship to pottery making, and he has not been

found in 1900.[7] This is one of several instances where trying to determine who worked at the Pinson Pottery is hampered by the lack of an 1890 census.

Figure 2-257. Ink bottle holder (1⅜ in. diameter) marked "J. M. C / Pinson / 1881" (private collection).

The purchaser of the Pinson pottery lot in 1884 was C. C. Lancaster "of Richmond, Virginia." He bought the property at the end of August but sold it three days later to M. M. Robins, describing it as the lot "on which the buildings and kiln of the pottery are located."[8] Macklin M. Robins, the father of a later owner of the pottery, was a merchant in nearby Chester County, and there is no indication he played any direct role in operating the pottery.[9] By 1887 E. S. Haltom was listed in a state gazetteer as owner of the Pinson "stoneware factory," though he did not officially purchase the "Pinson Pottery" from M. M. Robins until early 1888.[10] Elisha S. Haltom's exact relationship to pottery is difficult to define. He or at least members of his family later also established the Jackson Pottery (site 40MD194). He may have worked as a potter, but information concerning this is vague (see Part Three entry for Elisha S. Haltom). Haltom sold the lot "on which the buildings and kilns of the Pinson Pottery are located" in June of 1890.[11]

While those responsible for making Pinson Pottery ware during the 1880s are mostly unknown, one exception is the potter J. Carson Garner. His presence is indicated by the fortuitous survival of a stoneware grave marker in a cemetery on the edge of Pinson (Figure 2-258). This carries the inscription "Maudie Viola Garner / Died 1889 / Dau. of J. C. Garner and Emma J." Carson Garner (see Part Three entry) worked as a potter in several states, and available information suggests he and his family were in Pinson for an unknown number of years between 1886 and 1892. Garner taught his step-son Eddie (Edward R.) Grubb to be a potter, and by about 1892 the two of them were working together in Texas.[12] Grubb was 23 in 1889, and while he might have also been living and working in Pinson, there is nothing that proves this. A fragmented tablet-shaped stoneware marker in the same cemetery suggests someone with the last name Homsley possibly worked at the pottery in the 1880s, but the first name of this person is missing.

Figure 2-258. Partial stoneware grave markers in a cemetery near Pinson. The one on the left has Garner family names and the date 1889 scratched through an Albany-type slip (by 1984 all of these pieces had been moved from their original locations to an edge of the cemetery lot).

In the 1984 summary of Pinson Pottery information it was suggested the eccentric but now famous potter George Ohr possibly worked at Pinson in the 1880s.[13] This was based on the existence of a ceramic gallon-capacity stamp made by Ohr and found among the former possessions of Henry Wiest. While Ohr's presence at Pinson has not been proven or disproven, a better understanding of Wiest's career suggests it is more likely he obtained this stamp during contact with Ohr in some other state, probably in Illinois (see entries for Henry F. Wiest and Scott E. Andrews).

Elisha Haltom's sale of the Pinson Pottery in 1890 was to William A. Wren. Like M. M. Robins, Wren was an area merchant with no apparent connection to the actual making of pottery. He soon moved to Texas and later to Mississippi, continuing in professions unrelated to ceramics.[14] Wren sold the pottery to Henry F. Wiest in April of 1892, and two months later Wiest purchased a 2-acre clay bank from area potter C. M. Monroe.[15]

Henry Wiest's involvement with the Pinson Pottery seems to mark the beginning of an era of increased size of the operation. It also appears Wiest was managing the pottery the year before he officially purchased it. This is indicated by a photograph of the pottery dated 1891 (Figure 2-259).[16] This image shows Henry Wiest and his wife (right of center), their four oldest surviving children (Laura, Cora, Charles, and Amelia the youngest, whose head is blurred due to movement), five

Figure 2-259. View of the Pinson Pottery dated 1891 (courtesy of Sybil K. Thornton).

Figure 2-260. Photograph showing kiln construction in the backyard of the Pinson Pottery (courtesy of Sybil K. Thornton).

white male workers (at least some of them the pottery's "turners"), and in the background a white man and boy on horses and three African-American workers. The photograph appears to show the back side of the pottery, and a large circular kiln is faintly visible under a roofed-over attachment. The storage yard contains hundreds of jugs and straight sided churns, all appearing to be glazed with an overall Albany-type slip.

Sometime after the 1891 photograph was taken, Wiest was involved with the construction of two new kilns. This is documented in a series of photographs. The first shows a pile of rubble where the old kiln had been with a new kiln in the background. Still later (Figure 2-260) work was in progress on an even larger, third kiln, in the general area where the first kiln stood. The second kiln is still shown in this image. The second kiln was a crown downdraft type, with four smokestacks built into its sidewalls.

Portions of the completed third kiln seem to be visible in two photographs (Figure 2-261). These are more or less reverse angle views of the rear yard area. The top view shows several stacks of jugs, Henry Wiest setting on a box, and eight pottery workers, four white and four black. There is a slant-roof shed covering supplies of wood and coal, and the mid-section of an iron-banded kiln and a single tall smokestack are partially visible behind the shed. This suggests the third kiln was a downdraft model with an under-the-floor flue system connecting to an external smokestack. The bottom view in Figure 2-261 shows the same storage shed from an opposing angle, the same eight workers, and Henry Wiest in the same bowler hat. One of the white workers is standing in the loading door of what is believed to be the third kiln, and the portion of a building to the left is the back wall of the main pottery building.

A front view of this pottery building, which sat adjacent to the edge of one of Pinson's main streets, is shown in Figure 2-262. In the 1970s and early 1980s there were local residents who remembered this building while it was still standing. One of them remembered there were at least four potters' wheels behind glazed windows, four of which are propped open in the photograph. It was also remembered that the main entrance to the shop was on the end of the building at the far right in this image, that there was a long drying kiln in the part of the shop opposite the front windows, and that a steam engine was on the opposite end of the building (the more open barn-like portion with a smokestack shown in the photograph).[17]

As for the 1880s, there is vagueness concerning who worked at the Pinson Pottery in the 1890s, however, the 1900 census provides the names of several people who must have worked there by the late 1890s. This census lists Henry Wiest and his son Charles as potters, along with Euro-American potters Samuel M. Henderson, Walter Henderson, Samuel T. Henderson, and Walter Dismukes. Brothers Richard and James Askew are each shown with the occupation "potter / turner," and their younger brother William Askew is called a "potter / ball man." Four

Figure 2-261. Two views of the backyard work area of the Pinson Pottery, late 1890s or early 1900s (courtesy of Sybil K. Thornton)

African-Americans listed on the 1900 census may be the same workers shown in Figure 2-261. Robert Ross is noted as "works in pottery," Wesley Ballard's occupation is "day laborer pottery," and Ballard's sons Willie and Fred are simply called day laborers, but probably worked along with their father.[18]

Around 1900 Samuel M. Henderson and his sons were shifting back and forth between Pinson and a pottery in Saline County, Arkansas. Son Walter Henderson

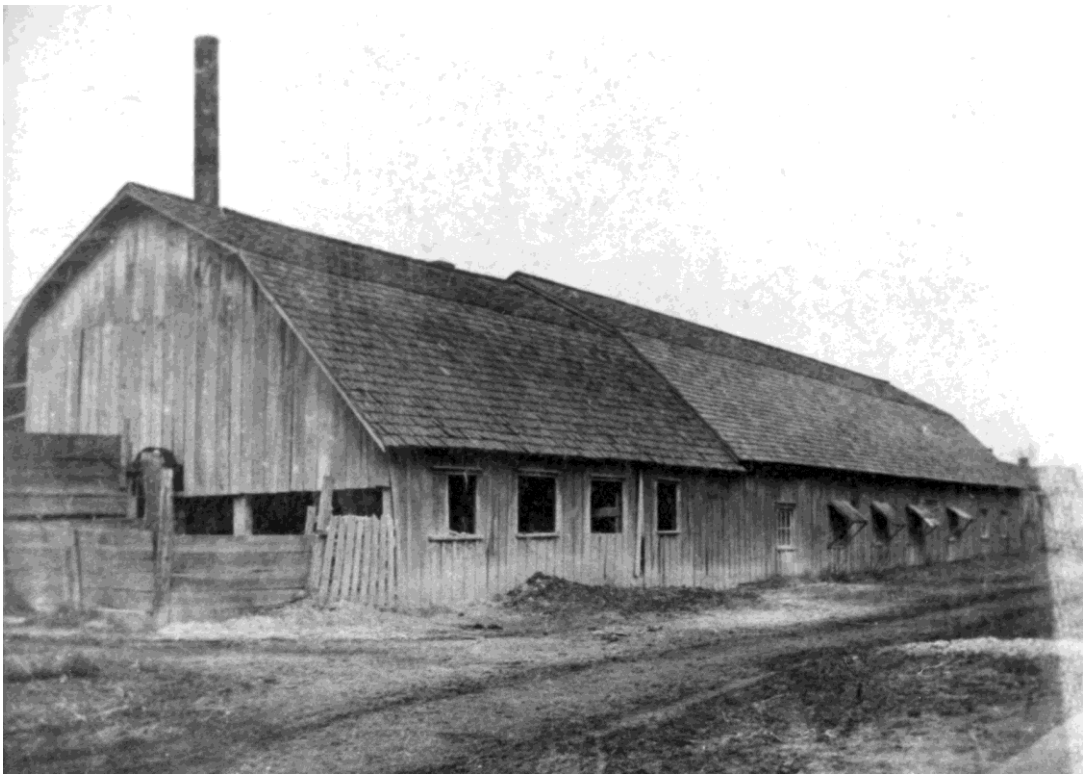


Figure 2-262. Front side of the main Pinson Pottery shop, ca. 1900 (courtesy of Sybil K. Thornton).

seems to have remained in Pinson the longest. Based on his children's birth places, it appears Walter was living in Pinson by mid-1898. He was back in Arkansas, where he is buried, by 1906.[19] The Askew brothers were members of a local family, and they probably started work at the pottery during the 1890s. Only Richard was still working there in 1910.[20] Walter Dismukes was a local youth when he began working for Henry Wiest in the 1890s. He married Wiest's daughter Cora in 1899, and though Wiest is said not to have approved of the marriage, he still allowed his son-in-law to continue working for him.[21] Robert Ross and the Ballards were also recruited from local families to work in the pottery.[22]

In 1894 Frank E. Robins, the son of a previous Pinson Pottery owner, bought a large store in Pinson and soon moved there with his family. In April of 1899 he purchased the Pinson Pottery and its clay banks from Henry Wiest. Robins continued to live in Pinson until about 1908, and though he was not a potter, it appears he was closely involved with management of the operation.[23] It is difficult to be sure, but some of the changes indicated above, including construction of one or both of the new kilns, may have taken place after Robins became the owner. In spite of the change in ownership, Henry Wiest continued to manage the pottery for several more years, remaining in Pinson until 1904.[24] A series of headings on purchase receipts show Wiest as "Proprietor" of the Pinson Pottery, which later became the "Pinson Pottery Co.," without Wiest's name attached (Figure 2-263).

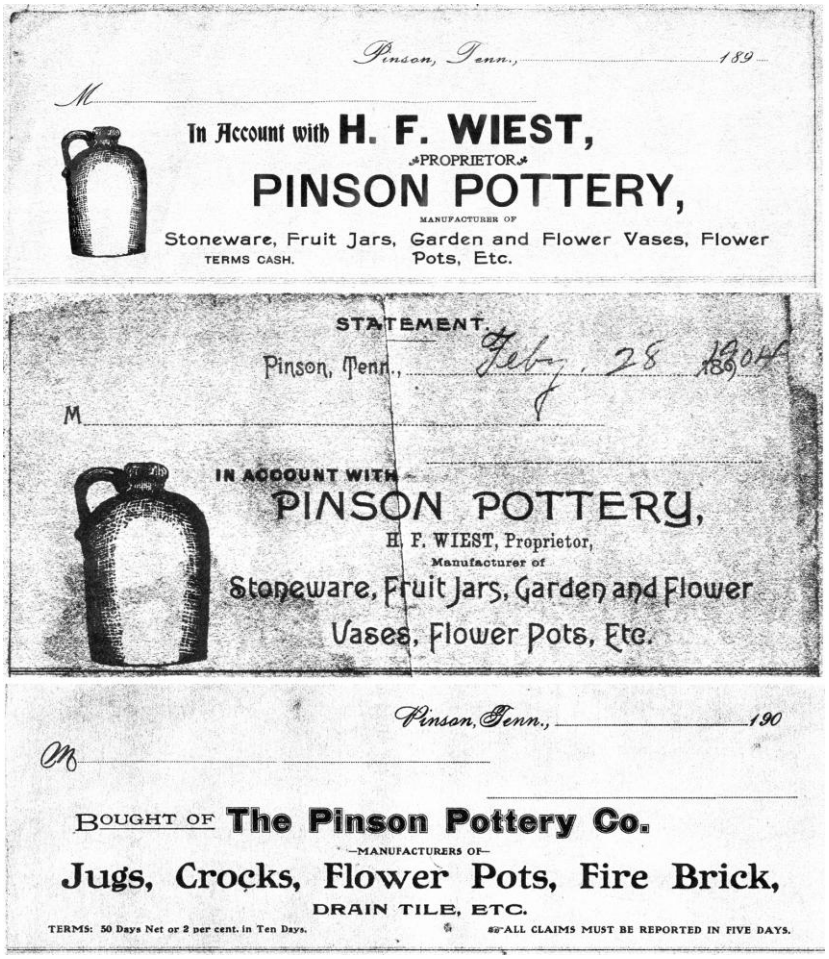


Figure 2-263. Three headings used on Pinson Pottery receipts (courtesy of Sybil Thornton).

A description of the Pinson Pottery was written in 1902 and published in 1903.[25] According to this source:

> A large pottery located near Pinson [railroad] station is operated by Messrs. Robins and Henderson. The plant, which is run entirely by steam, is by far the best equipped that was seen on this trip. Fire brick, tiles, and stoneware are manufactured, and, to small extent, common brick. The engine supplies about 35 horsepower to the plant … usually part of the machinery is idle, as it is [rare] that both stoneware and fire brick are in process of manufacture.
>
> The clay for stoneware passes through the following processes in order: 1. Crushing (crusher). 2. Grinding (wheel). 3. Turning (hand work, wheel run by steam). 4. Drying (on heater). 5. Burning.
>
> The kiln used is down draft of the Stewart pattern, the rights being owned by the Stewart Patent Kiln Company, of Findlay, Ohio. The right to erect one kiln costs $100. It is fired entirely with wood. One burning requires about 15 cords, costing here about $1.50 per cord. The production of stoneware is about 2,500 gallons per day.
>
> The same clay is used for fire brick … [made by 8 men with different kinds of machinery and with sand and sawdust added to the clay].
>
> The slip clays used come from Albany, N. Y., and from Seneca Falls, N. Y. The Albany clay is … often used alone, but the Seneca Falls slip is very hard to fuse, and in consequence Albany slip is usually added

> to it [one-third Seneca Falls to two-thirds Albany]. The Seneca Falls slip costs somewhat more than the Albany clay. It is not so easy to dissolve as the Albany slip clay, but when dissolved covers the ware more evenly. When used alone it gives a beautiful bright olive glaze. Used in combination with Albany slip, it brightens the coloration of the latter and also gives a somewhat greenish tint.
>
> The Robins & Henderson clay pits … [located southwest of Pinson] … show about 20 feet of light-yellow sand, underlain by 15 feet of white clay.

Two things about this description are slightly confusing, including the name of one of the operators, Robins and Henderson. Robins was obviously the pottery's official owner Frank Robins. Henderson must have been a reference to Walter Henderson (see Part Three entry). Why Henry Wiest was not mentioned is unclear, as everything else suggests he was the pottery manager until about 1904. Perhaps he was absent in 1902 for reasons unknown. It is also unclear why the 1902 writer indicated there was only one kiln, which he refers to as made in the Stewart pattern. Information provided by the late Georgeanna Greer is that Stewart kilns were the same as those otherwise known as crown downdraft kilns (discussed above as the second Pinson Pottery kiln and see image with ET site 40GN23).[12] If the date attributed to the writer's visit is correct, it suggests the third kiln at the Pinson Pottery was not constructed until after 1902. Frank Robins's daughter mentioned that after the demand for whiskey jugs declined, her father had a kiln built for making brick, and that it had a single tall chimney.[26]

Some of those listed as potters and pottery workers on the 1900 census continued working for the Pinson Pottery into the early 1900s. One potter who may have also worked at Pinson for at least a few months around this time is Scott E. Andrews. Among the possessions left behind by Henry Wiest is a stamping device used for marking vessels with their gallon capacity, and this device has Andrews's name on it. There is also a contemporary newspaper article that mentions Andrews and his wife spending the winter of 1902-1903 in Tennessee (see Part Three entry for Scott Andrews).

Perhaps related to Wiest leaving Pinson, Frank Robins, in April of 1904, sold a half interest in what he now called the "Pinson Pottery Company" to F. B. Fisher.[27] Fisher was a Jackson banker, and he and Robins were soon joined by three other business men in reorganizing and incorporating the pottery under this same name. The purpose of this "Pinson Pottery Company" was to "manufacture brick, tile, gas retorts, or any other articles of use to be manufactured from clay or earth."[28]

After Wiest left Pinson he worked for a Nashville pottery for a little over a year before receiving a September 27, 1905 letter from Frank Robins, asking if he would come back to Pinson so they could build up the business. As indicated by a number of saved family documents, the Wiests were back in Pinson by the summer of 1906. In his 1905 letter Robins stated "Mr. Rye is still with me but he can not run the shop

like it aught to be run & he can not manage hands very well."[29] The Mr. Rye mentioned in this letter must be the Dick Rye remembered by local informants in the 1970s as working at the pottery in the early 1900s.[30] It appears this was John Richard Rye (see Part Three entry) who was from Arkansas and had probably worked in that state with the Henderson family mentioned above. It is unclear if Dick Rye continued to work for the Pinson Pottery after Henry Wiest returned. By 1909 Wiest had moved back to Nashville to work for the same pottery company he left in 1906.[31] He continued working there for a few more years, before moving to Memphis, with no additional involvement with the Pinson Pottery.

By 1910 the Pinson Pottery was in decline. Henry L. Kline, who had worked as a potter in a number of states, came to Pinson about 1903, and the 1910 census lists him as the "Pottery Manager."[32] However, he is almost the only person shown working there. The exception is Richard C. Askew, listed as a potter in 1900, but recorded in 1910 as a "kiln burner."[33] There must have been a few other people working under Kline's supervision, but none are evident from the census.

A 1911 study of Tennessee clay resources includes a discussion of the Pinson Pottery Company, which "has gone down greatly in the last few years." Though only a little pottery and fire brick were still being produced, the writer provided a rather detailed description of how the wares were made.

> The clay is ground up in a crusher and then tempered by hand welding. Everything but the jars and jugs are made in plaster of paris molds, though at present churns are [also] made on a potters wheel … These wheels at present are run by foot power, though they are fixed to be run by steam if so desired.
>
> The following ware is made: Pitchers ½, 1, and 1½ gallons; chicken founts, 1 gallon; jars, 1 to 10 gallons; churns, 1 to 6 gallons; bowls ½ to 2 gallons; flower pots, 4 to 14 inches in diameter. No jugs are made at present, as they were used in shipping whiskey, which is now bottled in glass.
>
> Seven pounds of clay are used for a 1 gallon vessel … A 2 gallon vessel requires 11 pounds of clay, a 3, 4, 5, 6, 7, 8, and 10 gallon require respectively, 15½, 18, 22, 23½, 32 and 38 pounds of clay.
>
> The ware shrinks 1 inch to the foot, which is allowed for in its making. The drying is done in a room 100x13 feet, holding 5,000 gallons, which is heated by flues from three fire boxes at one end, using wood. After dipping in a slip of feldspar, ground flint and clay, the ware is put in two downdraft kilns (Stewart patent), one 18 feet in diameter, holding 6,000 gallons, the other 25 feet, holding 8,500 gallons. The burn takes 72 hours. Only the small kiln is now used, requiring 10 tons of coal. Most of the ware is shipped south, some going as far as New Orleans.[34]

In the 1970s there was consensus among older Pinson residents that the pottery ceased to operate before 1920, probably by 1915.[35] On May 24, 1920 the

property was sold by Frank Robins, referred to as president of the Pinson Pottery Company. As in previous deeds the lot holding the pottery with its buildings, machines, and equipment "used in the manufacture of pottery and brick" was defined as a tract 228 by 150 by 280 feet.[36] After this sale there was no further use of the facility as a pottery.

As shown in the photographs above, jugs, churns, and similar utilitarian vessels were the major products of the Pinson Pottery during much of its existence. It is also evident the earliest wares were decorated with an overall Albany-type slip glaze, while after about 1900 there was a shift to a Bristol-type glaze. Though the extent to which pieces were marked is unknown, a brown glazed churn sold through the online site "eBay" in 2002 carried the impressed mark "PINSON POTTEY / PINSON / TENN."

In addition to the standard products a number of unusual items were seen in the Henry Wiest household collection and among the possessions of Pinson area residents. Perhaps the largest items made were flower planters designed to set on a base that simulates a tree stump. The one shown (Figure 2-264) belonged to a Wiest descendant in the 1980s.

Figure 2-264. Large flower planter or jardinière with simulated tree stump base (height 32 in.); unglazed stoneware (private collection).

Among the more unusual items made at the Pinson Pottery, apparently by Henry Wiest, are decorative stoneware jars. The one shown in Figure 2-265 is typical of these. It has an unglazed exterior, a brown Albany-type slipped interior, three knobbed feet, and appliquéd floral elements and bilateral handles. At one time the Henry Wiest collection contained some partial plaster molds used for making these kinds of floral attachments. Decorative jars or vases of similar design are known from a few other contemporary potteries, including in North Carolina and West Virginia.[37]

Figure 2-265. Decorative jar (height 8 in.) made at the Pinson Pottery, probably by Henry Wiest (private collection).

Two other examples of these decorative jars, along with some other specialty items made at the Pinson Pottery are shown in Figure 2-266. The small sculptural busts (the one on the right was painted black after firing) are reminiscent of ones produced by Murray Kirkpatrick in the 1880s in La Salle County, Illinois.[38] The bust on the left has incising on its base that reads "James Wiest Pinson Tenn Aug. 25/98." This no doubt means the piece was made for James, who in 1898 was Henry Wiest's five-year-old son. The large mustache on this figure, suggests it may have been intended as a likeness of Henry. Another small bust in the Wiest collection (not shown here) has African-American features and basal incising that says "Miss M. V. Wiest Pinson Tenn 1902." Mary V. Wiest was Henry's daughter who was 11 years old in 1902. The Spaniel door stop in this figure belonged to a Wiest descendant who was reasonably certain it was made in Pinson. Spaniel figurines were widely popular during the second half of the nineteenth-century, and the mold designs were obviously much copied.[39] The miniature Bristol-glazed churn (height 6½ in.) in this figure was made by Walter Dismukes (see Part Three entry) for his daughter May. The miniature jugs and shoes were in the Henry Wiest collection, and the shoes are known to have been made by Wiest for his daughter Mary.[40]

The item in Figure 2-267 is a 25-cent metal trade token bearing the name Pinson Pottery. Trade tokens and script, issued by someone other than the government, have a long history of use in America as substitutes for money. In industrial settings they were usually associated with company stores, where workers were encouraged or even forced to trade.[41] It is unclear if this token was intended to be used to buy something at the pottery or if it relates to long term pottery owner Frank Robins's operation of a large general store in Pinson. It might have been

Figure 2-266. Assorted stoneware items made at the Pinson Pottery (from the Henry Wiest and other private collections).

used to pay a pottery worker who could then have used it at Robins's store. Either way, this is one of several things that show the Pinson operation was neither a traditional nor a transitional pottery. Though not as large as some urban Factory Stoneware potteries, this was the model the Pinson Pottery attempted to follow.

Figure 2-267. Pinson Pottery token (private collection).

A relatively small TDOA surface collection from the 40MD55 site includes 52 stoneware vessel sherds and 4 items of kiln furniture. The latter are thick, flattened sandy-clay coils with vessel base impressions. The sherds are rather evenly divided between ones with an overall Albany-type slip glaze and an overall Bristol-like glaze, with a few that have a combination of both glazes. Most of these two-toned sherds are from flat shouldered, stacker jugs that were brown above the shoulder and creamy-white below the shoulder. Vessel forms are rims (N=19), body (N=15), base (N=7), churn liners (N=10), and lid (N=1). Most of the rim sherds (N=11) represent churns with tall straight or outward rounded rim collars and interior lid ledges. There are 3 tall, thick rounded rim sherds from large straight-sided crocks, and 1 thick beveled rim sherd from a stacker bowl. The remaining 4 rim sherds are from jugs with short thick straight rims. Each of these has at least the remnant of a pulled strap handle that attached flush with the jug's flat lip. The vessel base sherds have rounded feet. All the churn liner sherds have at least part of a cup-like enclosure around the liner's central dasher hole. The lid sherd is from a 6¼-inch diameter flat lid with a 2-inch diameter flat knob handle. It was Bristol glazed with an impressed "2" on its upper surface.

Source(s): **1**. The descendant, Sybil K. Thornton, was a conscientious and informed curator of her great grandfather's materials, but after her death in 1998 these items were dispersed. **2**. Smith (1984). **3**. Madison County Deeds, Book 41, p. 587. **4**. Madison County Deeds, Books: 25, p. 370; 26, p. 543; 35, p. 424; 39, p. 353. **5**. Donelson (2001:55). **6**. Donelson (2001:55-56) / On September 16, 1882 McAdam mailed a letter from Jackson, the Madison County seat, stating that he had been in that town only one month, but had already put up a large shop. It appears this "shop" was a brick and tile works, rather than a pottery (see individual entry for James McAdam). **7**. Don Wilson, 1978, personal communication; Federal Census, 1870, Alabama, Morgan County, Subdivision 35, No. 275; Federal Census, 1880, Hardeman County, District 17, No. 144. **8**. Madison County Deeds, Book 41, pp. 587 and 627. **9**. Federal Census, Chester County – 1900, District 6, No. 199; 1910, Henderson City, p. 175, No. 131 (and individual entry for Frank E. Robins). **10**. Polk & Co. (1887:647); Madison County Deeds, Book 45, p. 134. **11**. Madison County Deeds, Book 48, p. 182. **12**. Greer (1984). **13**. Smith (1984:35). **14**. Federal Census, 1880, Gibson County, Rutherford, No. 46; Ancestry.com – William Andrew Wren <http://trees.ancestry.com/pt/person.aspx?pid=-1316949416&tid=6286354>. **15**. Madison County Deeds, Book 52, pp. 613 and 614 (and see WT site 40MD53). **16**. The back of this photograph carries the legend "Pinson Tenn. 1891," and Wiest's daughter Mary confirmed this was the Pinson Pottery (Thornton 1984). **17**. Suggs

(1984); A. G. Houston, 1978, personal communication. **18**. Federal Census, 1900, Madison County, District 1, Nos. 21, 32, 45, 49, 58, and 147. **19**. RootsWeb's WorldConnect Project: My Stratton Connections--Clemons, Clubb, Barrett, Headrick, Stell, Gray, Marshall, et al <http://wc.rootsweb. com/> (and see entries for Samuel M. and Walter Henderson). **20**. Federal Census, 1880, Madison County, District 1, Pinson, No. 393 (and see entries for R., J., and W. Askew). **21**. Suggs (1984); Ancestry.com <http://trees.ancestry.com/tree12618074/person/-217738680>. **22**. Federal Census, Madison County – 1880, District 1, No 97; 1910, District 17, No. 82. **23**. Madison County Deeds, Books: 52, p. 176; 56, p. 64; 64, pp. 355 and 356 / Robins (1984). **24**. Smith (1984:4). **25**. Eckel (1903:386-387); a brief description of the Pinson stoneware pottery also appears in Ries (1903:245). **26**. Robins (1984). **27**. Madison County Deeds, Book 65, p. 94. **28**. Federal Census, Madison County, Jackson, Ward 2 – 1900, No. 2; 1910, No. 114; Madison County Deeds, Book 72, p. 137; Charter of Incorporation for "Pinson Pottery Company," October 18, 1906 (copy of the original obtained from office of the Tennessee Secretary of State). **29**. Wiest family letters and papers belonging to Sybil Thornton (see Note 1 above). **30**. Smith and Rogers (1979:121). **31**. Nashville City Directory, 1909, p. 1226 (copy at Tennessee State Library and Archives). **32**. Madison County Deeds, Book 81, p. 326; Federal Census, 1910, Madison County, District 1, No. 109. **33**. Federal Census, 1910, Madison County, District 1, No. 100. **34**. Nelson (1911:104). **35**. Joe Stone and A. G. Houston, 1978, personal communications (and individual entry for Henry L. Kline). **36**. Madison County Deeds, Book 106, p. 349. **37**. Hough (1899:516 and Plate 7); Zug (1986:370); Carnes-McNaughton (1995:58). **38**. Gums et al. (1997:8). **39**. Greer (1981:236); Comstock (1994:153-154). **40**. Thornton (1984). **41**. For a discussion of this see Arendale (1984:71-74).

Site Number	Relevant Name(s)	Dates	Category
40MD194	Haltom & Taylor / Jackson Pottery Co.	1896-ca. 1902	Transitional Stoneware

Two records indicate the operation soon known as the Jackson Pottery Company came into existence in 1896. The plan of this business, labeled "Haulten and Taylor Pottery" is shown on an 1896 Sanborn map, repeated in essentially the same form in 1901 (Figure 2-268). The 1896 map suggests the pottery was constructed before its lot was officially purchased. This occurred on December 8, 1896, when W. A. Taylor (a local real estate agent) transferred the lot to J. W. Taylor and M. T. Haltom for $400.[1] J. W. Taylor, who was likely related to W. A. Taylor, seems to have been an investor only. Martha T. Haltom (family named sometimes spelled Halton) was the wife of Elisha S. Haltom, who was apparently in declining health and soon died. He was a former owner of the Pinson Pottery (see site 40MD55 and Part Three entry for Elisha S. Haltom). In early 1899 Martha sold her interest in the pottery to her sons Charles F. and Archibald N. Haltom. The Haltom brothers immediately sold an interest in their "plant" with its "improvements and fixtures" to J. L. Pearson, a local business man. This arrangement lasted less than two years. In September of 1900, Pearson and the Haltoms sold the "plant known as the Jackson Pottery Company" to William H. Weaver and Joseph and Cuba Vermillion for $300 cash and notes equaling $1,500.[2]

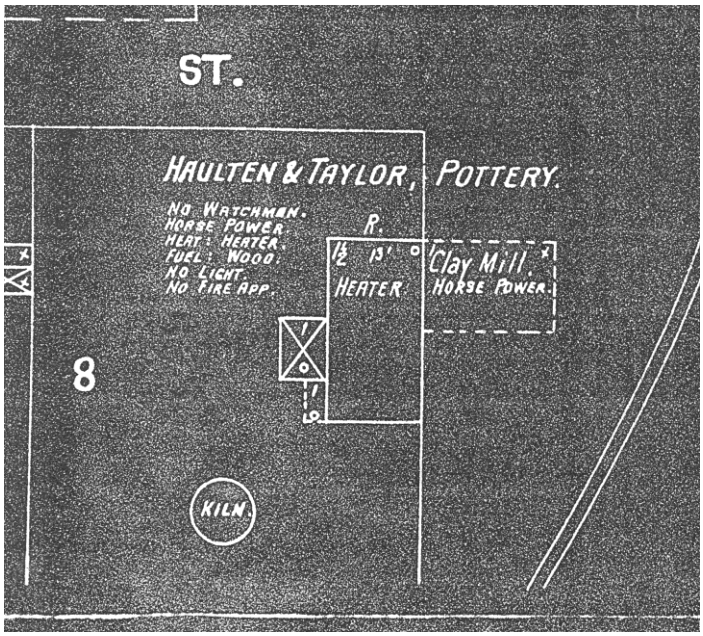


Figure 2-268. Plan of the Jackson Pottery, still showing the original name Haulten [Haltom] and Taylor, based on a 1901 Sanborn Fire Insurance Map (Jackson, 1901, Sheet 9).

The 1900 census provides a number of clues regarding operation of the Jackson Pottery during its period of transition from the Haltoms to Weaver and Vermillion. By the time of the census (June 12, 1900) Martha T. Haltom was a widow, but her household included her son J. Floyd Haltom, identified as a potter, and Richard Day, a boarder and potter.[3] Her sons Charles and Archibald (see Part Three entries) left Jackson sometime in 1900 and were both involved with a pottery in Memphis. Other relevant 1900 census entries include Hugh (or Harry) Wilson and brothers Robert and Jefferson Rooks, all identified as adult male potters. There is also a 26-year old African American "Jug Molder" named Jim Jackson.[4] General laborers in the pottery included Aldon Haygood (age 11), Leonard B. Woods (age 15), and a 45-year-old African American named Richard Rogers.[5]

It also appears the potter Charles M. Monroe (see Part Three entry) was involved with the Jackson Pottery by late 1900. A court record shows he was a partner to William Weaver in business matters relating to the pottery.[6] In addition there is a surviving receipt dated September 19, 1900 that acknowledges final payment on a clay bank purchased from Monroe in 1892. This is written on a form used by the Jackson Pottery Company with the heading shown in Figure 2-269.

Previous to buying the Jackson Pottery, William H. Weaver (see Part Three entry) was involved with a pottery in Henry County. Joseph and Cuba Vermillion (see Part Three entries), his partners in purchasing the Jackson Pottery, were long involved with potteries in White Hall, Illinois. It is not known how or why they became interested in the Jackson Pottery, nor is the extent of their involvement with actually operating the pottery known. Seven months after the purchase they sold to Weaver (April 6, 1901) their undivided one-half interest in the "pottery plant, machinery, tools, materials … and all assets and property of the Jackson Pottery

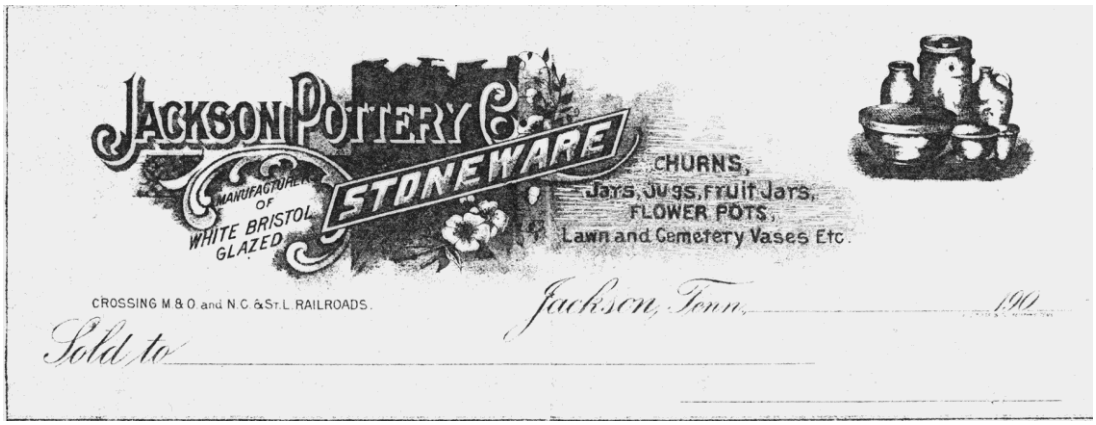


Figure 2-269. Heading used by the Jackson Pottery Company. The lower portion of this form carries a receipt issued and signed by C. M. Monroe to Henry Wiest, dated September 19, 1900 (from a copy provided courtesy of Sybil Thornton).

company of Jackson Tennessee." Weaver was to also have exclusive right to use of the name Jackson Pottery Company, and in payment he was to provide:

> the transfer and delivery … of 5,000 gallons of first class stoneware, but not any of the ware now in kiln which said Weaver has this day delivered to us and the receipt of which is hereby acknowledged, said stoneware is now on the tract of land herein conveyed to the said Weaver, he agrees to allow same to remain free of cost for a period not to exceed 15 days.[7]

Weaver's interest in the operation was also waning. In November of 1901 he sold T. A. Barker for $900 a half interest in the business, then in early 1902 sold him for the same amount the other half of the Jackson Pottery.[8] Nothing has been found to suggest Thomas A. Barker had any interest in pottery making, and he was probably buying the property for its land and whatever salvage value the remains of the operation offered. There is a description of the Jackson Pottery that was published in 1903, and it was briefly mentioned in another source that same year.[9] However, it appears both of these were based on data collected in 1902, perhaps before Weaver left Jackson. The 1903 entry says:

> The plant of the Jackson Pottery Company is located near the intersection of the Mobile and Ohio and Nashville, Chattanooga, and St. Louis railroads. Only stoneware is manufactured. The clay is ground in one mill, worked by two horses, the amount ground per day being 1½ to 2 tons. One down-draft kiln is used, fired with Kentucky coal, and holding 5,000 gallons of ware. The clay used is a mixture, in equal parts, of clay from pits near Jackson and of that from Morrow's [Monroe's ?] pits near Pinson. The slip used is from Albany, N. Y., and from East St. Louis, the latter being a "flint" and "spar" mixture.[10]

In April of 1903, T. A. Barker and his wife sold a half interest in the Jackson Pottery Company property to Mrs. Elizabeth Cooksey. The wording of this deed seems to be in keeping with the notion that the value of the property was now its land and whatever remained of the equipment and finished wares. Cooksey and the Barkers eventually subdivided the property for other uses.[11] A 1907 Sanborn Map shows a plan similar to the one above (Figure 2-268), but there is no business name, the pottery building is marked "Vacant," and the kiln "not used."[12]

The Jackson Pottery was a relatively short-term commercial operation with multiple owners. There is no indication it was ever very large, and it seems to best fit the Transitional Stoneware category used in this report. In spite of operating only a few years, it apparently produced a substantial amount of pottery, especially whiskey jugs. A 1900 source says it manufactured "white Bristol glazed stoneware churns, jars, jugs, flower pots and vases."[13] Vessels, especially jugs, recovered by local collectors from one or more waster dumps at the site suggest an Albany-type slip glaze was as common as the white glaze. Examples are shown in Figure 2-270. These same sources indicate only "bee hive" shaped jugs (no stacker jugs) were found at the site, and a wide range of distiller and town names have been seen as stamps on jugs.[14] The tall jug in Figure 2-271 carries a dark blue ink stamp mark on its shoulder that reads "JACKSON POTTERY CO. / Manufacturers of / Stoneware / JACKSON, TENN." It is shown with two examples of this mark from sherds found on the 40MD194 site.

There is only a small TDOA surface collection from the 40MD194 site, limited to 22 stoneware vessel sherds and 5 pieces of kiln furniture. The sherds are divided between ones with an Albany type slip glaze inside and out, ones with an Albany type slip glaze inside and a Bristol glaze on the exterior, and ones with a Bristol glaze on both surfaces. Sherd forms include rim (N=2), body (N=14), base (N=5), and 1 section of strap handle. One rim sherd is the upper portion of a straight neck jug with a pulled strap handle that attaches flush with the jug's flat lip. The other rim sherd is from the edge of a saucer-like form, possibly part of or for use with a flower pot. The base sherds have straight to slightly rounded feet. The kiln furniture items include 3 bow-tie shaped sandy clay coils with double vessel base impressions, and a hand squeezed piece of horizontal wadding. There is also a single piece of cinder-like material with brown glaze inclusions.

Source(s): **1**. Madison County Deeds, Book 55, p. 181. **2**. Madison County Deeds, Book 59, pp. 384, 385, and 392 [Pearson and the Haltoms are still shown as owners of the Jackson Pottery Co. in a 1901 city directory – McCowat & Co. (1901:141)]. **3**. Federal Census, 1900, Madison County, City of Jackson, Ward 2, No. 412. **4**. Federal Census, 1900, Madison County, City of Jackson, Ward 2, Nos. 91, 109, and 111. **5**. Federal Census, 1900, Madison County, City of Jackson, Ward 2, Nos. 67, 132, and 231. **6**. Madison County Chancery Court Minutes, Book 20, p. 53. **7**. Madison County Deeds, Book 60, p. 388. **8**. Madison County Deeds, Book 61, pp. 149 and 504. **9**. Eckel (1903:388); Ries (1903:245). **10**. Eckel (1903:388). **11**.

Figure 2-270. One-gallon stoneware jugs with Albany-type slip glazes found at the Jackson Pottery Company site (private collection).

Figure 2-271. Stoneware jug (height 16 in.) with Bristol-type glaze and a Jackson Pottery mark, shown with two examples of this mark on sherds from site 40MD194 (private collections).

Madison County Deeds, Book 63, p. 363; Book 73, p. 453; Book 78, p. 109. **12**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Jackson, 1907, Sheet 26). **13**. Memphis Directory Business & Professional, 1900, p. 132 (copy at Tennessee State Library and Archives). **14**. A few examples are shown in Neese (2002:24).

Shelby County

Though not created as a county until 1819, the Shelby County area, specifically the Fourth Chickasaw Bluff, future site of Memphis, was a trade, travel, and military center as early as the late 1700s. By the time Memphis became an incorporated town in 1826, it had been replaced by Raleigh as the county seat; however, it regained that permanent status in 1868. During the 1850s Memphis's population swelled due to immigrants, many of them coming from Ireland and Germany. Among the immigrant tradesmen were a number of potters. This fledgling industry received a heavy blow during Memphis's 1878 yellow fever epidemic, when at least five local potters or pottery owners died (see Part Three entries for Jacob Erb, Anton Schwab, Samuel Tighe, James C. Tighe, and Gustavus Morti).

As Memphis grew into a major city, it had a variety of urban pottery operations dating from the mid-1800s to the early 1900s. This includes four Traditional Stoneware, one Transitional Stoneware, one Factory Stoneware, and one Other Factory Ware operations (the last at Germantown, an east Memphis satellite community). In addition, a unique early twentieth-century Art pottery was located in a rural part of Shelby County. Memphis also served as a distribution center for many kinds of commercial products, including imported ceramics, and there is a potential for confusion as to whether some individuals were pottery makers or just pottery dealers. The writers have, for example, seen two salt-glazed stoneware jugs that carry stamped marks appearing to suggest pottery makers: "IKE A. CHASE / MEMPHIS TENN" and "MEMPHIS / QUEENSWARE CO / MEMPHIS TENN." Research based on census and city directory listings indicates both vessels probably served as advertisements for commercial firms that did not directly engage in pottery manufacture. It is uncertain where or by whom these were made.

Site Number	Relevant Name(s)	Dates	Category
40SY355	Nonconnah	ca. 1903-1912	Art

Due to the unusual nature of its products, the Nonconnah pottery (site 40SY355) has received a considerable amount of written attention, with these same sources discussing its descendant operations in North Carolina. The more recent of these publications are so detailed as to render it unnecessary to present more than a summary here.[1]

In 1897 Andrew and Nellie Stephen and their 21-year-old son Walter B. Stephen moved from Nebraska to Shelby County, Tennessee, settling on a 100 acre farm a few miles southeast of Memphis, near the hamlet of Capleville. Though Walter is said to have worked with his father as a stonemason, the 1900 census lists both of them as farmers.[2] There is uncertainty regarding when Walter and his mother began their attempts to make pottery, but the strongest argument is that it was not before 1903 and possibly not until 1904. This followed the discovery of clay suitable for pottery making on their own land, and was influenced by the fact that Nellie Stephen was already a self-trained artist of some renown. Information about a potter who demonstrated at the 1904 St. Louis World's Fair, conveyed to the Stephens by neighbors who visited that event, may also have contributed to their desire to become pottery makers. Like a number of small potteries established in various parts of the United States around this time, their operation was much influenced by the general principles of the American Arts and Crafts movement and the writings of John Ruskin.[3]

The Stephens' first efforts to make pottery were naturally crude, and included the hand carving of small items fired in a small coal-burning kiln built by Walter. A small kiln is shown in one of several photographs made in Tennessee and now owned by Walter's step-grandson J. Thomas Case (Figure 2-272). Whether this is the first kiln built by Walter or a later construction is a matter of speculation. The Stephens gained some of their early knowledge about pottery, especially glazes, from people at the nearby Memphis Stoneware Pottery (site 40SY360). As their efforts continued, the name Nonconnah, supposedly an Indian word and the name of a nearby creek, was chosen by Nellie Stephen to designate their pottery.[4]

Figure 2-272. A kiln at the Nonconnah pottery with pottery wares waiting to be fired (courtesy of J. Thomas Case and Rodney H. Leftwich).

After a few years, probably by 1905, Walter and Nellie Stephen were producing:

> … a line of hand-built, wheel turned, and cast pottery that was well received by the local community. Stephen … constructed kilns and potter's wheels and developed clay bodies, slips, and glazes. Using native clays as much as possible, he also experimented with porcelains …. Following an application of glaze and decoration with colored slips, the pottery was fired by Stephen in the homemade kiln.
>
> Mrs. Stephen described the pottery as the work of both the potter and the artist …. While she certainly helped with the pottery wherever possible, her primary responsibility was decorating the forms Stephen produced. Highly skilled, she applied floral or scenic decorations with porcelain slip. Each piece designed was intended to be unique, high quality art pottery.[5]

Photographs showing the Nonconnah pottery around 1910 are preserved among those handed-down from Walter Stephen. Figure 2-273 shows front and rear views of the pottery shop. The rear view includes what appears to be a relatively large circular kiln with attached smokestack and seems indicative of the pottery's growth in production since its beginning. Circa 1910 views of the shop interior are shown in Figure 2-274.

A 1910 description of the pottery provides a number of details of interest.

> Capleville—The Nonconnah Pottery, located 1 mile east of Capleville, is owned and operated by Mr. W. B. Stevens [Stephen]. They make very pretty, artistic ware, consisting of jardinières, jars and pitchers of various shapes. They are decorated with white enamel designs on a green base. After experimenting for several years, they started in 1909 to make ware on a commercial basis.
>
> The local clay is gotten south of Capleville, just over the border in Mississippi. It is light grey clay, which on burning turns to a light pink. In making the ware they mix with the local clay an imported red and white clay, with feldspar to make it tough. The ware after being molded is placed in a china ware kiln and burned to a biscuit heat. It is then porcelain glazed and burnt under a temperature of $2{,}400^0$ Fahr., which gives the ware a vitrous [vitreous] fracture. The decorative designs are brunt under a low heat.[6]

Both of Walter's parents died in 1910, though his mother was still alive when the census was taken. No occupation is shown for her that year, but Walter's is listed as "pottery."[7] After his mother's death, Walter spent much of the next two years traveling across the United States, though he apparently returned occasionally to work at the Nonconnah Pottery. In 1912 he sold his Tennessee property and by

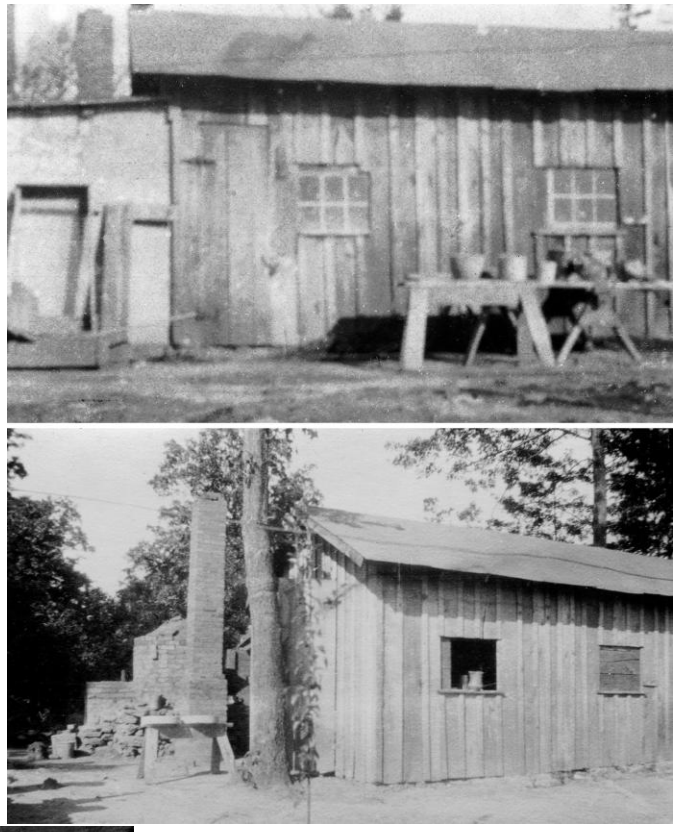


Figure 2-273. Front (top) and rear (bottom) views of the Nonconnah Pottery shop, ca. 1910 (courtesy of J. Thomas Case and Rodney H. Leftwich).

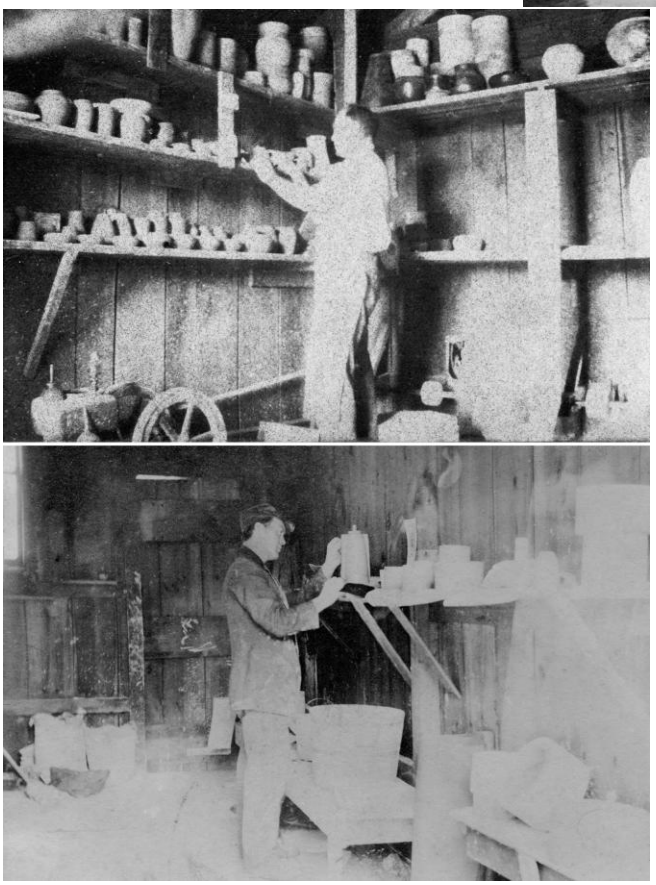


Figure 2-274. Interior views of the Nonconnah Pottery shop, ca. 1910, with Walter Stephen shown in each (courtesy of J. Thomas Case and Rodney H. Leftwich).

the following year was settled in Buncombe County, North Carolina. Here he started a new pottery that still used the name Nonconnah, and this "Nonconnah Art Pottery" operated until 1918. After a break of several years, Walter Stephen started the Pisgah Forest Pottery in 1926.[8]

Numerous examples of pottery vessels made at the Stephens' Tennessee pottery are shown in the works previously cited.[1] Only a few examples are presented here. Figure 2-275 shows a vase and a jar both with a matt green glaze and painted floral elements. The vase is believed to be one of the earliest vessels made by the Stephens. It is decorated with cotton blossoms and leaves and has an interior clear to white glaze. The floral elements are flat slip painted, as opposed to the more common raised cameo-like decorations or "pate-sur-pate."[9] It also carries a unique mark incised on its base "Stephen & Son / Capleville Ten" and an incised "N S" on its side, near the base. The jar has a brown glazed interior and floral elements made by applying multiple layers of slip creating a raised design. It has the raised word "NONCONNAH" in white slip clay on its base. This and a dark flat-painted version of the same word were the common marks used.

A fine example of the painted decoration seen on some Nonconnah vessels is shown in Figure 2-276. This multicolored slip-painted view of a bridge over Nonconnah Creek is assumed to be the work of Nellie Stephen. It also carries in light slip the words of a poem written by a Walter Malone.[10]

One of the larger Nonconnah vessels seen by the writers is the jardinière shown in Figure 2-277. This was photographed in 1978 when it belonged to a Shelby County resident living near the 40SY355 site. An exact measurement was not made at the time, but the vessel is estimated to be about 9 inches tall, with a maximum diameter of 11 inches. It had a light blue exterior matt glaze with green and white cameo-like floral elements, and its pinkish-tan interior was largely unglazed. It carried the basal mark "NONCONNAH" in a flat black slip.

Figure 2-278 provides an additional indication of the variety of vessels made at the 40SY355 site. The tall pitcher has a matt green exterior glaze with multicolored slip-painted grape vines. The long-neck bud vase has a dark matt green glaze with relief floral elements slip-painted in white, brown, and green. The small constricted-mouth bowl has a light blue matt glaze, decorated with white slip-painted butterflies and floral elements. The creamer with a square-sided handle has a matt brown exterior glaze and is decorated with white, green, and reddish-brown raised floral elements.

A TDOA surface collection made at the 40SY355 site includes 181 vessel sherds and 14 items related to kiln firing. The latter include 3 pieces of kiln brick with shiny gray and brown glaze deposits on one or more surfaces and 11 pieces of fired sandy clay. Some of these have vessel wall shapes and may be from saggers.

Figure 2-275. Left – vase (height 6½ in.) with painted cotton blossoms and incised marks denoting the Stephens; right – jar or squat vase (height 5 in.) with raised floral designs and slip trailed "Nonconnah" mark on base (private collections).

Figure 2-276. Large vase (height 11¼ in.) with slip painted scene of a bridge over Nonconnah Creek and a slip-applied poem by a Walter Malone (from an image provided courtesy of Neal Auction Company, New Orleans, Louisiana).

Figure 2-277. Large jardinière (height ca. 9 in.) with light blue glaze, cameo-like floral elements, and the basal mark “NONCONNAH” (private collection).

Vessel portions include rim (N=6), body (N=153), and base (N=22) sherds. Little information can be derived from the rim sherds, which suggest the same kind of variations exhibited by the whole vessels shown here. The collection is interesting in terms of what it indicates about glaze/color choice. Approximately 51 percent of the sherds have the same kind of matt green exterior glaze seen on the first vessels shown above. Most have glazed interiors in varying shades of brown or green, with a few white, blue, or unglazed interiors. Some of the matt green sherds have portions of the cameo-like flowers or other raised decorative embellishments commonly seen on Nonconnah vessels. Besides the matt green sherds, other exterior colors, by approximate percent, are: brown (17%), multicolored (8%), unglazed [usually with a brown interior glaze] (8%), blue gray (4%). The remaining 12 percent are unglazed bisque fired sherds. In terms of their bodies, the 181 sherds exhibit a range from soft earthenware to stoneware-like hardness.

Figure 2-278. Vessels made at the Tennessee Nonconnah pottery, all have “NONCONNAH” slip-painted on the base; tall pitcher (height 12¼ in.), long-neck bud vase (height 7¼ in.), small constricted-mouth bowl (height 3 in.), creamer (height 3¼ in.) (private collection).

Three of the base sherds are from vessels that were marked on their flat exterior bottoms. One has most of the word NONCONNAH (…CONNAH) executed in a flat, black slip. One has a slightly raised "NONCONNAH" made with brown slip-trailed clay. The third has the first part of a word "DEW….." The word was probably DEWBERRY, the name of a flower seen as a decorative element on a number of vessels made at the Tennessee Nonconnah Pottery.[11]

Source(s): **1**. e.g., Sayers (1971:98), Johnson (1977), Bridges and Preyer (1978), H. Smith (1996:151), Bridges et al. (2004:161-165), Leftwich (2001 and 2006). **2**. Federal Census, 1900, Shelby County, District 11, No. 94; Kovel and Kovel (1993:149). **3**. Brown (2004:19), Leftwich (2006:11-19 and 189-195). **4**. Leftwich (2001:71-73). **5**. Leftwich (2006:33). **6**. Nelson (1911:109-110). **7**. Federal Census, 1910, Shelby County, District 11, No. 50. **8**. Leftwich (2006:24 and 35-53). **9**. Johnson (1977:13). **10**. This may have been the Walter Malone born in 1866 who was a Memphis lawyer (Federal Census, Shelby County, Memphis – 1900, Ward 7, ED 80, Sheet 11, No. 190; 1910, Ward 4, ED 115, Sheet 2, No. 14). **11**. Leftwich (2006:25, 28, and 235).

Site Number	Relevant Name(s)	Dates	Category
40SY356	Malsi & Schwab / Jansen	ca. 1858-1860	Tradtional Stoneware

An 1858 newspaper advertisement announced the establishment of a "Stoneware Manufactory" by Valentine Malsi and Anton Schwoob [Schwab] in the south Memphis suburb known as Fort Pickering. The location was described as near the south boundary of Memphis, the Mississippi and Tennessee Railroad, and the east bank of the Mississippi River.[1] Malsi and Schwab, who may have been brothers-in-law, probably abandoned this business by 1860 (see entries for V. Malsi and A. Schwab). A Memphis directory for that year lists a pottery owned by Jacob Jansen, described in such a way as to suggest it was at the same location as the previous Malsi and Schwab operation.[2] While this connection is not certain, the Jansen pottery description is specific enough in terms of street location to permit defining a more or less exact site (site 40SY356). Unfortunately this same location is now part of a large railroad yard, and any pottery remains that might exist are likely buried under many tons of cinders and other railroad debris. The Jansen operation, like its assumed predecessor, seems to have also been short lived, and no additional information has been found concerning the proprietor. The ad for Malsi and Schwab notes they could make all kinds of stoneware

> … from a half gallon jug to a six gallon, and jars from half to fifteen gallons …. All kinds of flower pots can be had cheap and of the best quality. All wishing to see the manufacturing of these articles, will please call.[1]

The only item known to the writers that may relate to this pottery is a stoneware sherd belonging to a Memphis pottery collector, found in another part of Memphis. This bears most of a stamped mark reading: "A. Schwa[b] / Memphis

T___" (probably "Tenn"). If this sherd is not from the 40SY356 site, then it probably relates to Schwab's return to Memphis after he lived in Mississippi (see Unrecorded Shelby County Potteries, Malsi/Tighe).

Source(s): **1**. Stoneware Manufactory, Memphis Daily Appeal, October 16, 1858, p. 1, Memphis, Tennessee. **2**. Williams Memphis Directory, 1860, p. 205 (copy at Memphis Public Library).

Site Number	Relevant Name(s)	Dates	Category
40SY357	Bluff City Terra Cotta Works / Steel, et al.	1872-1884	Transitional Stoneware

The "Bluff City Terra Cotta Works" on Georgia Street in southwest Memphis was operating by 1872 and continued to be listed in city directories through 1884.[1] It was started by James Steel and William Inglis, Scottish potters who worked together in Kentucky before coming to Memphis. James Steel was identified as a "Terra Cotta manufacturer" in Kentucky, and this was the focus of production when he first came to Memphis.[2] During the early operation a potter named Joe Weiss (see Part Three entry) was probably working for "Steel & Inglis." William Inglis (see Part Three entry) only stayed in Memphis about two years before returning to Kentucky.

In 1875 Steel sold Augustus A. Morti either one or two lots that included his "Terra Cotta Works, Manufactory & Machinery."[3] An 1876 state business directory shows Morti as "Proprietor" and Steel as "Business Manager" for Bluff City Terra Cotta Works.[4] City directories around this time sometimes show Steel as a terra cotta manufacturer and sometimes as a potter, while showing Morti as a terra cotta manufacturer and a grocer.[1] Morti's exact role in operating the pottery is difficult to define, but it ended abruptly in September of 1878 when he became one of the many victims of that year's Memphis yellow fever epidemic (see Part Three entry for Augustus A. Morti).

By 1879 James Steel was again the sole owner/proprietor of the Bluff City Terra Cotta Works. The regular census for 1880 shows his occupation as "pottery," and the business is described on an 1880 special census of manufacturing establishments schedule. There were eight employees; four males over 16 and one male child. The pottery only operated four months full time in the year preceding the special census, and an added note indicates full-time operations had only resumed "Since Fever," meaning since the end of the yellow fever epidemic.[5] Only some of the seven adult employees have been identified from census and city directory listings. Four potters who probably worked for Steel in 1880 include Frank Dolan, Thomas Green, Johann Schwab, and John O. Smith (see Part Three entries). Bluff City continued to be listed in city directories through 1884, but that same year Steel is shown with another business association. There is no record of the pottery after 1884. During the final years potter Joseph Yeager worked for Steel, and Johann Schwab was still employed by him as late as 1883.[6]

Memphis city directories provide a clear location for Bluff City Terra Cotta Works (site 40SY357), but any actual remains are presumed buried under tons of later urban deposition. The 1880 census of manufacturing establishments shows a yearly total of $600 worth of materials use to produce $2,500 worth of "stone & earthen pottery ware." Advertisements (examples shown in Figure 2-279) indicate the business was initially focused on "Plain and Ornamental Terra Cotta Work," but later shifted to an emphasis on stoneware sewer pipes, jugs, and jars. Though its initial production was a little unusual, the best term for classifying its total span of operation seems to be "Transitional Stoneware."

Figure 2-279. Bluff City Terra Cotta Works advertisements [top from Polk & Co. (1876:245); bottom from a Memphis city directory (1882, p.101)].

Source(s): **1**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register. shelby.tn.us/> 1872, pp. 347 and 374; 1872-73, p. 322; 1874 (Edwards), p. 479; 1874 (Boyle-Chapman), pp. 266, 379, and 346; 1876, pp. 299 and 378; 1877, pp. 352, 356, and 435; 1878, pp. 94, 346, and 426; 1879, p. 429; 1880, p. 412; 1881, p. 486; 1882, pp. 101 and 540; 1883 (Sholes), pp. 136 and 533; 1883 (Weatherbe), pp. 123 and 433; 1884, pp. 136 and 506. **2**. Federal Census, 1870, Kentucky, Jefferson County, Louisville, Ward 10, No. 109. **3**. Shelby County Deeds, Book 108, pp. 270 and 411. **4**. Polk & Co. (1876:245). **5**. Federal Census, 1880, Shelby County, Memphis, ED 151, p. 5, No. 51; 1880 Census of Manufacturing Establishments, Shelby County, p. 12 (microfilm copy, Tennessee Division of Archaeology); Note 1 above. **6**. Note 1 above and see individual entries for J. Steel, J. Yeager, and J. Schwab.

Site Number	Relevant Name(s)	Dates	Category
40SY358	Erb / Yeager / Walsh	1871-1889	Traditional Stoneware

The pottery at this location was started by Jacob Erb, who was in Memphis by 1870, listed on the census as a "Stoneware Maker."[1] It appears Erb initially worked at a pottery several blocks south of the 40SY358 site, but he began leasing a house and lot at "129 back of Dunlap [Street]" on May 12, 1871. This is explained in an 1873 agreement recorded as a Shelby County deed.[2] Erb's location is further defined by entries in the Memphis city directories, and from these it was possible to record the 40SY359 site in terms of its horizontal position.[3] This same location, on what was once called Hawley Street, is now buried under a large urban parking lot, and no actual remains of the pottery could be examined.

The 1873 deed mentioned above says Erb had given a promissory note for money owed to the owner of the house and lot Erb was leasing, and the debt was secured by "One kiln for making jugs, jars, flower pots & c: Two sheds … [and] … Ten thousand flower pots and seventy five gallons of jugs and jars finished & unfinished."[2] In 1875 Erb purchased a lot that was either the same one he had been leasing or was adjacent to it.[4] Erb's name appears in Memphis directories as a potter and as the owner of a pottery through 1878. He died that year, one of the many victims of the Memphis yellow fever epidemic.[5]

In 1879 Joseph Yeager took over the deceased Jacob Erb's pottery. Yeager and Erb may have worked together in the early 1870s, but by about 1876 Yeager was operating his own pottery (site 40SY359). He might have moved to the 40SY358 location to accommodate Erb's widow, who remained there at least initially. Yeager stayed at this location through 1881, then by 1882 moved and began working for the Bluff City Terra Cotta Works (site 40SY357).[6] The 1880 census lists Yeager (shown as Jaeger) as a 61-year-old potter, and his household included a 43-year-old Swiss boarder and potter named Joseph Wertenberg.[7] How long Wertenberg worked at the 40SY358 pottery is unclear.

Whether the Erb/Yeager pottery remained in operation between 1882 and 1886 is unknown, but the 1886 Memphis city directory lists John Walsh with a pottery at the same address as the two former owner/operators. His listings continue through 1888, but he died in mid-1889.[8] This is assumed to be the end date for the 40SY358 pottery.

Other than the rather vague description of wares in Jacob Erb's deed mentioned above, little is known concerning the products of this pottery. There are two surviving stoneware vessels made by Joseph Yeager (see Part Three entry) in Memphis, but whether these were made at the 40SY358 pottery or at one of the other places Yeager worked is unknown.

Source(s): **1**. Federal Census, 1870, Shelby County, Memphis, Ward 9, p. 452, No. 414. **2**. Shelby County Deeds, Book 94, p. 157. **3**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register.shelby.tn.us/> [relating to Jacob Erb: 1871, p. 78; 1872, pp. 163 and 472; 1874 (Edwards), p. 201; 1874 (Boyle-Chapman), p. 441; 1876, p. 160; 1877, p. 207; 1878, p. 200]. **4**. Shelby County Deeds, Book 106, p. 441. **5**. The spelling of Erb's last name varies, but Erb seems to be the most common form (see individual entry for Jacob Erb and Note 3 above). **6**. Memphis City Directories <http://register.shelby.tn.us/> 1878, p. 521; 1879, pp. 202 and 486; 1880, p. 463; 1881, pp.134 and 546; 1882, p. 604. **7**. Federal Census, 1880, Shelby County, Memphis, ED 143, p. 27, No. 240. **8**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1886, pp. 680 and 839; 1887, pp. 719 and 806; 1888, p. 721 (and individual entry for John Walsh).

Site Number	Relevant Name(s)	Dates	Category
40SY359	Yeager	1876-1878	Traditional Stoneware

According to the 1870 census, Joseph Yeager worked as a potter in Memphis that year, but his location from about 1871 to 1876 is difficult to define. He may have worked in another area of the state part of the time.[1] He was listed for the first time in a Memphis city directory in 1876. This includes a personal listing and an advertisement for "Joseph Yaeger, Manufacturer of Stone Crockery" on "Orleans Street." Listings continue to place him on a corner of Orleans and Georgia streets in south central Memphis through 1878, but by 1879 he had moved and was connected to a different pottery (site 40SY358). The described location for Yeager's Orleans Street pottery is specific enough to define a site (40SY359), but the area is now encumbered by urban developments. If any pottery remains still exist, they must be buried under a heavy layer of twentieth-century fill. The only clue to Yeager's production at this location comes from his 1876 advertisement. This says he "Has Always on Hand, A full line of Jars, Jugs, Flower Pots, Spittoons, and all styles of Stone Crockery, for Sale at the Lowest Prices."[2]

Source(s): **1**. Federal Census, 1870, Shelby County, Memphis, Ward 9, No. 424 (and individual entry for Joseph Yeager). **2**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1876, pp. 434 and 506; 1877, pp. 493 and 531; 1878, p. 521.

Site Number	Relevant Name(s)	Dates	Category
40SY360	Memphis Pottery Company / Memphis Stoneware Company	1900-1910	Factory Stoneware

The Memphis Pottery Company operation was established on a one-acre south Memphis subdivision lot purchased in late 1899.[1] The buyer of this lot, which

was directly adjacent to the Yazoo and Mississippi Valley Railroad, was William D. Wells. The following year Wells and Archibald N. Haltom were listed in the Memphis city directory as "stoneware manufacturers" and proprietors of the "Memphis Pottery Company." The 1901 directory shows Charles F. Haltom had replaced his brother Archibald as co-operator with Wells, while another brother, J. Floyd Haltom, was working as a potter for the Memphis Pottery Company.[2] Charles Haltom was already in Memphis by 1900, sharing a household with William Wells and five other potters.[3] The census entry for them has several misspellings of names, but these "boarder, potters" are believed to be James Askew, Charles T. Connor, Thomas J. Ellis, James LaRue, and Edward Merlatt. By 1900, 68-year-old Samuel Smyth (see Part Three entry) was living in Memphis and still called a potter on the census. If he was still working, it may have been for the Memphis Pottery Company.

After 1901 the Haltom brothers (see Part Three entries) became involved with the pottery distribution business, and in 1902 the Memphis Pottery Company was purchased by William I. Reese, apparently with help from his father Isaac Reese.[4] The business soon became the "Memphis Stoneware Company, a corporation chartered under the laws of South Dakota."[5] The charter was granted November 10, 1902, and this form of establishment was probably used because South Dakota incorporation laws were at the time less restrictive than in many states.[6] The Reeses' company positions are shown on the letterhead of a 1904 letter concerning kiln firing procedures, sent to the Ruckel's Pottery in Whitehall, Illinois. This reads:

> **Memphis Stoneware Co.** / Largest Pottery in the South / Capacity, 2,000,000, Gallons Per Annum, Factory, Kerr Avenue and Y. & M. V. R. R. / Telephone No. 1561 / Memphis, Tenn. / Isaac Reese, President / Wm. I. Reese, Sec'y and Treas.[7]

The Memphis Stoneware Company is advertised in city directories from 1903 through 1907, and a 1907 Sanborn map shows it with four round, probably downdraft, kilns and several buildings (Figure 2-280). There is no listing for it in 1908 and 1909, but there is one for 1910. Persons working there during this era remain largely unknown.[8] A 1905 trust deed suggests the company was struggling financially.[9] By 1910 Isaac and William Reese (see Part Three entries) were living in other states, and the Memphis Stoneware Company proprietor was German-born Hugo Cahn. The pottery was advertised as still producing "Jugs, Stone Water Coolers, Filters, Churns, etc." and pottery goods "made to Pattern."[8] However, it appears production ceased after 1910, and though Cahn remained in Memphis, he was involved with other matters (see Part Three entry for Hugo Cahn). Comments by a Tennessee geologist in 1911 also indicate the pottery was defunct.[10] Part of its demise was likely related to state prohibition, which began in nearby Mississippi in 1909 and in Tennessee in 1910.[11]

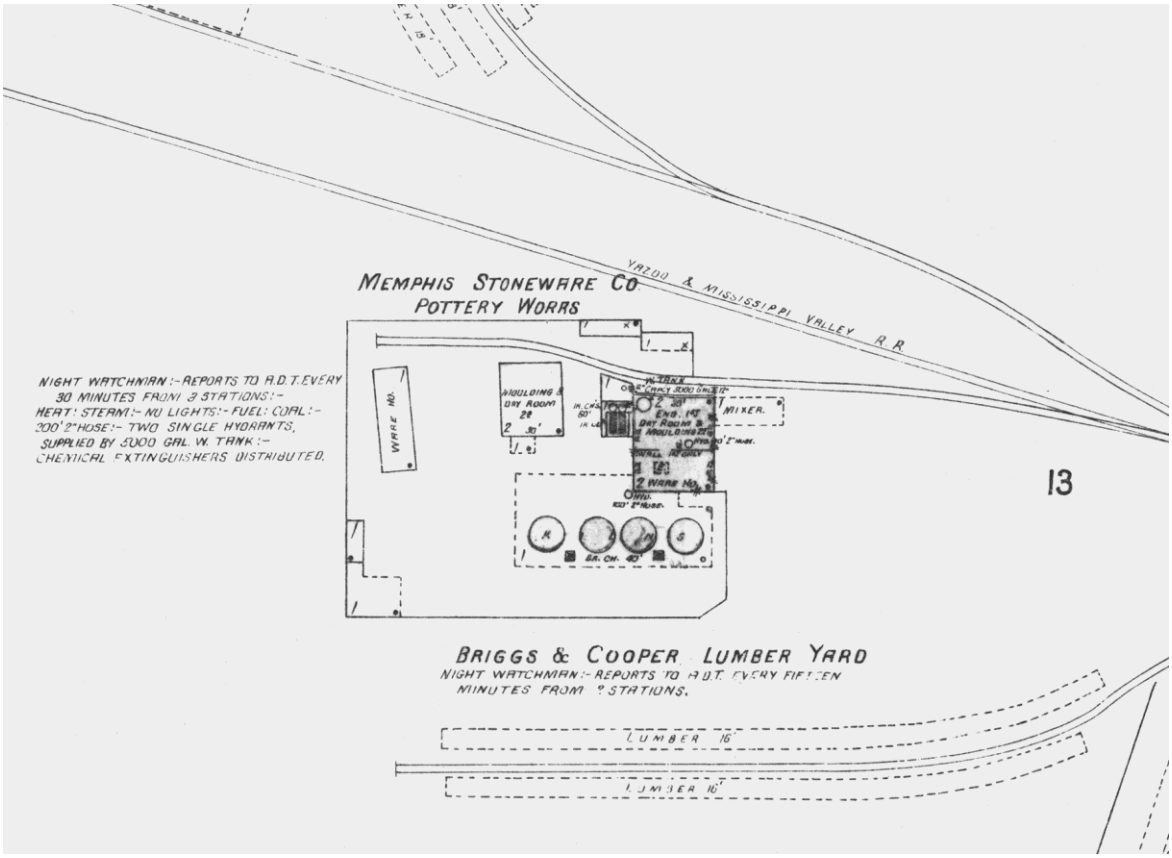


Figure 2-280. Plan of the Memphis Stoneware Co. (left side is north), based on a 1907 Sanborn Fire Insurance Map (Memphis, 1907, Volume 3, Sheet 326).

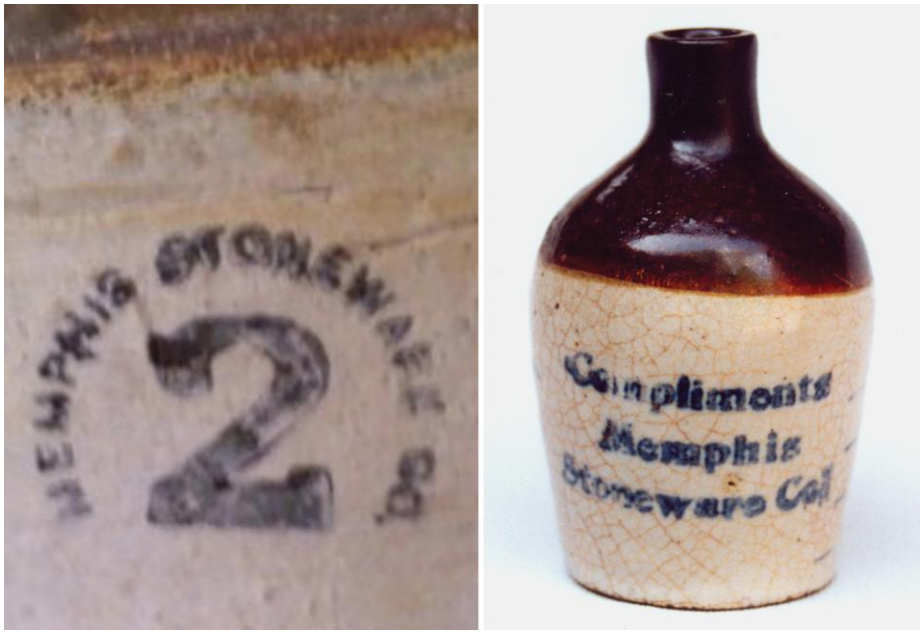


Figure 2-281. Dark slip stamp used on Memphis Stoneware Company vessels and a miniature stoneware jug (height 3 in.) marked "Compliments Memphis Stoneware Co." (private collections).

Brown and white stacker jugs with a “Memphis Stoneware Co.” stamp occasionally appear as antiques for sale, including through the online auction site “eBay.” An example of this stamp is shown in Figure 2-281, along with a miniature jug that served as an advertisement for the pottery.

A TDOA surface collection from the 40SY360 site includes 45 stoneware vessel sherds and 7 pieces of kiln furniture. These last are 1 piece of thick dumbbell-shaped clay wadding, 1 elongated wad of fired clay with vessel indentations, and 5 pieces from thick-walled saggars or possibly from jug stackers. Two wall sherds suggest saggars with open tops and bottoms, and one sherd is from a saggar or jug stacker that had a solid bottom.

The 45 vessel sherds include rim (N=12), body (N=24), base (N=3), churn liner (N=4), and strap handle (N=2) pieces. Seven rim sherds are from the necks of jugs. Their form is tall straight, and all once had a pulled strap handle that attached more or less flush with the jug’s lip (the 2 detached strap handle sections are also from jugs). The remaining rim sherds are from thick walled churns with interior lid ledges (N=4) and a thick straight-walled crock (N=1). All of these are Bristol glazed on both surfaces, and the churn liner pieces have this same glaze. The 24 body sherds appear to represent crocks, churns, and jugs, with some of the first two having portions of crescent-shaped lug handles. Most of the body sherds are probably from jugs, and at least 10 are from the shoulder area of stacker jugs. These and the jug rim sherds show the common jug form made at this site had two joined sections, with Albany slip above the flat shoulder and a Bristol glazed body below the shoulder. One jug body sherd has part of a cobalt blue dealer’s mark with a word ending in “….a?er” and a place name ending in “….LA, LA.” (possibly Ponchatoula, Louisiana). Two of the base sherds are from straight-footed jugs, but one has a raised foot ring and appears to be from a large Bristol-glazed bowl.

The 40SY360 sherds suggest a heavy reliance on various mechanical means of production, and according to its own advertisements the Memphis Stoneware Company was a “factory” operation. Its 1904 letterhead claimed it was the “Largest Pottery in the South.” Until recently, Memphis City Directories for the early 1900s were only available at one Memphis location, and it proved impractical for the writers to identify the Memphis Stoneware Company’s employees during its height of activity. However, there must have been a considerable number of them. The operation is clearly best categorized as a “Factory Stoneware Pottery.”

Source(s): **1**. Shelby County Deeds, Book 271, p. 632. **2**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1900, pp. 444, 671, and 996; 1901, pp. 464, 705, and 1043. **3**. Federal Census, 1900, Shelby County, District 14, ED 50, Sheet 21, No. 26. **4**. Shelby County Deeds, Book 303, p. 339 [exactly who was selling the business is a little vague, but it appears William D. Wells was still at least a part owner]. **5**. Shelby County Deeds, Book 327, p. 134. **6**. A copy of this charter was obtained from the South Dakota State Historical Society, and their research associate (Ken R. Stewart, 2010,

personal communication) provided information regarding companies incorporating in South Dakota in the early 1900s. **7**. A copy of this letter was provided by John A. Walthall, who was at the time researching the Ruckel's Pottery (see Mounce 1988b). **8**. Memphis City Directories at the Memphis Public Library: 1903, p. 1392; 1904, p. 1575; 1905, pp. 1684 and 1712; 1906, p. 1841; 1907, p. 2048; 1910, pp. 1043 and 2193 [this basic information was collected in Memphis in the 1980s, but Memphis City directories for this period did not become available online until too late for use in this study; a search for Memphis Stoneware Company workers would now be time-consuming but feasible]. **9**. Shelby County Deeds, Book 345, p. 330. **10**. Nelson (1911:61). **11**. Neese (2002:60).

Unrecorded Shelby County Potteries (N = 2)

Malsi / Tighe
[Traditional Stoneware ?]

From about 1866 until perhaps as late as 1878, a group of potters from Germany and other European countries operated at least one pottery on what was then the east edge of Memphis. The area is now so heavily covered by urban developments, including a large medical center complex, there is little chance any remains of this pottery or potteries still exist.

It appears pottery making at this location, on Dunlap Street south of Poplar Avenue, was initiated by German-born potter Valentine Malsi, who was earlier associated with another Memphis pottery (site 40SY356). After abandoning his first Memphis operation, Malsi (see Part Three entry) worked as a potter in Mississippi, but then in 1866 purchased two lots in a Memphis subdivision.[1] The description of these lots is a little vague, but this was evidently where Malsi established a pottery, first indicated by the 1869 city directory listing him as a "Stone Ware Manufacturer."[2] The 1870 census shows Malsi as a 36-year-old potter from Hesse-Darmstadt, part of the early stoneware producing region of western Germany. His household included his wife Elizabeth, their four children, and three other potters: 42-year-old Peter Lutz, also from Hesse-Darmstadt; 43-year-old George Calvin(?) from Switzerland; and 24-year-old Henry Grissim(?) from Pennsylvania. A German "bookkeeper" named Charles Rhinish was also part of the group.[3] It also appears Malsi's former partner at the 40SY356 pottery, Anton Schwab (see Part Three entry), was working with him at least part of the time in Memphis, while also working part of the time at a pottery in Holly Springs in northern Mississippi.

The 1870 census lists the names of three other Memphis potters who may have been associated with the Malsi pottery, though their involvement with some other unknown operation cannot be ruled out. These were Jacob Erb, Joseph Yeager, and Joe Weiss. Erb was definitely connected with the Malsi/Tighe operation during at least part of the following year (see below). The other two soon moved on to other locations.[4]

An advertisement for Valentine Malsi's pottery appears in the 1872 city directory. He died in July of that year, and his estate included $500 worth of "Potterware." The pottery passed to Elizabeth Malsi and was listed under her name as late as 1874. This apparent direct inheritance by Elizabeth Malsi is complicated by the presence of Irish-born Samuel Tighe, who helped settle Valentine's estate.[5] Tighe and his two sons were employed as iron molders and pattern makers at Memphis foundries, probably working with the special kinds of pottery used in iron casting. However, in 1871 Tighe was listed in the city directory as operating a "pottery" and the following year listed as a "potter." This might indicate a separate operation, but based on the described location, it is likely Tighe was involved with running the Malsi pottery. This arrangement possibly began while Valentine Malsi was still alive but in declining health. Samuel Tighe was assisted by potter Jacob Erb in 1871 and from 1872-1873 by his son James C. Tighe. Samuel's other son Peter Tighe may have also assisted with the pottery, but there is no direct evidence for this. There is an 1874 city directory advertisement for Samuel Tighe under "Pottery Manufacturers," but after that year it is unclear if he continued work as a potter. The Tighes involvement with pottery definitely ended in 1878, when Samuel and both his sons died during the Memphis yellow fever epidemic.[6]

The absence of recordable site evidence makes it difficult to classify the type of pottery operated by the Malsis and Tighes. It seems best to regard it as a Traditional Stoneware operation, but with the understanding that with better information the term Transitional Stoneware could prove a better fit. There are four known vessels that indicate the kind of wares made by Samuel Tighe. In 2003 the Memphis archaeological firm Weaver and Associates, LLC recovered most of the pieces of a large stoneware jar during a downtown Memphis excavation. This carries the stamped mark "S. TIGHE / MEMPHIS / TENN," with an impressed "2" underneath the maker's stamp (Figure 2-282). The original vessel stood about 12 inches tall and had a thick square rim with an indented band below the rim. It was poorly fired with an immature brown slip on the interior and a buff, unglazed or very weak salt-glazed exterior. In 2006 a 17-inch tall churn with a brown interior slip and the same S. Tighe mark (with an impressed "5" to one side of the mark) sold through the online auction site "eBAY." In 2007 Weaver and Associates again recovered a vessel with this same mark, but no gallon capacity number. This is a jug with a pronounced rounded collar rim and an unglazed (or very lightly salt glazed) buff body. It was found in what seemed to be a late 1860s context.[7] Still later the writer's were shown a privately owned, straight sided crock that carries the same mark shown in Figure 2-282. It also has the square rim with indented band below the rim that appears typical of Tighe's work.

Source(s): **1**. Shelby County Deeds, Book 56, Part 1, p. 85 (see also Book 56, Part 2, p. 591 and Book 60, Part 2, p. 203). **2**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register.shelby.tn.us/> [relating to Valentine and Elizabeth Malsi: 1869, p. 309; 1870, p. 190; 1872, pp. 275 and 472; 1872-73, p. 228; 1873, p. 424; 1874 (Edwards), p. 352; 1874 (Boyle-Chapman), p. 243; 1876, p. 278; 1878, p. 323]. **3**. Federal Census, 1870,

Figure 2-282. Sherd from a stoneware jar with the maker's mark used by Samuel Tighe (photograph taken by permission of Weaver and Associates, LLC, Memphis, Tennessee).

Shelby County, District 5, No. 63. **4**. Federal Census, 1870, Shelby County, Memphis, Ward 9, Nos. 414, 424, and 439 (and individual entries for J. Erb, J. Yeager, and J. Weiss). **5**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Probate Court, Loose Papers, 1820-1900, File No. 1872-01370 <http://register. shelby.tn.us/probate>; Wheeler, Marshall, & Bruce (1873:343); Note 2 above. **6**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register.shelby.tn.us/> [relating to the Tighes: 1867-68, p. 238; 1868-69, p. 211; 1870, p. 278; 1871, p. 351; 1872, pp. 389 and 472; 1872-73, p. 336; 1874 (Boyle-Chapman), pp. 361 and 441; 1876, p. 393; 1877, p. 451; 1878, p. 442] / Keating (1879:233-234) / and individual entries for S. Tighe, J. C. Tighe, and J. Erb. **7**. Oster et al. (2009:121 and Figure 5.53).

Tennessee Terra Cotta Works and Pottery
[Other Factory Ware ?]

The "Tennessee Terra Cotta Works and Pottery," operated by a Rehwoldt and Serben, is known from an advertisement appearing in several 1855 issues of the Memphis Daily Appeal. It was located in Germantown about 15 miles southeast of central Memphis, and the advertisement includes the following statements:

> Having established a manufactory of Terra Cotta and Pottery, we are prepared to make everything belonging to this kind of business in a tasteful and superior manner.
>
> Especially do we invite the attention of architects, builders, and the public in general, to these works (known under the Italian name of Terra Cotta) as house ornaments, trusses, brackets, window arches, chimney tops, cases, statues, fountains, & c. In Pottery Works we call the general attention to our earthenware cooking pots as superior to any metallic cooking utensils for cooking vegetables, fruits, & c.

Water pipes, shave pipes, water moringas and water Coolers, flower pots.
W. H. Hunt, west side of Main street, between Monroe and Union, is authorized to receive orders for us.[1]

The pottery was established on a 20-acre tract purchased by Henry Rehwald [Rehwoldt] and Herman Serben on January 25, 1855. The purchase price for this tract, which lay along the railroad in Germantown, was $2,000, and Rehwoldt and Serben immediately executed a deed of trust to secure $1,750, the balance of the purchase money still owed.[2] The advertisement for the Tennessee Terra Cotta Works ran in the Memphis Daily Appeal in essentially the same form from June 28 to November 4, 1855, and the operation may not have lasted much beyond the latter date.[3] An isolated Memphis city directory for 1859 shows Rehwoldt living in Memphis, referred to as a "moddler" [presumably modeler].[4] By 1860 Rehwoldt (see Part Three entry) was called an architect. Nothing besides the two 1855 sources has been found concerning Herman Serben.

While the general area of the 20-acre tract purchased by Rehwoldt and Serben is known, a specific location for their pottery has not been determined. There may be little left to find in what is now a highly developed urban setting. Other than the information in the 1855 advertisements, nothing is known regarding things produced by this pottery, which may not have lasted much more than a year. The advertisement indicates the architectural and kitchen items were earthenware, but this clearly was not a "Traditional Earthenware" pottery. It is tentatively assigned to the "Other Factory Ware" category on the assumption there may have been a factory-like work environment, perhaps with several employees engaged in producing objects using molds.

Source(s): **1**. Memphis Daily Appeal, June 28, 1855, p. 3, Memphis, Tennessee. **2**. Shelby County Deeds, Book 19, pp. 19-24. **3**. Information provided by Edgar B. Provine, Memphis, 1999. **4**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1859, p. 143 [there are no available Memphis city directories before this date nor after until 1865].

TENNESSEE POTTERIES, POTS, AND POTTERS - 1790s TO 1950

Volume 2

SAMUEL D. SMITH and STEPHEN T. ROGERS

2011

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This publication was funded in part by a private grant from Carole Carpenter Wahler, Knoxville, Tennessee.

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Tennessee Department of Environment and Conservation, Authorization No. 327355, 500 copies. This public document was promulgated at a cost of $30.60 per copy. August 2011.

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PART THREE – TENNESSEE POTTERY MAKERS

INTRODUCTION

The people listed in this section fall into one of two categories. Individuals who played a major role in making pottery at a particular pottery or potteries usually have a brief or sometimes relatively long biographical summary of their life and activities. There are 514 of these entries. The second category is individuals listed by name and site association only. There are 176 of these (there are also a few entries that show alternate names or alternate spellings of names, and these simply indicate the reader should look for that person by the other name). Persons listed in the second category include: individuals vaguely mentioned in the discussion of a site who possibly had an involvement with production; short-term owners of potteries who probably had little direct involvement with the operation; associate owners of potteries who probably had no direct involvement with the operation; workers in large-scale (factory) operations who played only minor roles in terms of the total operation; and people who may have been potters but for whom there was simply insufficient information to prepare an entry.

The biographical entries have a heading line that begins with the person's name followed by their date and place of birth. Where there is only one known census listing for an individual and no other supporting information for when he or she was born, the birth date is usually denoted as circa (ca.). An estimated birth date may also be used because the person's age shown on census reports is inconsistent. The birth date is followed by a standard postal abbreviation for the state where birth occurred or the actual name of a foreign birth country. Death dates are often given as "post" a particular year (e.g., post-1850). This means the indicated date was the last time census or other information for that individual was found. The last entry in the heading line shows the region, county, and site number or numbers (or an "Unrecorded" site name) where there is at least mention of the individual in Part Two.

Broad influences on pottery making in Tennessee can be seen by reference to where the makers were born. This is illustrated by Table 2, which shows the places of birth for 504 of the individuals whose biographical entries follow (date and place of birth could not be determined for 10 of the 514 people in this category). A companion to this table is Figure 3-1, which provides a visual representation of migration patterns through time.

TABLE 2

POTTER AND POTTERY WORKER BIRTH PLACES BY 25-YEAR INTERVALS

STATE OF BIRTH	PRE-1800	1801-1825	1826-1850	1851-1875	1876-1900	1901-1925+	TOTAL
Tennessee	8	52	75	61	45	17	258
North Carolina	19	20	14	2	0	1	56
Virginia	11	8	5	4	0	1	29
Ohio	0	0	9	10	5	3	27
Pennsylvania	6	3	6	4	2	0	21
Kentucky	1	5	1	1	5	7	20
Illinois	0	0	0	10	2	0	12
New York	2	0	0	0	1	1	4
Maryland	3	1	0	0	0	0	4
Arkansas	0	0	1	3	0	0	4
Alabama	0	0	1	1	0	1	3
Iowa	0	0	1	1	1	0	3
Georgia	0	0	2	1	0	0	3
South Carolina	1	2	0	0	0	0	3
Delaware	1	0	0	2	0	0	3
Mississippi	0	0	0	2	0	0	2
Missouri	0	0	0	0	2	0	2
Wisconsin	0	0	0	1	0	0	1
Indiana	0	0	0	1	0	0	1
Louisiana	0	0	0	0	0	1	1
Michigan	0	0	0	1	0	0	1
Oregon	0	0	0	0	1	0	1
Texas	0	0	0	1	0	0	1
West Virginia	0	0	0	1	0	0	1
TOTALS	52	91	115	107	64	32	461
COUNTRY OF BIRTH							
Germany	0	3	13	3	0	0	19
Switzerland	1	0	7	0	0	0	8
England	1	1	1	1	1	0	5
Scotland	0	2	2	1	0	0	5
Ireland	0	0	3	0	0	0	3
Canada	0	0	2	0	0	0	2
France	0	0	0	1	0	0	1
TOTAL	2	6	28	6	1	0	43
GRAND TOTAL	**54**	**97**	**143**	**113**	**65**	**32**	**504**

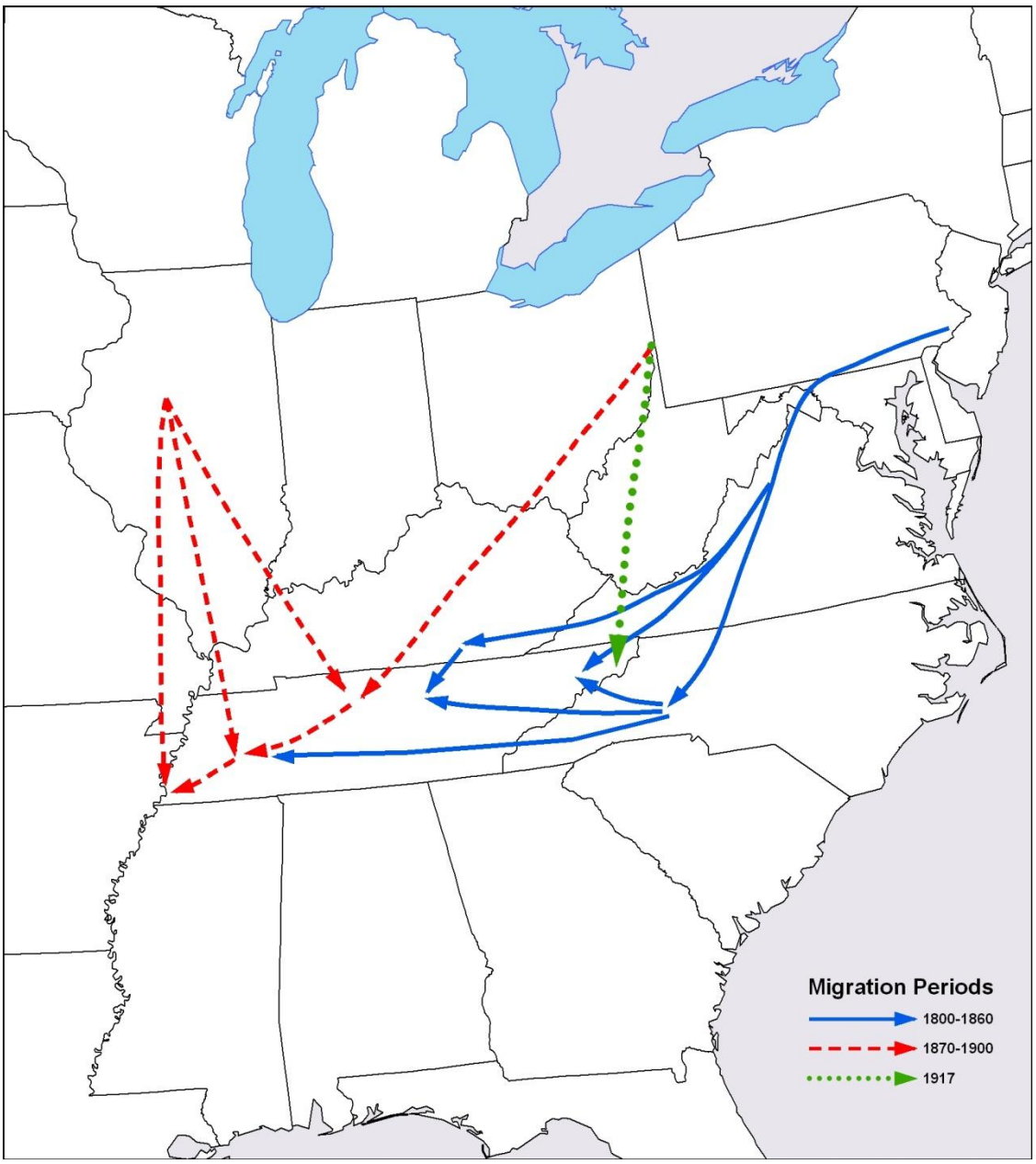


Figure 3-1. Broad trends of potter migration into Tennessee.

Tennessee's earliest potters were primarily from North Carolina, Virginia, and Pennsylvania. This relates to a trend whereby Pennsylvania potters, many of them with German ancestors, migrated down the Shenandoah Valley into northeast Tennessee or alternately into North Carolina or Kentucky and then into Tennessee. This continued until about the mid-1800s, but it took only a few years for

Tennessee-born potters to become the dominant group. In the late 1800s there was a significant migration of potters from Illinois and some other north-central states, including Ohio and Kentucky, into West Tennessee. In part this reflects the widespread development of railroad transport, which made such migrations, even short-term or temporary ones, relatively easy. Ohio, especially its East Liverpool pottery center, also played a major role in supplying potters for starting the large Southern Potteries operation in Unicoi County (ET site 40UC1) in 1917.

Foreign-born Tennessee potters were relatively rare until after the mid-nineteenth century. A majority of them were from Germany, with a moderate representation from Switzerland, England, and Scotland. It is perhaps a little surprising that in spite of heavy Irish immigration to parts of Tennessee in the mid-1800s, only three Irish-born potters are known. A majority of the German-born potters discussed in the following entries worked at urban potteries in Nashville and Memphis. The names of pottery makers belonging to some special or limited group, such as African-Americans and women, were listed in Part One (Special Notes Concerning Tennessee Pottery Makers).

TENNESSEE POTTERS AND THEIR ASSOCIATES

Aiken, Harry M. (see ET, Unrecorded Knox County Potteries – Knoxville Stoneware)

Anderson, Benjamin W. / **BORN** 1852, TN / **DIED** 1929 / **SITE(S)** ET, Hawkins County (40HW55)

Benjamin Walker Anderson, son of David and Lucinda Anderson, was born in Hawkins County, Tennessee on June 22, 1852. It appears he lived in his father's household and worked as a farmer until about 1874, when he married Jane or Jennie Barrett and began buying his own land.[1] By 1880 he had established himself as an independent farmer and "Crock Manufacturer."[2] His pottery business was successful enough to warrant listing on the special census of manufacturing establishments for that year.[3] Several people were employed, and during the year of record they produced $1,700 worth of stoneware. It is uncertain how much longer the pottery operated. During the mid-1880s Anderson may have spent some time in the state of Kansas, as the 1900 census indicates a son born there in 1887. Nevertheless, he continued to own land in Hawkins County, and was still living there in 1900, though with a different profession and in a different location than where his pottery had been.[4] He is listed on Hawkins County census reports through 1920 but died in Nemaha County, Nebraska May 21, 1929.[5] Based on available records, it seems unlikely his involvement with pottery making lasted much past 1890.

Source(s): **1**. RootsWeb, My Family Branches, Benjamin W. Anderson <http://world connect.rootsweb.com/>; Federal Census, 1870, Hawkins County, District 9, p. 112; and see discussion of ET site 40HW55. **2**. Federal Census, 1880, Hawkins County, District 9, No. 23, p. 282. **3**. 1880 Census of Manufacturing Establishments, Hawkins County, District 9 (microfilm copy, Tennessee Division of Archaeology). **4**. Federal Census, 1900, Hawkins County, District 10, No. 15, p. 141B; Hawkins County Tax Records, scattered records from 1879 to 1913, Districts 5, 9, and 10. **5**. Federal Census, Hawkins County – 1910, District 5, ED 117, Sheet 7B, No. 131 and 1920, District 7, ED 123, Sheet 18A, No. 336; RootsWeb, My Family Branches, Benjamin W. Anderson <http://worldconnect.rootsweb.com/>.

Anderson, Boone (see MT, Putnam County site 40PM69)

Andrews, Scott E. / **BORN** 1853, OH / **DIED** 1907 / **SITE(S)** WT, Madison County (40MD55)

Though direct proof is lacking, indirect evidence suggests Scott E. Andrews may have been employed for some unknown period of time at the Pinson Pottery in Madison County (WT site 40MD55). One piece of evidence is a ceramic stamp (Figure 3-2) that was among the former possessions of the potter Henry Wiest. This has the numbers 4 and 8 on opposite ends, for marking gallon capacity, and each of its four sides is also marked. One flat side has the incised name Scott Edwin Andrews. One thin side has the raised, reversed initials "S. E. A." for impressing Andrew's initials in clay. The other thin side is incised "Lockhart / [two small unclear words] my [May?] 12 / 81 [1881?]." The remaining flat side has four incised superimposed letters, subject to interpretation. A recent writer insists this is "an ornate cipher" for "G Ohr" and reaches the conclusion that both George Ohr and Scott Andrews were at the Pinson Pottery in 1881.[1] The first problem with this is that Henry Wiest (see individual entry) did not come to Pinson until 1891.

Figure 3-2. Ceramic stamp for marking vessels with their gallon capacity and with the initials of Scott Edwin Andrews (formerly belonged to Henry Wiest).

Regarding Scott Andrews, there is a slim piece of evidence suggesting he might have worked for Wiest around 1903, and regardless of the presumed date on the stamp, this could be when this item was left behind with Wiest. The evidence comes from a May 1903 issue of an Illinois paper, the Tonica News, in which an article states "Scott Andrews and wife returned from Tennessee, where they spent the winter. He will resume his work at the [Lowell] pottery."[2] This at least shows Andrews had a connection to Tennessee.

Scott Edwin Andrews was born March 1, 1853 at Mogadore, Ohio. He lived with his parents A. C. and Lucinda Andrews in that state through 1870, by which time he and his brother Omer were working as potters.[3] In January of 1885 Scott married Fannie Merritt at Davenport, Iowa, and the same year he bought a pottery in Lowell, Illinois.[2] He ran this "S. E. Andrews Mfg. Co." until selling it in 1887.[4] He moved to Texas, but by 1895 was again working at the Lowell Pottery, now owned by C. T. Ward. During subsequent years Andrews seems to have worked at a number of locations, always periodically returning to work for the Lowell Pottery Company.[2] In 1900 he was working as a potter in Paducah, Kentucky, probably the Bauer Pottery.[5] This was one of several places where he would have at least indirectly known about Henry Wiest (see individual entry) and as suggested above might have worked for him around this time. On May 17, 1907 Scott Andrews suffered a tragic death while working at the Lowell Pottery. He was engaged in putting handles on jugs "directly under the line shaft when his clothing accidentally caught on a small set screw on the shaft, which drew him up and sent him whirling against the floor and joints above."[6]

Source(s): **1**. Mohr (2003:115-116). **2**. Mounce (1988a). **3**. Federal Census, Ohio – 1860, Summit County, Springfield Township, No. 1222; 1870, Portage County, Suffield Township, No. 238 / Mounce (1988a) / Scott Andrews has not be found in 1880, but his brother Omer was one of several potters in Henderson, Rusk County, Texas. **4**. Mounce (1989:86). **5**. Federal Census, 1900, Kentucky, McCracken County, Paducah, Ward 1, No. 233; Lehner (1988:39). **6**. Obituary and notices in the Tonica News, provided by Mounce (1988a).

Anthony, Nicholas / **BORN** 1779, NC / **DIED** 1859 / **SITE(S)** MT, Bedford County (Unrecorded Potteries)

Nicholas Anthony was the son of Jacob and Magdelena Shofner Anthony. The mother and possibly the father were born in Germany. Nicholas was born in Orange County, North Carolina in 1779.[1] He moved to Bedford County, Tennessee around 1809, and owned some land there by 1813.[2] He bought his home tract in 1814.[3] In 1831 Nicholas purchased a small adjoining tract, and this purchase appears to connect him to pottery making (see MT, Unrecorded Bedford County Potteries). More direct proof that Nicholas was a potter is unfortunately lacking. He is listed on the 1850 census as a farmer, living with his wife Sarah and three adult children.[4] By the late 1850s, Nicholas Anthony was suffering mental problems, and

the October 1858 Bedford County jury reported he "was a lunatic and unable to take care of his business."[5] He died the following year.[6]

Source(s): **1**. RootsWeb, Thomas-French Ancestry <http://worldconnect.rootsweb.com/>. **2**. Baird (2005:3-4). **3**. Bedford County Deeds, Book E, p. 218. **4**. Federal Census, 1850, Bedford County, District 25, No. 1. **5**. Bedford County Minute Book, 1857, p. 253 (as cited in Baird 2005:3-4). **6**. Bedford County Deeds, Book HHH, p. 320.

Anthony, Phillip, Sr. / **BORN** 1774 / MD **DIED** 1859 / **SITE(S)** MT, Davidson County (40DV607)

Phillip Anthony was born in Hagerstown, Maryland in 1774.[1] He was in Bardstown, Kentucky by 1800, where he married Lucretia Runner in 1806.[2] He sold his Bardstown lot in 1816 but was already living in Tennessee.[3] A series of Tennessee deeds show he was a potter before moving to Nashville in 1815.[4] These also described where he lived in Nashville, and combined with other sources show he operated a small earthenware pottery from about the time he arrived in Nashville until near the time of his death (see MT site 40DV607). Anthony was enumerated as a Nashville resident in 1820, 1830, and 1840.[5] He was still there in 1850, still living with Lucretia, and identified as a 76-year-old potter.[6] Anthony owned a few slaves, including in 1836, 40-year-old Robert and 18-year-old Adam. They could have assisted with the pottery, and Anthony's son Phillip Anthony, Jr. might have worked there as a young man. A potter named Edward G. Dovey may have worked with Anthony around 1850 (see site 40DV607). Anthony still lived at the same location in 1857.[7] He died May 16, 1859, and his will mentions a young slave named Ann and an assortment of household furniture.[8] As their mother was also deceased, Anthony's children, including sons Phillip and Mark, sold their father's remaining real estate in 1864.[9]

Source(s): **1**. Obituaries – 1859 – Nashville City Cemetery <http:/www.thenashvillecity cemetery.org/1859.htm>. **2**. Index for 1800 Federal Census, Kentucky, Nelson County, p. 7; Nelson County Kentucky Marriages, 1784-1851 (copy at Tennessee State Library and Archives, Nashville). **3**. Kentucky, Nelson County Deeds, Book 12, p. 112. **4**. Davidson County Deeds - Books G, p. 204; K, p. 145 and p. 490; Y, p. 428; 1, p. 184; 2, p. 123; 19, p. 168 and p. 169; 22, p. 514; 26, p. 139. **5**. Davidson County Census Indexes for 1820; 1830; and 1840, p. 293 (copies at Tennessee State Library and Archives, Nashville). **6**. Federal Census, 1850, Davidson County, City of Nashville, No. 192. **7**. Campbell (1857:28). **8**. Davidson County Wills, Book 18, p. 218 and Note 1 above. **9**. Davidson County Deeds, Book 33, p. 625.

Askew, James / **BORN** 1878, TN / **DIED** post-1900 / **SITE(S)** WT, Madison County (40MD55), Shelby County (40SY360)

Census records indicate James Askew, a son of John and Alice Askew, was born in December of 1878. He lived with his parents in the Madison County village

of Pinson in 1880, and by 1900 he and two of his brothers were working as potters at the Pinson Pottery.[1] Their occupations must have been based on training they received at the pottery under the supervision of Henry Wiest (see WT site 40MD55). For 1900, James Askew is also shown as working for the Memphis Pottery Company (WT site 40SY360).[2] He either moved to Memphis or traveled back and forth between the two places. No other record concerning him has been found.

Source(s): **1**. Federal Census, Madison County, District 1, Pinson – 1880, No. 393; 1900, No. 49. **2**. James A. Askew is listed as working for the Memphis Pottery in the 1900 city directory (Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directory, 1900, p. 129 <http://register.shelby.tn.us/>), and he is probably the "A. F. Askew" listed as a boarder and potter in a household with seven Memphis Pottery employees (Federal Census, 1900, Shelby County, District 14, ED 50, Sheet 21, No. 26).

Askew, Richard A. / **BORN** 1876, TN / **DIED** 1936 / **SITE(S)** WT, Madison County (40MD55)

According to his WW I draft registration card Richard Askew was born July 16, 1876. This document describes him as of medium build with black hair and blue eyes.[1] The circumstances of his early life were much the same as his younger brother James Askew (see individual entry). In 1900 they were both living with their widowed mother, each listed as "Potter / Turning" and clearly working for the Pinson Pottery (WT site 40MD55).[2] By 1910 Richard was married to his wife Virgie, and they had the first two of an eventual five children. Though the Pinson Pottery was in decline, Richard was still working there as a "kiln burner." By 1920 the pottery was closed, and he had turned to work as a house carpenter.[3] Richard A. Askew was still a Madison County carpenter when he died January 26, 1936 of pneumonia.[4]

Source(s): **1**. Ancestry.com – World War I Draft Registration Cards, 1917-1918 <http://search.ancestry.com/search/db.aspx?dbid=6482>. **2**. Federal Census, 1900, Madison County, District 1, Pinson No. 49. **3**. Federal Census, Madison County, District 1 – 1910, No. 100; 1920, No. 152. **4**. Tennessee Death Records, Madison County, 1936, Certificate No. 30638 (microfilm copy, Tennessee State Library and Archives).

Askew, William K. / **BORN** 1880, TN / **DIED** 1936 / **SITE(S)** WT, Madison County (40MD55)

A World War I draft registration card for William K. Askew gives his birth date as July 1, 1880 and notes that he was tall with brown hair and blue eyes.[1] He was born in the Madison County village of Pinson, and like his two older brothers (see entries for James and Richard Askew) he worked for the Pinson Pottery (WT site 40MD55) by 1900.[2] His census occupation listing for that year is "Potter / Ball Man." Due to his relative youth, he probably held a less skilled position than his brothers.

William is difficult to track after 1900. He seems to have avoided any further census listings. His death certificate shows he worked as foreman of a railroad labor gang, and constant travel may have kept him from being enumerated. He died April 19, 1936 with his residence listed as Jackson, the Madison County seat.[3]

Source(s): **1**. Ancestry.com – World War I Draft Registration Cards, 1917-1918 <http://search.ancestry.com/search/db.aspx?dbid=6482> (this is considered a more official record than some others that give his birth date as 1882). **2**. Federal Census, 1900, Madison County, District 1, Pinson No. 49. **3**. Tennessee Death Records, Madison County, 1936, Certificate No. 10235 (microfilm copy, Tennessee State Library and Archives).

Austin, John / **BORN** ca. 1861, TN / **DIED** post-1880 / **SITE(S)** ET, Knox County (40KN63)

John Austin is listed in the 1876 Knoxville city directory as a potter working for the Weaver and Brother pottery.[1] He grew up in the general vicinity of the 40KN63 site and must have been trained by the Weavers. On the 1870 census he is shown as a fatherless child in his mother's household and by 1880 as an "apprentice carpenter."[2] During the mid-1870s the Weavers employed several non-family workers.[3] Austin, then in his late teens, was obviously one of them, but his tenure as a "potter" apparently lasted only a few years.

Source(s): **1**. Knoxville City Directory, 1876-77, p. 32 (copy at Tennessee State Library and Archives). **2**. Federal Census, Knox County - 1870, 7th Ward, No. 227; 1880, District 12, No. 352. **3**. County Manufacturing Statistics, Knox County, Knoxville Pottery, 1877, Prepared by the Tennessee Bureau of Agriculture, Statistics, and Mines (Record Group 40, Tennessee State Library and Archives).

Bachelder, Oscar L. / **BORN** 1852, WI / **DIED** 1935 / **SITE(S)** ET, Hamilton County (40HA514)

Oscar Lewis Bachelder (Figure 3-3) was born in Menasha, Wisconsin on July 14, 1852. He was the son of Calvin B. Bachelder (1826-1906) and the grandson of Luther C. Bachelder (1804-1850), both of them potters. Bachelder family members were involved with potteries in Maine, Wisconsin, Ohio, California, Pennsylvania, Illinois, and Nebraska. About 1870 Oscar left his father's home and began a 40-year period of wandering as an itinerant potter. In 1911 he settled in North Carolina, and in 1914 started what became known as the "Omar Khayyam Pottery" in Buncombe County. He at first produced utilitarian wares for a regional market, but after he married Agnes Collins in 1917 he turned more and more to the production of art wares. It is for this phase of his work that he has received much acclaim. He continued to produce art pottery at the same North Carolina location until his death on June 26, 1935.[1]

Figure 3-3. Digital image of an earthenware bas-relief of O. L. Bachelder, attributed to William Soini and O. L. Bachelder [courtesy of Mint Museum of Art, Charlotte, North Carolina. Museum Purchase: Daisy Wade Bridges Fund from the Collection of Pat H. Johnson. H1981.24.30].

Research in connection with the Tennessee Pottery (ET site 40HA514) indicates Bachelder worked there in 1900. He is listed on the 1900 census for Hamilton County as a potter, near eleven other potters, most of them also boarders, living near the Tennessee Pottery.[2] Some of these individuals soon transferred with the pottery superintendent, C. L. Krager, to the Chattanooga Pottery at Daisy (see ET site 40HA98). Bachelder may also have made this switch, but it is not clear where he was for a few years before and after 1900. It is said his wanderings took him through "twenty-eight states and territories and even Canada."[3] If so, his stay in any one of these places probably averaged less than two years. By 1903 he was in Alabama and was involved with two or more stoneware potteries in the northern part of that state until about 1911, before moving to North Carolina.[4]

Source(s): **1**. Johnson and Bridges (1983); Mounce (1989:78); Carnes-McNaughton (1995:39 and 43); Schaltenbrand (2002:120); Perry (2004:37-42). **2**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 4. **3**. Zug (1986:98). **4**. Brackner (2006:137-138).

Baker, Francis W. (see MT, Davidson County site 40DV140)

Baker, Jean (see MT, Overton County site 40OV137)

Baker, Loran N. / **BORN** 1888, NY / **DIED** 1979 / **SITE(S)** ET, Campbell County (40CP142)

In a 1935 geology publication, Loran Baker is referred to as operator of the "Mountain-Craft Pottery" (ET site 40CP142) in Campbell County.[1] This was an experimental pottery started in an effort to make use of an available resource, clay

associated with local coal beds. Baker's primary occupation at the time was superintendent of a mining operation owned by the Elk Valley Coal and Iron Company.[2] He was born July 21, 1888 and raised in the state of New York, but moved his family to Tennessee about 1929.[3] He eventually moved to Knoxville, where he died in October of 1979.[4]

Source(s): **1**. Whitlatch (1935:219). **2**. Federal Census, 1930, Campbell County, District 4, No. 119. **3**. Federal Census, New York – 1900, Erie County, Concord Township, ED 234, Sheet 11A, No. 247; 1920, Tomkins County, Ithaca, ED 180, Sheet 7A, No. 154 (and Note 2 above). **4**. Social Security Death Index <http://search.ancestry.com/search/>.

Ball, John L. / **BORN** 1825, TN / **DIED** 1911 / **SITE(S)** ET, Roane County (40RE149)

John L. Ball was born in Roane County on June 12, 1825.[1] He appears on two Roane County tax lists in 1848 and 1849.[2] On the 1850 census he is identified as a 25-year-old potter.[3] At the time he was living with his wife Sarah and two small children, and he seems to have been part of a group of six 1850 potters with a connection to Eagle Furnace (ET site 40RE149). By 1860 Ball and his family were in Cedar County, Missouri, where he remained for the rest of his life, always identified on census reports as a farmer.[4] He died February 7, 1911.[1]

Source(s): **1**. RootsWeb, Entries: 16860 (John L. Ball) <http://worldconnect.rootsweb.com/>. **2**. Roane County Tax Records, District 12, 1848-1849. **3**. Federal Census, 1850, Roane County, 20th Subdivision, No. 997. **4**. Federal Census, Missouri, Cedar County, Madison Township – 1860, p. 118, No. 829; 1870, p. 91, No. 1; 1880, p. 365, No. 236; 1910, p. 256, No. 102.

Ballard, Wesley (see WT, Madison County site 40MD55)

Barker, Thomas A (see WT, Madison County site 40MD194)

Barr, Jacob C. E. R. / **BORN** 1832, TN / **DIED** 1907 / **SITE(S)** MT, Putnam County (40PM58 and 40PM66)

Jacob Cronkette Ellison Rawleigh Barr was born in White County on September 23, 1832.[1] He appears on the 1850 census as a DeKalb County farmer living with his parents, with his father John Barr engaged in saltpeter mining. Their location was either in or near what would soon become Putnam County.[2] Barr married Hixie Martin in 1854 and by 1860 was living with her and three children in southwest Putnam County. He is identified as a potter on the 1860 census.[3] For 1870 he is called a farmer, and there were now six children in his household.[4] Barr's proximity to William Massa both census years suggests his work as a potter

was probably at MT site 40PM58. During the Civil War Barr and Massa joined the same Union infantry company (Company C, 1st Tennessee Mounted Infantry), enlisting at Carthage, Tennessee, October 21, 1863. Barr was described as 5 ft. 10 inches tall, with dark complexion, yellow eyes, and black hair.[5]

Jacob Barr seems to have become moderately wealthy after the Civil War. He owned a considerable amount of land, and held some public offices. He had apparently started his own pottery (MT site 40PM66) by 1880, assisted by John W. Dunn and Ammon A. Martin.[6] The most direct statement concerning this is in an 1881-1882 state business directory. This shows Barr and Martin as pottery owners at Burton, Tennessee, and further gives their professions as "magistrate and pottery" for Barr and "constable and pottery" for Martin.[7] There are similar directory entries for Barr in 1887 and 1891, and he is described as the Burton postmaster and a manufacturer of "crockery."[8] It is unclear how long Barr continued his involvement with pottery. The 1900 census does not show a profession for him, but his next-door neighbor was long-time potter John Elrod.[9] Jacob Barr died January 17, 1907.[1]

Source(s): **1**. Gilbert (1995:38); RootsWeb's WorldConnect Project: Talley Master <http://wc.rootsweb.com/>. **2**. Federal Census, 1850, DeKalb County, District 8, No. 719. **3**. Federal Census, 1860, Putnam County, District 8, No. 886 and Note 1 above. **4**. Federal Census, 1870, Putnam County, District 8, No. 34. **5**. Ancestry. com – Civil War Pension Index: General Index to Pension Files, 1861-1934 <http:// content.ancestry.com/iexec/>. **6**. Federal Census, 1880, Putnam County, District 8, Nos. 123, 124, and 125 (and see individual entries for John W. Dunn and Ammon A. Martin). **7**. Norwood & Kline (1882:128 and 840). **8**. Polk & Co. (1887:125 and 1005; 1891:107). **9**. Federal Census, 1900, Putnam County, District 8, Nos. 186 and 187.

Baxter, Henry Rufus (see MT, Davidson County site 40DV140)

Beaty, Clifton (see MT, Overton County site 40OV137)

Berry, James W. / **BORN** 1853, IN / **DIED** 1920s / **SITE(S)** ET, Hamilton County (40HA98)

James W. Berry was born in Indiana in September of 1853, but he was in Chattanooga by 1880, listed on the census as a "druggist."[1] This seems to have remained his primary occupation until 1891, when he became president of the newly formed Chattanooga Pottery (see ET site 40HA98). He continued to hold this position and to remain closely associated with the workings of the pottery until 1900 or possibly 1901. He then ceased to be listed in the Chattanooga city directories.[2] By 1920 he had moved with his wife Anna to Florida, where he died before 1930.[3]

Source(s): **1**. Federal Census, 1880, Hamilton County, Chattanooga Ward 3, p. 165B. **2**. Federal Census, 1900, Hamilton County, Chattanooga Ward 4, No. 113;

Chattanooga City Directories (various publishers), 1880-1910 (copies at Tennessee State Library and Archives). **3**. Federal Census, 1920, Florida, Lee County, ED 107, Sheet 5A, No. 88; his widow is listed on the 1930 census for Hillsboro County, Florida (p. 254, No. 5).

Bersheers, D. M. (see MT, White County site 40WH76)

Bertram, Sam A. (see ET, Morgan County site 40MO159)

Binns, Douglas W. (see MT, Davidson County site 40DV138)

Binsfield, Charles / **BORN** 1830, Prussia / **DIED** post-1895 / **SITE(S)** ET, Hamblen County (Unrecorded Potteries)

Charles W. Binsfield (also spelled Binsfeld, Bensfelt, etc.) was born in Prussia, but was in Virginia by 1854. He is listed as a 40-year-old potter on the 1870 census for Virginia, married to Catherine, with three children all born in that state.[1] It is known that in the late 1860s he worked for the Virginia potter Emanuel Suter, who made both earthenware and stoneware.[2] It is not clear where Binsfield was between 1870 and 1880, but by the latter year he had moved to Tennessee. He is shown as a potter on the 1880 census for Hamblen County, now with an 18-year-old wife named Louisa and two of the children from his former marriage.[3] County tax records suggest he had only recently arrived.[4] An 1882 business directory lists him in the Hamblen County town of Whitesburg as "Charles W. Binsfield, potter."[5] In 1887 he deeded his house and lot to his wife Louisa, however he continued to be shown as the owner of this property for tax purposes through 1895.[6] He has not been found on the 1900 census, but it is unclear if he was deceased or had only again moved.

Source(s): **1**. Federal Census, 1870, Virginia, Augusta County, No. 132. **2**. Comstock (1994:375, 331-344, and 482-484). **3**. Federal Census, 1880, Hamblen County, District 9 (Town of Whitesburg), No. 80. **4**. Hamblen County Tax Records, Districts 8 and 9, 1870s-1880s. **5**. Norwood & Kline (1882:622). **6**. Hamblen County Deeds, Book 7, p. 178; Hamblen County Tax Records, Districts 8 and 9, 1880-1895.

Bird, James / **BORN** ca. 1826, NC / **DIED** post-1880 / **SITE(S)** WT, Hardeman County (40HM144)

Census records suggest this youngest of the Bird brothers (see entry for William C. Bird) was probably born in 1826. He was about 12 when the family moved from North Carolina to Hardeman County, Tennessee, and he must have spent his formative years learning pottery making at his father's rural Hardeman

County shop (WT site 40HM144). It appears there is only one source confirming he was a potter. After the family moved to Dallas County, Arkansas, James is reported to have operated a pottery in adjoining Grant County for a few months in 1844.[1] He is shown in his father's household with no listed occupation in 1850, then afterward always as an Arkansas farmer. He and his wife Eliza Jane had at least 11 children, and she is shown as a widow in 1900.[2]

Source(s): **1**. Bennett and Worthen (1990:152). **2**. Federal Census, Arkansas – 1850, Dallas County, Smith Township, No. 650; 1860, Sevier County, Franklin Township, p. 27; 1870, White County, Jackson Township, p. 369, No. 54; 1880 (same location), p. 132, No. 54; 1900 (same location), p. 90, No. 164.

Bird, Joseph L. / **BORN** 1821, NC / **DIED** 1909 / **SITE(S)** WT, Hardeman County (40HM144)

Joseph Lewis Bird was born in North Carolina on July 15, 1821, the eldest son of William C. Bird.[1] Like his brothers, he must have received training as a potter at his father's West Tennessee pottery (site 40HM144) before the family moved to Arkansas. Though no census report lists him as a potter, his occupation is documented by a stoneware churn inscribed on its base "Manufactured by Joseph & Nathaniel Bird in the State of Arkansas, Clark County, May 1843."[2] This portion of Clark soon became Dallas County, and the 1850 census identifies Joseph as the operator of a saw mill.[3] Joseph married Eliza Dorris in 1844, and it appears from later census reports they moved to Texas around 1855. They were in Blanco County, Texas with nine children in 1870. Bird married for a second time in early 1900 to Martha Avant. He died August 15, 1909, still in Blanco County, Texas.[4]

Source(s): **1**. RootsWeb's WorldConnect Project: Mostly Blanco County Families <http://wc.rootsweb.com/>. **2**. Bennett and Worthen (1990:162). **3**. Federal Census, 1850, Arkansas, Dallas County, Smith Township, No. 649; Watkins (1982:4). **4**. Federal Census, Texas, Blanco County – 1870, Precinct 3, No. 95; 1880, ED 24, Precinct 2, p. 341, No. 190; 1900, Johnson City, p. 81, No. 1 (and Note 1 above).

Bird, Nathaniel / **BORN** ca. 1822, NC / **DIED** post-1880 / **SITE(S)** WT, Hardeman County (40HM144)

Nathaniel Bird's early life was similar to that of his slightly older brother Joseph, with both receiving training at their father's West Tennessee pottery (site 40HM144) before starting their own 1843 operation in Dallas County, Arkansas (see entry for Joseph Bird). Nathaniel married Sarah A. Kirk in 1848, and they appear together on the 1850 census, with his listed occupation "potter."[1] Later census reports indicate they had children born in Louisiana starting in the early 1850s, but it is unclear what Nathaniel was doing until 1880, when the census lists him as a Louisiana "engineer."[2] He apparently died before 1900.

Source(s): **1**. Federal Census, 1850, Arkansas, Dallas County, Smith Township, No. 647; Watkins (1982:4). **2**. Federal Census, Louisiana, St. Landry County – 1870, Town of Washington, p. 188, No. 201 [shows Sarah Bird with children but not with Nathaniel Bird]; 1880, 5th Ward, p. 300, No. 146.

Bird, William C. / **BORN** ca. 1788, MD / **DIED** post-1850 / **SITE(S)** WT, Hardeman County (40HM144)

William C. Bird's exact relationship to pottery making is difficult to define, but he obviously came to Hardeman County, Tennessee in 1838 able to start his own pottery, a skill he passed on to his four sons James, Joseph, Nathaniel, and William L. Bird (see discussion of WT site 40HM144). Bird (sometimes Byrd) was born in Maryland about 1788, and he married twice before leaving that state – to Ruth Turnstill in Baltimore in 1807, then to Susannah Cochran in the same city in 1813.[1] His sons were born in North Carolina, starting in 1821, and the family was definitely in that state's Surry County by 1826.[2] In 1830 they lived next to a Joseph Bird, who may have been William's father.[3] If William was not a potter before coming to Surry County, he may have learned the craft there.[4] As noted in the discussion of Hardeman County site 40HM144, William C. Bird and his sons had a sizable farming operation and a pottery at this Tennessee location from about 1838 to 1843. Bird then moved with his sons to Arkansas, where the 1850 census lists him as a tanner.[5] It appears that by then he had a much younger third (?) wife named Elizabeth and three more children. It also appears he died before 1860.

Source(s): **1**. Ancestry.com – Maryland Marriages, 1655-1850 <http://search.ancestry.com/cgi-bin/sse.dll?db=mdmarriages>. **2**. In early 1826 Bird served as a Surry County marriage bondsman (Holcomb 1982:197). **3**. Federal Census, 1830, North Carolina, Surry County, p. 96 [William's second wife apparently died before 1830]. **4**. See entries for Vestals and Bohannons. **5**. Federal Census, 1850, Arkansas, Dallas County, Smith Township, No. 650.

Bird, William L. / **BORN** 1824, NC / **DIED** post-1900 / **SITE(S)** WT, Hardeman County (40HM144)

William Lafayette Bird, the third son of William C. Bird was, like his brothers, born in North Carolina and initially trained as a potter at his father's 1838 to 1843 West Tennessee pottery (site 40HM144). After the family moved to Dallas County, Arkansas, William lived in his brother Joseph's household in 1850, identified on the census as a potter. William's first wife Nancy died before 1860, and that year he sold the pottery and for a brief time served as the county sheriff. He then left the area for several years, but returned by 1866, married Vesta Phillips, and resumed work as a potter. In 1880 he was assisted in this work by his sons Joseph and Henry.[1] In the 1880s William and Vesta moved to Texas, where the census for 1900 lists him as a 75-year-old teacher.[2]

Source(s): **1**. Federal Census, Arkansas, Dallas County, Smith Township – 1850, No. 649; 1860, p. 987, No. 273; 1870, p. 463, No. 18; 1880, p. 176, No. 72; Watkins (1982:6-7); Bennett and Worthen (1990:146). **2**. Federal Census, 1900, Texas, Williamson County, Precinct 8, p. 57, No. 37; Watkins (1982:7).

Black, James M. / **BORN** ca. 1831, TN / **DIED** post-1880 / **SITE(S)** ET, Monroe County (40MR98)

James M. Black is shown on the 1850 census for Monroe County as a 21-year-old potter.[1] Later census reports, however, suggest he was younger. His estimated birth year, 1831, is a compromise that could be off by two or three years. Though his 1850 listing places him in Monroe County's District 7, consecutive household numbers suggest he was near the potter Lorenzo Pearson, who was just across a district line in District 12. This also places Black near Andrew Pickens, and implies he worked at the pottery that was on Pickens's farm (see ET site 40MR98).

James M. Black married Martha J. Ball in Monroe County, Tennessee on November 11, 1849.[2] In 1850 they lived very near the family of John Ball, assumed to be Martha's father. Ball had several children still living with him, including an older son named Amos.[3] This last name is important for understanding the subsequent life of James M. Black, for there is another James Black listed on the 1850 census who remained a resident of Monroe County. James M. Black the potter is next found in Jersey County, Illinois, with three children and a wife now listed as Nancy.[4] However, the census shows both parents were born in Tennessee, and they had a 5-year-old son named Amos, presumably for his uncle. As this son was born in Illinois, the family must have left Tennessee about 1855. James M. Black's 1860 occupation was farmer and carpenter, and subsequent censuses also suggest he did not work as a potter after leaving Tennessee. He was still an Illinois farmer in 1870, and by 1880 had become a Kansas coal miner.[5]

Source(s): **1**. Federal Census, 1850, Monroe County, District 7, No. 801. **2**. Sistler and Sistler (1987:26). **3**. Federal Census, 1850, Monroe County, District 7, Nos. 801 and 803. **4**. Federal Census, 1860, Illinois, Jersey County, Phills Creek Precinct, No. 55. **5**. Federal Census, 1870, Illinois, Sangamon County, New Berlin Twonship, p. 257; Federal Census, 1880, Kansas, Osage County, No. 61.

Black, Robert (see MT, DeKalb County site 40DK10)

Boggs, James A. / **BORN** 1873, AL / **DIED** 1961 / **SITE(S)** ET, Marion County (40MI98)

James Andrew ("Jim") Boggs (Figure 3-4) was born in Alabama on September 20, 1873. He was a son of Asa Boggs and was descended from Randolph County, Alabama potters possibly going back to the early 1800s. James worked as a potter in several different locations in Alabama, and once for about

three years in Colorado. He is shown with this profession on the 1910, 1920, and 1930 census reports for Alabama. In the early 1930s he became associated with a pottery in Prattsville, Alabama, where he worked with his sons James J., Virgil E., and Horatio (Horatio and his descendants continued to make pottery in Prattsville through the 1980s).[1]

Figure 3-4. James A. Boggs with wife Olive, youngest son James J., and adopted daughter Rosa, ca. 1908 (courtesy of Julian Wayne Boggs).

In 1937 James Boggs started a pottery in the town of Jasper in Marion County, Tennessee (ET site 40MI98). This "Tennessee Art Pottery" used a back portion of the Phillips Hotel, which was managed by Agnes Phillips Boggs, the wife of James's son Virgil Boggs. While Virgil may have provided limited help in running the pottery, James did almost all the throwing and other production work. This pottery lasted until about 1940, after which James returned to Alabama to work with son Horatio Boggs. He apparently continued some degree of association with the Boggs pottery in Prattsville until near the time of his death in 1961.[2]

Source(s): **1**. Federal Census, Alabama – 1910, Randolph County, ED 154, Sheet 3B, No. 52; 1920, Randolph County, ED 156, Sheet 18A, No. 47; 1930, Montgomery County, ED 51-5, Sheet 27A, No. 474 / Sweezy (1984:127-129) / Brackner (1998, 2002 and 2006:118) / Julian Wayne Boggs, 2006, personal communication. **2**. Mrs. Virgil E. Boggs, 1981, personal communication; Brackner (2006:218).

Boggs, Virgil E. / **BORN** 1907, AL / **DIED** 1974 / **SITE(S)** ET, Marion County (40MI98)

Virgil E. Boggs was one of three sons of Alabama potter James Boggs who followed their father's profession. He is shown with his parents and brothers in Figure 3-5. Virgil received early training in the craft, working with his father and brothers at various potteries in central and northern Alabama. In the early 1930s he

ran the Spruce Pine pottery near Alabama's northwest corner. By the mid-1930s Virgil was starting to prefer selling pottery to its actual production. He began making sales trips to Jasper, Tennessee, and it was here he met and married Agnes Phillips. They first lived in Alabama but in 1937 returned to Jasper so she could manage her family's Phillips Hotel. Virgil's father soon joined them and started a small operation called the "Tennessee Art Pottery" (ET site 40MI98). Virgil provided only minor assistance in running this pottery, focusing his effort on selling ware made here and elsewhere. This arrangement lasted until about 1940. James returned to Alabama, but Virgil remained in Jasper as a pottery dealer. After Virgil died in April of 1974, his son Phil Boggs continued to operate the Jasper business known as Boggs Wholesale Pottery Co., Inc.[1]

Figure 3-5. Boggs family (courtesy of Julian Wayne Boggs). Back row (l. to r.): Francis (wife of J. J. Boggs), Olive (wife of J. A. Boggs), Horatio (son of J. A. Boggs), Agnes (wife of V. Boggs), James A. Boggs. Front row (l. to r.): Sara Nell (wife of H. Boggs), James Judson (son of J. A. Boggs), Virgil E. (son of J. A. Boggs).

Source(s): **1**. Mrs. Virgil E. (Agnes) Boggs, 1981, personal communication; Brackner (1998 and 2006:120); Social Security Death Index <http://search.ancestry.com/search/>.

Bohannon, Simon / **BORN** 1809, NC / **DIED** 1860s / **SITE(S)** ET, Greene County (40GN27)

Simon Bohannon's 1809 date of birth in North Carolina is based on census reports. He began work as a potter in that state, and is listed as working in "Manufactures and trades" in 1840 and as a potter in 1850.[1] It appears he moved to

Greene County, Tennessee by 1854, the year his daughter Mary married Rufus Lucky (see entry for Lucky).[2] In 1860 Simon was listed as a Greene County potter, living adjacent to Peter Harmon and his sons (and assumed to be working at ET site 40GN27). This same year three of Simon's sons, John, Pleasant, and Simon lived in his household. The two oldest are listed as farm laborers, but any of them might have played some role in the pottery operation.[3] Simon was dead by 1870, but his widow Edie still lived on the Harmon property.[4] A son who had been living in Illinois came to Tennessee after the Civil War and by 1870 had taken his father's place as a potter at the 40GN27 site (see entry for William T. Bohannon).

Source(s): **1**. Federal Census, North Carolina, Surry County – 1840, pp. 107-108; 1850, No. 1490; Zug (1986:436). **2**. Burgner (1981:196). **3**. Federal Census, 1860, Greene County, District 12, No. 483. **4**. Federal Census, 1870, Greene County, District 12, No. 44.

Bohannon, William T. / **BORN** 1838, NC / **DIED** 1915 / **SITE(S)** ET, Greene County (40GN27)

Much of what is known about William Thomas Bohannon (Figure 3-6) comes from a 1956 interview with his son John Bohannon.[1] William (usually called Thomas) grew up in North Carolina, working with his potter father, Simon Bohannon.[2] By 1860 Thomas was in Hancock County, Illinois working as a store clerk.[3] During the Civil War he joined the 119th Illinois Infantry Regiment.[4] He served with General U. S. Grant's Federal army at Vicksburg, where he had his "cartridge belt shot off and two bullet holes in his cap." After the war he came to Greene County to work with his father.[1]

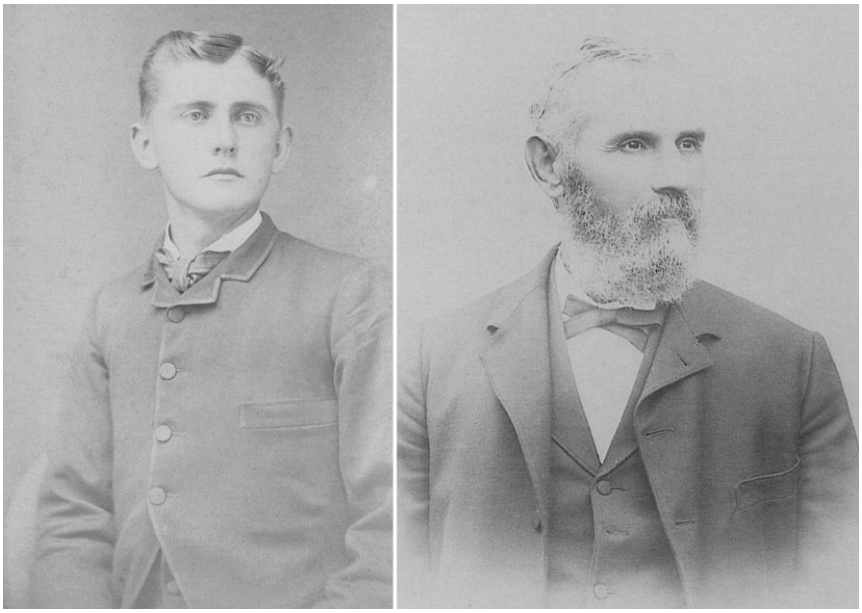


Figure 3-6. Photographs of William Thomas Bohannon as a young man (left) and later in life (courtesy of Andrea S. Daniels).

By 1870 Simon Bohannon was dead, but Thomas still lived in his mother's household, surrounded by the households of Peter Harmon and his sons.[5] Though called a "farm laborer" on the census, there is no doubt he was working at least some of the time at the pottery owned by Peter Harmon (ET site 40GN27).[1] In 1873 Thomas married Martha Harmon, who lived close by in the household of her father Sparling Harmon.[6] They still lived on the Harmon land in 1880, with Thomas (William) shown as a "farmer & potter" on the census for that year.[7]

According to John Bohannon his father ceased making pottery in the 1880s.[1] This is corroborated by the 1900 and 1910 censuses, which show the family living in a different district with the father and son working as farmers.[8] William Thomas Bohannon died in Greene County on September 28, 1915.[9]

In the John Bohannon interview there is some description of William's work as a potter (see site 40GN27) and some comments regarding his personal characteristics. These include:

> "My father was a very strange man, and very kind to me," said Mr. Bohannon in the interview last fall. "He never once whipped me, never tried to force me to do anything. Although he had not had an easy life and had worked hard, he had no desire to make a lot of money. In fact, he liked to take life easy."[1]

Source(s): **1**. Roberts (1957:9). **2**. Federal Census, 1850, North Carolina, Surry County, No. 1490. **3**. Federal Census, 1860, Illinois, Hancock County, Augusta Township, No. 3793. **4**. Civil War Soldiers & Sailors System, National Park Service <www.itd.nps.gov/cwss/>. **5**. Federal Census, 1870, Greene County, District 12, No. 44. **6**. Greene County Marriage Books 1869-1879, No. 1084 (Thomas Bohannon to Martha J. Harmon, February 6, 1873). **7**. Federal Census, 1880, Greene County, District 12, Nos. 158. **8**. Federal Census, Greene County, District 10 – 1900, No. 189; 1910, No. 185. **9**. Tennessee Death Records, Greene County, 1915, Certificate No. 257 (microfilm copy, Tennessee State Library and Archives).

Bowlus, Lewis H. / **BORN** 1839, OH / **DIED** 1907 / **SITE(S)** ET, Knox County (40KN286)

Lewis H. Bowlus (Figure 3-7) was born April 25, 1839 in Fremont, Ohio. He married Minnie Robinson in that state in 1859 and at the start of the Civil War enrolled in the Union Army, joining the 9th Regiment of Ohio Cavalry. He served with distinction in this regiment, including a tour of duty in and around Knoxville, Tennessee in 1863. By 1864 he had achieved the rank of major.[1]

After the war, Bowlus returned to Knoxville, where he engaged in commercial activities with Samuel Miner, who had served in his same Ohio Civil War regiment. Together with Hugh French they started a business that included a pottery. Though two surviving vessels identify Bowlus and his partners as pottery "manufacturers,"

the potter Nathan K. Smith was apparently in charge of the actual work. The operation lasted little more than a year and appears to have been destroyed by a March 1867 flood (see discussion of ET site 40KN286).

Figure 3-7. Major Lewis H. Bowlus (courtesy of P. Edward Pratt).

Bowlus pursued some other commercial endeavors, including dealing in marble and lime and in 1869 was appointed Deputy Registrar for Knox County.[2] On the 1870 census he is listed with his wife and two children and is identified as a Knoxville "Life Insurance Agent."[3] He soon left Knoxville, lived for a brief time in Nashville, then began an extended period of moves back and forth between Ohio and Kansas, to Texas, to California, and finally to New York. His first wife died in 1874, and Bowlus underwent what seems to have been a major change in character, documented in a lengthy Civil War pension file. Included in the final chapters of his life were a second marriage, a conviction for embezzlement, an escape from prison, abandonment of his second wife and four children, and a third marriage that was not legal but produced three more children. Bowlus died March 7, 1907 in New York City.[4]

Source(s): **1**. Federal Pension File for Lewis H. Bowlus, Certificate 646.627, National Archives, Washington, D. C. (copy filed at the Tennessee Division of Archaeology); Civil War Soldiers & Sailors System, National Park Service <http:/www.itd.nps.gov/cwss/>; Union Ohio Volunteers, 9th Regiment, Ohio Cavalry <http://www.itd.nps.gov/cwss/templa...Ohio%20Cavalry&unitcode=UOH0009RC>. **2**. Knox County Deeds, Book A1, p. 159; Knox County Court Minute Books, Volume 25, p. 59. **3**. Federal Census, 1870, Knox County, 7th Ward, p. 435, No. 129. **4**. Federal Pension File for Lewis H. Bowlus, Certificate 646.627, National Archives, Washington, D. C. (copy filed at the Tennessee Division of Archaeology).

Bradford, Frank B. (see MT, Davidson County site 40DV603)

Bradley, James L. / **BORN** 1850, TN / **DIED** 1903 / **SITE(S)** ET, Johnson County (40JN190)

As discussed under East Tennessee site 40JN190, there is indirect evidence James L. Bradley and his brother John made pottery at that Johnson County

location. Unfortunately, documentation proving they were potters has not been found. They were sons of Irvin K. Bradley and grandsons of James Bradley, neither of whom are known to have been potters.[1] James Bradley was old enough to have been a potter by 1870, but for that year and later he is always called a farm laborer.[2] As 1870 is the same year Lindsey Campbell first appears as a Johnson County potter (at site 40JN189, about 8 miles away), it seems possible James might have learned to make pottery through some connection with Campbell. According to his tombstone James was born October 23, 1850 and died August 3, 1903, only four months after his fathers death.[3] He apparently never married, and is shown living in his father's household on census reports through 1900.

Source(s): **1**. Johnson County Will Books, Volume 1 (1836-1872), p. 130. **2**. Federal Census, Johnson County, District 5 – 1870, No. 57; 1880, No. 227; and 1900, No. 277. **3**. Carrier (1984:50).

Bradley, John / **BORN** 1856, TN / **DIED** 1896 / **SITE(S)** ET, Johnson County (40JN190)

John Bradley was a younger brother to James L. Bradley (see individual entry) and is believed to have worked with him, making pottery at the home of their father Irvin K. Bradley (see ET site 40JN190). Like his brother, John seems to have always remained in his father's household, never married, and no written record of his work as a potter seems to exist. He was born January 31, 1856 and died August 22, 1896.[1]

Source(s): **1**. Carrier (1984:50).

Brandt, Frederick (see ET, Washington County site 40WG53)

Brandt, George F., Jr. (see ET, Washington County site 40WG53)

Brandt, George F., Sr. / **BORN** 1881, PA / **DIED** 1958 / **SITE(S)** ET, Unicoi County (40UC1), Washington County (40WG53)

George Frederick Brandt, Sr. was born in 1881.[1] Census reports show this was in Pennsylvania, and that his father was from Germany. By 1910 George was married to English-born Sara E., and they were living in Stark County, Ohio where he worked in a pottery.[2] By 1920 they had two children, and George was the manager of an Ohio rubber factory.[3] He soon began working for Charles W. Foreman who was running the Owen China Company in Minerva, Ohio. After Foreman bought Southern Potteries in Erwin, Tennessee, Brandt came to Tennessee as the plant's manager. This was probably around 1924.[4] On the 1930 census George Brandt is identified as the pottery's vice-president.[5] However, a series of letters preserved in the Tennessee State Library and Archives shows him

serving as Southern Potteries "General Manager" until 1939.[6] As Foreman was often absent from Southern Potteries, Brandt supervised many of the changes that occurred during the successful transition and expansion of Southern Potteries for production of its Blue Ridge line of hand-painted wares (see ET site 40UC1).

In 1939 H. W. Kibler replaced Brandt as Southern Potteries' general manager.[7] Sometime later, probably by 1944, Brandt started his own pottery in the town of Jonesborough in Washington County. His sons, George and Frederick (Fritz) Brandt, helped him operate this "Cherokee China Company," which continued until about 1957 (see ET site 40WG53). Late in life George Brandt moved to or at least spent much of his time in the town of Rogersville in Hawkins County.[8] He died on October 25, 1958.[1]

Source(s): **1**. Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http://register.shelby.tn.us/>. **2**. Federal Census, 1910, Ohio, Stark County, Paris Township, Minerva Village, ED 216, Sheet 7B (no household number). **3**. Federal Census, 1920, Ohio, Summit County, ED 243, Sheet 17A, No. 363. **4**. Newbound and Newbound (1989:7); Binnicker (1999:162). **5**. Federal Census, 1930, Unicoi County, District 11, ED 86-13, Sheet 6A, No. 105. **6**. Federal Writers' Project, MF. 1067, Box 14, Folder 4, Tennessee State Library and Archives, Nashville. **7**. Binnicker (1999:208). **8**. Burnette (2008:16-17).

Bray, ____ (see WT, Henry County site 40HY62)

Broome, Isaac / **BORN** 1835, Canada / **DIED** 1922 / **SITE(S)** MT, Dickson County (40DS85)

Isaac Broome (Figure 3-8) was born in St. Gabriel de Valcartier, Quebec, Canada on May 16, 1835. He came to the United States while still a child, and was educated at the Pennsylvania Academy of Fine Arts and by private tutors until about 1850. During the 1850s and 1860s he produced several important sculptural works, including ones used on buildings in the nation's capital. He married Victoria Myers in 1856, then traveled and worked in Europe. By 1860 he held an academic position at the Pennsylvania Academy of Fine Arts where he had formerly studied.[1] Broome filed a Declaration of Intent to become a United States citizen on October 4, 1856.[2]

Figure 3-8. Isaac Broome (courtesy of Trenton Public Library, Trenton, New Jersey).

During the 1860s and 1870s Broome specialized in sculptural pieces and decorative tiles, working at potteries in and around Trenton, New Jersey and in western Pennsylvania. In the Trenton area this included the pottery of Ott and Brewer, the Eturia Pottery, the Providential Tile Works, and the Trent Tile Company. Broome won awards for his sculptural creations at the Centennial Exposition in Philadelphia in 1876 and at the Paris Exposition in 1878. The latter year he was appointed special commissioner on ceramics for the state of New Jersey.[3] He is listed as a Terra Cotta Manufacturer living with his family in southwestern Pennsylvania in 1870, then as an New Jersey artist in 1880.[4] The 1880 census indicates the Broomes' youngest child was born in Tennessee about 1871. If this is correct, it may relate to why they later joined the Ruskin Colony in Middle Tennessee.

In 1881 The Women's Decorative Art Society of Dayton, Ohio brought Professor Broome to that city to teach in their new school for the decorative arts. He initially taught classes in drawing, painting, and modeling, but by March he had started an art pottery and completed the firing of at least one kiln load of ware.[5] This endeavor seems to have lasted only a couple of years before Broome returned to Trenton, presumably to work at some of the Trenton potteries mentioned above.[6] In 1890 Broome published a novel called *The Brother*.[7] An 1894 newspaper entry states that Professor and Mrs. Isaac Broome were moving from Beaver Falls, Pennsylvania to Salem, Ohio.[8] Other sources say Broome worked at a Beaver Falls Art Tile Company, without giving a date for this.[9] The newspaper entry suggests it was in the early 1890s.

In March of 1896 Broome and his wife Victoria joined the Ruskin Colony in Dickson County, Tennessee.[10] In a manner apparently similar to his 1881 Ohio venture, Broome taught drawing, painting, and sculpture, and soon also introduced pottery making (see MT site 40DS85). This was only moderately successful, but he seems to have remained with the colony until it disbanded in 1899.

After Ruskin, the Broomes obtained what was referred to as a "plantation" in central Georgia, where they spent the winter months. At other times they were in Trenton, where Broome continued to work as a sculptor and as a designer at the Lenox Pottery. In 1902 he completed his book discussing the Ruskin Colony, and his view of why it failed. In 1909 he contributed to a local Socialist fair by creating 100 medallions of Carl Marx.[11] Victoria Broome died in March of 1916, and by 1920 Isaac was living with one of his daughters but still called an artist.[12] The following year the life of 86-year-old Isaac Broom was featured in a Trenton Newspaper.[13] This notes his many achievements as an artist, writer, inventor and "technical expert" at the Lenox Pottery and states he was still active and interested in world affairs and current topics. It quotes him as saying he preferred "to wear out rather than to rust out, for life is too short, too interesting and beautiful to go through with eyes closed and hands folded." He died the next year on May 4, 1922.[14]

Source(s): **1**. Lednarg (1905); Trenton Historical Society (1929); RootsWeb's World Connect Project: Quaker, New England and Kersey Genealogy <http://rootsweb.ancestry.com/cgi-bin/>. **2**. Philadelphia, 1789-1880 Naturalization Records, No. 10429 <http://search.ancestry.com/cgi-bin/sse>. **3**. Barber (1904:56); Lednarg (1905); Trenton Historical Society (1929); Lehner (1988:58); Johnson 1992:67). **4**. Federal Census – 1870, Pennsylvania, Allegheny County, 3rd Ward, No. 1191; 1880, New Jersey, Mercer County, Trenton, 1st District, 3rd Ward, No. 216. **5**. Ohio Art and Dayton's New and Praiseworthy Effort, The Cleveland Herald, March 8, 1881, p. 4, Cleveland Ohio. **6**. Lehner (1988:58). **7**. Trenton Historical Society (1929). **8**. Salem Ohio Daily News, March 9, 1894, Salem, Ohio. **9**. Barber (1904:56); Lehner (1988:58). **10**. Broome (1902:10); Johnson (1992:67). **11**. Federal Census – 1900, Georgia, Fayette County, Europe District, No. 48; 1910, New Jersey, Mercer County, Trenton, Ward 12, ED 94, No. 97 / Broome (1902) / Johnson (1992:67) / Trenton New Jersey Times, October 24, 1905, Trenton, New Jersey / Trenton Evening Times, April, 10, 1909, Trenton, New Jersey. **12**. Trenton Evening News, March, 11, 1916, Trenton, New Jersey; Federal Census, 1920, New Jersey, Mercer County, Trenton, 3rd Ward, ED55, Sheet 5A, p. 80. **13**. Professor Broome is 86 Years Today, Trenton Evening Times, May 16, 1921, Trenton, New Jersey. **14**. Funeral Monday for Prof. Broome, Trenton Evening Times, May 5, 1922, Trenton, New Jersey.

Brown, Charles / **BORN** ca. 1824 / NC / **DIED** post-1860 / **SITE(S)** MT, Putnam County (40PM92)

Charles Brown is listed on the 1850 census for White County as a 26-year-old potter, married to Susan, with two children.[1] Based on relevant census associations, it appears Charles's father was either Aaron or Hiram Brown, who were probably brothers. Hiram was married to the sister of Daniel Campbell, so Charles may have been a nephew of this early potter.[2] Charles's 1850 potter designation likely associates him to a pottery the site of which was later in Putnam County (MT site 40PM92). For 1860 Charles is called a farmer, but he and his family were enumerated in the same Putnam County district as several potters, including John and Joseph Campbell.[3] No record for Charles Brown has been found after that date.

Source(s): **1**. Federal Census, 1850, White County, District 14, No. 1518. **2**. Franklin (1988:278-279). **3**. Federal Census, 1860, Putnam County, District 16, No. 822.

Bryant, Jesse (see WT, Hardeman County site 40HM17)

Brys, William A. / **BORN** 1900, England / **DIED** 1965 / **SITE(S)** ET, Morgan County (40MO159 and 40MO160)

William A. Brys's parents were from Belgium, but he was born in London (January 30, 1900) during a trip they made to that city. The family moved to the

United States in the early 1900s, and William's father, Jules Brys, became an Ohio-area ornamental plasterer and modeler of considerable fame. He often worked with plaster molds, a skill he passed to his son. William Brys met Jane Bonifacius in Cincinnati in the 1930s. Work was difficult to find during the Depression, and after they were married they moved to her parent's home in Morgan County, Tennessee. Pat Reagan was starting a pottery near the Morgan County town of Sunbright, and when he learned of Brys's skill as a mold maker, hired him to create the pottery's molds.[1] The couple's early 1946 move to a house in Sunbright is documented in a county newspaper, which also notes that Brys would be working at the new pottery just west of Sunbright.[2]

Brys remained with the Sunbright Pottery until 1947 or 1948. He then started his own small pottery. One indication that he may have left the Sunbright pottery before the end of 1947 comes from three surviving vessels (Figure 3-9). Each is marked on its base with the incised name "Wm Brys" and the date "1947." Pieces made at the Sunbright pottery are usually marked with a specific mold-relief Sunbright logo (see ET, Morgan County site 40MO159). Brys ran his Sunbright pottery, called "William Brys Ceramic Studio," until around 1960 (see ET site 40MO160). He died February 13, 1965, survived by his wife and five sons.[3]

Figure 3-9. Slip-cast vessels made by William Brys (heights 6, 7½, and 10½ in.) (private collection).

Source(s): **1**. "Last Rites for Noted Modeler (Jules Brys)," Cincinnati Times-Star, December 6, 1937, p. 1; "Heart Attack Fatal to Wm. Brys," The Morgan County News, February 18, 1965, p. 1, Wartburg, Tennessee; Mrs. William A. (Jane) Brys, 1991, personal communication. **2**. Morgan County News, March 28, 1946, p. 1, Wartburg, Tennessee. **3**. "Heart Attack Fatal to Wm. Brys," The Morgan County News, February 18, 1965, p. 1, Wartburg, Tennessee; Cross (1986:23).

Burnes, Frank A. / **BORN** ca. 1859, OH / **DIED** post-1900 / **SITE(S)** ET, Hamilton County (40HA514)

Frank A. Burnes is listed on the 1900 census for Hamilton County as a 41-year-old boarder and potter, living near the Tennessee Pottery (ET site 40HA514). He was born in Ohio with parents born in France and Germany.[1] He was part of a group of twelve potters, at least some of whom moved from the Tennessee Pottery to the Chattanooga Pottery (40HA98), but there is no definite information concerning what happened to Frank Burnes after 1900.

Source(s): **1**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 4 (his birth month is shown as January 1859).

Bussell, Meredith D. / **BORN** 1845, TN / **DIED** 1919 / **SITE(S)** MT, White County (40WH76 and 40WH78)

Meredith D. Bussell, sometimes called "Bud" but more commonly "M. D.," was born in White County on April 22, 1845.[1] He lived in his father William Bussell's household from 1850 to 1870, the last year called a farm laborer.[2] Meredith married Nancy Fraley about 1875, and they appear together in 1880, with his indicated profession "stone ware turner."[3] It appears Bussell had no previous association with pottery and either married Nancy after a period of working for her father George Fraley or started work at Fraley's pottery after the marriage. By 1880 this same pottery had changed ownership, and Bussell was one of three turners employed by these new owners (see MT site 40WH76).

Bussell obtained his first tract of land, across the road from his wife's homeplace, about 1887.[4] He soon established his own pottery (MT site 40WH78) near the home he shared with his wife and seven children. All of the children, especially the sons, helped with the pottery work, though none seem to have become actual potters. They were named, from oldest to youngest, Mary [Mollie], Charlie, Anna [Annie], Chester Arthur, Franklin W., Harmon, and Ammon. The Bussell family appears in the photograph in Figure 3-10.

Most of the family was still together in 1900, with Meredith listed on the census as a farmer.[5] Family information, however, indicates farming activity was carried out by the sons, while Meredith's main activity continued to be potting.[6] Nancy Bussell died in 1901, and Meredith probably made less ware after that date.[1] There is, however, one marked and dated stoneware vessel that suggests he continued to make some pottery as late as 1916. He has not been found on the 1910 census, but at some point he remarried and had two more children. These children Bethel and Blanton Bussell are included in a list of his children submitted as part of a 1950s property settlement suit.[7] In 1919 Meredith visited his son Charlie in Oklahoma, and following a hunting trip in inclement weather he developed pneumonia and died. This occurred February 6, 1919. His remains were returned to Tennessee for burial near his first wife and his former home and pottery.[1]

Figure 3-10. Late 1890s photograph of Meredith and Nancy Bussell with their children; seated left to right – Meredith, Ammon, Nancy, and Harmon; standing left to right – Frank, Annie, Charlie, Mollie, and Chester Arthur (courtesy of Hubert Bussell).

Source(s): **1**. Pollard (2003[1]:69); Bussell (1995) [though five census reports show him born around 1850, Bussell's 4/22/1845 birth date clearly appears on his tombstone in the Bussell family cemetery]. **2**. Federal Census, White County, District 7 – 1850, No. 1292; 1860, No. 987; 1870, No.30. **3**. Federal Census, 1880, White County, District 6, No. 22. **4**. White County Tax Records, District 6, 1880s. **5**. Federal Census, 1900, White County, District 6, No. 247 [this census lists a 20-year-old son "Dorcas" that is apparently an error and possibly should have been Charlie]. **6**. Bussell (1995). **7**. White County Clerk and Masters Chamber Minutes, Vol. 1, p. 75 (and Note 6 above).

Buttorff, Henry W. / **BORN** 1837, PA / **DIED** 1915 / **SITE(S)** MT, Davidson County (40DV138 and 40DV603)

Henry Wilson Buttorff was born in Pennsylvania on August 18, 1837 and died in Nashville, September 16, 1915.[1] He was in Nashville by July 19, 1865, when he married Mollie E. Nokes.[2] Buttorff was a successful Nashville businessman with many connections, including his long involvement with the Phillips & Buttorff Manufacturing Company. His primary relationship to this study is that he served as Vice-President and President of the Harley Pottery Company, beginning at its first location (MT site 40DV603) and continuing after its move to a new location (MT site 40DV138). He was the company Vice-President when it was first organized in 1903, but by 1906 was President, a position he held until the time of his death.[3]

Source(s): **1**. Death Claims H. W. Buttorff, Nashville Banner, September 17, 1915, Nashville, Tennessee; Tennessee Death Records, Davidson County, 1915, Vol. 12, p. 540 (microfilm copy, Tennessee State Library and Archives). **2**. Davidson County Marriage Records, Book 5, p. 87. **3**. Nashville City Directories (various publishers), 1900-1920 (copies at Tennessee State Library and Archives); Charters of Incorporation, Tennessee Secretary of State, Book U-5, p. 127 (Tennessee State Library and Archives).

Cahn, Hugo. / **BORN** 1853, Germany / **DIED** 1923 / **SITE(S)** WT, Shelby County (40SY360)

Hugo Cahn's only clear connection to pottery making is that the 1910 Memphis city directory shows he was proprietor of the Memphis Stoneware Company (WT site 40SY360), a position he assumed sometime after 1905.[1] Cahn was born March 27, 1853 in the Rhine region of Germany, where he might have been exposed to stoneware making at an early age. He came to the United States in 1875 and resided in Shelby, Mississippi until at least 1903. A 1903 passport application shows he was naturalized in 1899 and describes him as 5 feet, 6 inches tall with brown eyes, dark hair, and dark complexion.[2] The 1900 census lists him as a Mississippi grocer with a German-born wife named Hattie and a young daughter.[3] The 1910 census is vague concerning his occupation, as are later Memphis city directories.[4] By 1920 Hugo Cahn was an "inmate" at Tennessee's "Western Hospital for the Insane" in Bolivar, Tennessee.[5] He died May 14, 1923 and is buried in the Memphis Jewish Cemetery.[6]

Source(s): **1**. Memphis City Directory, 1910, pp. 302, 1043, and 2193 (copy at the Tennessee State Library and Archives) and see discussion of WT site 40SY360. **2**. U. S. Passport Applications, 1795-1925 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?db=1&db=uspassports&rank>. **3**. Federal Census, 1900, Mississippi, Bolivar County, Shelby, Beat 2, No. 47. **4**. Federal Census, 1910, Shelby County, Memphis, Ward 16, ED 212, Sheet 1A, No. 1311 (and copies of Memphis City directories, 1911-1923, at the Tennessee State Library and Archives). **5**. Federal Census, 1920, Hardeman County, District 1, Western Hospital for Insane, ED 26, Sheet 3B. **6**. Tennessee Death Records, Shelby County, 1923, Vol. 5, p. 122 (microfilm copy, Tennessee State Library and Archives).

Cain, Abraham B. / **BORN** 1825, TN / **DIED** 1910 / **SITE(S)** ET, Sullivan County (40SL31)

Abraham was the youngest of three potter sons of Leonard Cain. Though he no doubt learned to make pottery at an early age, presumably at the site identified as 40SL31, a clear indication of his profession is not available until the 1850 census. On that and subsequent census reports for Sullivan County he is always listed as a potter.[1] He seems to have remained in the vicinity of the family pottery all his life, buried nearby with a stone giving his birth date as October 10, 1825, next to a

marker for his wife Margaret A. Hancher Cain (1836-1916).[2] There is a death certificate for Abe Cain that states he died in Sullivan County of old age on September 1, 1910.[3] Abraham Cain had three sons named William D., John I., and James L.[1] None of them are known to have followed their father's profession, but they certainly may have had some involvement with work at the Cain pottery.

Source(s): **1**. Federal Census, Sullivan County – 1850, First Division, No. 352; 1860, District 6, No. 575; 1870, District 6, No. 66; 1880, District 6, No. 2; 1900, District 6, No. 17. **2**. Latture Family Cemetery, Sullivan County, Tennessee; Federal Census, 1850, Sullivan County, First Division, No. 289; Virginia Hancher, 1978, personal communication [Margaret Hancher Cain was the daughter of a William Henshaw/Hancher, a Lutheran Minister who may have been a brother to potter Jesse Henshaw]. **3**. Tennessee Death Records, Sullivan County, 1908-1912, Certificate No. 87615 (microfilm copy, Tennessee State Library and Archives).

Cain, Eli / **BORN** 1815, TN / **DIED** post-1880 / **SITE(S)** ET, Sullivan County (40SL31)

Eli Cain was the oldest son of Leonard and Margaret Cain. The 1850 census indicates he was born in Virginia, but all later reports clearly show Tennessee as his place of birth.[1] Evidently he was born in Tennessee soon after his parents moved from Wythe County, Virginia, and it seems likely he began his career as a potter at ET site 40SL31. He was apparently still in Sullivan County, Tennessee in 1830.[2] One source suggests he had returned to his parent's former home county in Virginia by 1837.[3] He was living there in 1840.[4] On the 1850 census he is called a potter, and he and his wife Mary had a child born in Virginia about 1840. By 1860 the family moved to Missouri, then on to Knox County, Indiana. On all post-1850 censuses Eli Cain is identified as a farmer.[1]

Source(s): **1**. Federal Census, 1850, Virginia, Wythe County, District 68, No. 1458; Federal Census, 1860, Missouri, Johnson County, Post Oak Township, p. 973B, No. 1619; Federal Census, Indiana, Knox County – 1870, Steen Township, p. 103, No. 32; 1880, Palmyra Township, p. 515, No. 89. **2**. His age matches one of the unnamed male children in Leonard Cain's household in 1830 (Hunt 1997:24). **3**. Moore (1983:537). **4**. Federal Census, 1840, Virginia, Wythe County, p. 113.

Cain, John E. / **BORN** 1854, TN / **DIED** 1880 / **SITE(S)** ET, Sullivan County (40SL31)

John E. Cain was a son of William Cain, and there is indirect evidence he made pottery at Sullivan County site 40SL31.[1] This is primarily based on the existence of a small earthenware jar incised on its bottom "Ellin Mortin – 1876 – J. E. Cain."[2] The Morton family lived near the Cains, and Ellin (Ellen) Morton was three years old in 1876.[3] This suggests that John, who was then 22, made the piece for Ellen, who may have been kin to him.[4] Family genealogical information says John was born September 26, 1854 and died November 6, 1880.[5]

Source(s): **1**. RootsWeb, Kiss Family <http://worldconnect.rootsweb.com/>; Federal Census, 1870, Sullivan County, District 6, No. 64; Wahler (2000b). **2**. Collections of the Rocky Mount State Historic Site Museum, Piney Flats, Tennessee. **3**. Federal Census, 1880, Sullivan County, District 6, No. 41. **4**. Many years ago Adeline and Margaret Morton, who were apparently related to the Cains, donated a sizable collection of Cain pottery to the Rocky Mount State Historic Site Museum, Piney Flats, Tennessee. **5**. RootsWeb's WorldConnect Project: Rushing, Dawson, Brigham, Mayes, Brandt, McClung, Steph… <http://wc.rootsweb.com/>.

Cain, Leonard / **BORN** 1782, NC / **DIED** 1843 / **SITE(S)** ET, Sullivan County (40SL31)

The suggestion that Leonard Cain was a potter is stated in a 1973 article concerning potteries in Sullivan County, Tennessee and Washington County, Virginia.[1] Cain, a son of Peter "Kane," was born in North Carolina, and one source gives the date as May 15, 1782.[2] By 1807 Leonard Cain was in Wythe County, Virginia where he married Margaret Miller.[3] They eventually had three sons (Eli, William, and Abraham) and two grandsons (Martin and John) who were potters.[4] If Leonard Cain was a potter then he could have been making pottery in Sullivan County, Tennessee not long after 1814, the year he purchased the land that eventually included ET site 40SL31.[5] There may have been some early association between Cain and George Wolford, who was trained as a potter in Virginia and lived near Cain in Sullivan County (see entry for George Wolford). There is no 1820 census for Sullivan County, but Cain is listed there in 1830 and 1840, and during the latter year he lived close to Wolford as well as the potter Jesse Henshaw. The 1840 census shows Cain's household had one person employed in "Manufactures and trades," but whether this was Cain, now in his late 50s, or to an unnamed 20 to 29-year-old male sharing his household is unclear.[6] Some sources say Cain died in 1842, but his will, which names all of his children, was not written until mid-1843.[7]

Source(s): **1**. Napps (1973:7-8). **2**. Linn (1970:47); Daniel (1999). **3**. Vogt and Kethley (1985:67). **4**. Wahler (2000b). **5**. Sullivan County Deed, Book 4, p. 320 and Book 6, p. 495. **6**. Federal Census, 1840, Sullivan County, p. 57; Hunt (1997:24, 50). **7**. Sullivan County Wills, 1830-1870, Book 1, p. 85.

Cain, Martin A. / **BORN** 1850, TN / **DIED** 1921 / **SITE(S)** ET, Sullivan County (40SL31), Blount County (40BT17?)

Martin Abraham Cain (September 25, 1850 to November 27, 1921) was a grandson of Leonard Cain, a son of William M. Cain. In 1869 he married Sarah Akard, and the 1870 census shows him as a 19-year-old Sullivan County potter.[1] That year Martin and Sarah lived between his father and his uncle, Abraham Cain, and Martin obviously learned the potter's trade from one or both of them at the Cain family pottery (ET site 40SL31). Circumstantial evidence suggests Martin Cain may have also worked at a pottery in Blount County for a short time, during 1874 and 1875 (see ET site 40BT17). He was one of the heirs to land that passed from his

grandfather to his father, but in 1878 he sold his interest in the property to his brother-in-law, E. D. Wolford. He then moved to Missouri, where one of his sons was born in 1883. A few years later the family returned to Tennessee but to a location several miles from the 40SL31 site. Martin is known to have made the brick for a local church in 1903, but it does not appear he was involved with pottery making after the 1870s.[2] The photograph of him in Figure 3-11 passed down through descendants and is more or less the same as a photographic image attached to his tombstone.

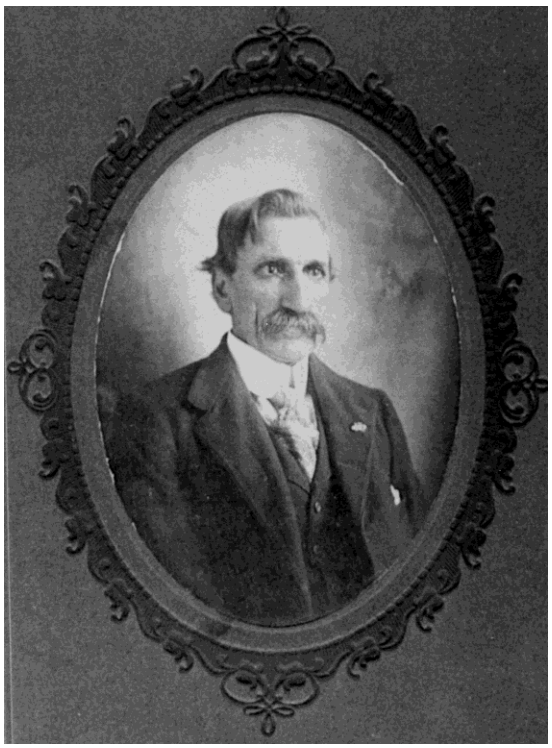


Figure 3-11. Martin A. Cain (courtesy of Maxie Rodefer).

Source(s): **1**. RootsWeb, Kiss Family <http://worldconnect.rootsweb.com/>; Immanuel Church Cemetery, Sullivan County, Tennessee; Federal Census, 1870, Sullivan County, District 6, No. 65. **2**. Sullivan County Deeds, Book 30, p. 400; Federal Census, 1900, Sullivan County, District 7, No. 105; Immanuel Lutheran Church (1993:1); Maxie Rodefer, 2002, personal communication.

Cain, William M. / **BORN** 1822, TN / **DIED** 1873 / **SITE(S)** ET, Sullivan County (40SL31)

William Miller Cain, the second son of Leonard and Margaret Cain, is believed to have been a potter, though the proof for this is largely by association (on census reports he is always called a farmer).[1] His specific birth and death dates are given as October 17, 1822 to April 25, 1873.[2] William inherited much of his father's estate in 1843, including the farm containing pottery site 40SL31.[3] On the 1850 census his younger brother Abraham is listed as a potter living in his household, and his son Martin is listed as a potter in 1870 (see Abraham and Martin Cain entries). There are at least two earthenware vessels signed "W. M. Cain" and "Wm M Cain" (the first dated 1860), and these are assumed to be examples of his work.[4] An inventory of William Cain's estate in 1873 includes a notation for $11 worth of "Crockery Ware."[5] William Cain had at least four sons. Martin definitely worked as a potter during part of his life, and the same is assumed for John E. Cain (see individual entry). Sons Isaac W. Cain (born 1843) and Joseph L. Cain (born 1848) may have also assisted with this activity, but direct proof is lacking. Of the four, Joseph appears to have remained closest to the Cain ancestral home.[6]

Source(s): **1**. Taylor (1909:155), Napps (1973:8). **2**. RootsWeb, Kiss Family <http://world connect.rootsweb.com/>. **3**. Sullivan County Wills, 1830-1870, Book 1, p. 85. **4**. Wahler (2000b) and one in the East Tennessee Historical Society Museum, Knoxville. **5**. Sullivan County Inventories of Estates, Volume 1, p. 557. **6**. Federal Census, Sullivan County, District 6 – 1860, No. 578; 1870, No. 64; 1880, No. 11.

Caldwell, William B. (see ET, Knox County site 40KN66)

Calvin, George / **BORN** ca. 1827, Switzerland / **DIED** post-1870 / **SITE(S)** WT, Shelby County (Unrecorded Potteries – Malsi/Tighe)

Documentation found for George Calvin (possibly Calum) is limited to the 1870 census for Shelby County. This shows him as a 43-year-old, unmarried Swiss-born potter living in the household of stoneware manufacturer Valentine Malsi.[1] Malsi was the owner of a Memphis pottery, the site of which remains unrecorded (Unrecorded Shelby County Potteries, Malsi/Tighe). Efforts to trace Calvin further using various spellings of the last name have been unsuccessful.

Source(s): **1**. Federal Census, 1870, Shelby County, District 5, No. 63.

Campbell, A. Jackson / **BORN** ca. 1818, TN / **DIED** 1860s / **SITE(S)** ET, Greene County (40GN21 and 40GN256)

Andrew Jackson Campbell is assumed to have been born in 1818 based on his age shown on the 1850 census.[1] The earliest indication that he was a potter comes from the 1840 census for Greene County, which shows him living next to Frederick Shaffer and his two sons, owners of the pottery represented by ET site 40GN21. On the 1840 schedule everyone in the neighborhood is shown with a farming occupation except Henry Shaffer and Jackson Campbell, who are listed as employed in "Manufactures and trades."[2] In 1841 the Shaffers sold their land and moved to Indiana. That same year the formerly landless Jackson Campbell bought a tract near where the Shaffers had lived.[3] However, it does not appear he lived there but rather moved to a tract that belonged to his wife's family. He began to be taxed on this 225-acre tract in 1849 and eventually purchased the rights to it from other relatives.[4] In 1850 Campbell was identified as the owner of a Greene County pottery that employed two men (recorded as ET site 40GN256).[5]

Jackson Campbell remained on his 225-acre farm until 1855, when he and his wife Sarah sold it in two tracts to Samuel Keller.[6] In his 1863 will, Samuel Keller instructed that one of his children was to have the portion of his land that included "the dwelling house and other buildings where Jackson Campbell formerly lived."[7] By 1860 Jackson Campbell and his family were living near his widowed mother and other family members in Pulaski County, Missouri. Sarah Campbell appears to have been a widow by 1870.[8]

Source(s): **1**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 460. **2**. Federal Census, 1840, Greene County, Northern Districts, p. 77. **3**. Greene County Deeds, Book 20, p. 394. **4**. Greene County Tax Records, District 7, 1840-1855; Greene County Deeds, Book 24, p. 333 and Book 27, p. 133-135. **5**. 1850 Census of Manufacturing Establishments, Greene County, p. 109 (microfilm copy, Tennessee Division of Archaeology). **6**. Greene County Deeds, Book 27, pp, 291 and 292. **7**. Greene County Wills, 1828-1873, p. 615. **8**. Federal Census, Missouri, Pulaski County – 1860, Township 35, Range 13, p. 267, No. 176 and 1870, Liberty Township, p. 191, No. 147.

Campbell, Daniel / **BORN** 1790, NY(?) / **DIED** 1849 / **SITE(S)** MT, Putnam County (40PM92)

There is uncertainty regarding Daniel Campbell's birthplace and parents, but he may have been born in New York and may have been a son of Lucas Campbell. He and his brother John came to Tennessee at an early date, and he married Martha "Patsy" Allison in White County in 1811.[1] Though a clear source is not given, a respected family historian wrote that Daniel was a potter, and that he served in the War of 1812 in Captain Pearce's Company of Tennessee Militia, from late 1814 to early 1815.[2] About this same time Campbell became a White County land owner, and records show his tract eventually contained a pottery, the site of which was later in Putnam County (see MT site 40PM92). If Campbell's pottery was started as early as he owned the land, it could be the earliest pottery in the White County region. Unfortunately, there seems no way to be certain of this.

Daniel Campbell was enumerated on the 1820 through 1840 census reports for White County.[3] These do not indicate anything about his occupation, but in 1850 one of his sons was called a potter, as was a grandson in 1860 (see entries for John E. and Joseph J. Campbell). Several sources give an 1847 death date for Daniel Campbell. However, he signed his will on September 2, 1848, and the will and an inventory of his estate were submitted in April of 1849.[4] He apparently died in the early part of that year. The estate inventory seems to clearly establish his involvement with the making of stoneware pottery (see site 40PM92).

Source(s): **1**. RootsWeb's WorldConnect Project: Burton and Allied Families [and] R & T Campbell Genealogy <http://wc.rootsweb.com/>; Wahler (2008). **2**. Franklin (1988:280) [a Daniel Campbell did serve as an infantry private under Major William Woolfolk and Captain Abner Pearce (Sistler and Sistler 1992:108)]. **3**. Federal Census, White County – 1820, p. 368; 1830, p. 24; 1840, District 8, p. 30. **4**. White County Wills, Book C, p. 355; White County Inventory Book A, p. 182.

Campbell, Enoch / **BORN** 1819, NC / **DIED** ca. 1879 / **SITE(S)** WT, Henry County (Unrecorded Potteries)

Enoch Campbell was born in North Carolina, according to family genealogical information in 1819.[1] He appears as a Calloway County, Kentucky potter on the 1850 census, living with his wife Mary and two children.[2] Ten years later Campbell had a different, previously married wife (Emily Caroline), and they and their blended family were in Henry County, Tennessee, where the 1860 census shows Campbell as a "crockery maker."[3] It is believed he was then operating a pottery at a location with exceptional clay resources, where many years of sustained clay mining eventually removed any evidence for earlier activities (see WT, Unrecorded Henry County Potteries). By 1870 the Campbell family was back in Kentucky, with Enoch still called a potter, living next to Tennessee-born potter Zachariah Sullens (see individual entry). All of the Campbells' six children were born in Kentucky, seeming to bracket a period of only about 4 to 5 years for the family to have lived in Tennessee. By 1880 Emily C. Campbell was a widow, with one child only one month old.[4] This suggests Enoch Campbell died in 1879 or early 1880.

Source(s): **1**. RootsWeb's WorldConnect Project: carraway <http://wc.rootsweb.com/>. **2**. Federal Census, 1850, Kentucky, Calloway County, District 2, No. 91. **3**. Federal Census, 1860, Henry County, District 6, No. 509. **4**. Federal Census, Kentucky, Calloway County – 1870, Liberty Precinct, No. 68; 1880, Swans Magisterial District # 5, No. 221.

Campbell, Hosea / **BORN** ca. 1855, NC / **DIED** post-1920 / **SITE(S)** ET, Johnson County (40JN189)

Hosea (also called "Hosen" and "Hosey") Campbell was one of two of Lindsey Campbell's brothers who helped him run his Johnson County pottery (ET site 40JN189). Even after the pottery closed, about 1885, Hosea would ride the train down from southwest Virginia to visit Lindsey's widow and other relatives and to help with various kinds of general farm work. Hosea was crippled, and could only walk on his knees. He used old feed or other sacks as padding for his knees.[1] A photograph said to have been taken around 1920 shows him standing on his knees (Figure 3-12).

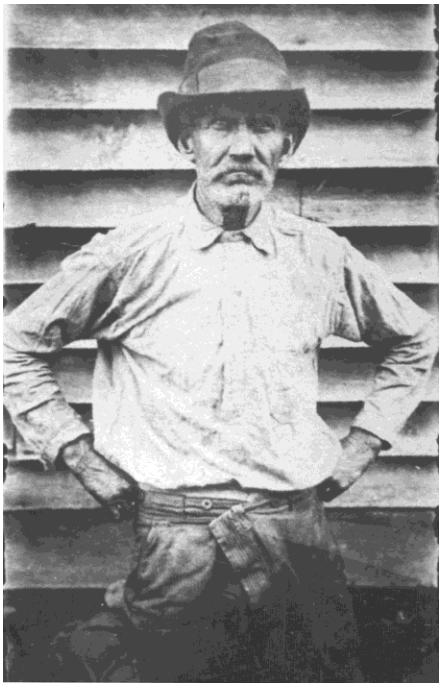


Figure 3-12. Hosea Campbell. Photograph made in Johnson County, Tennessee, ca. 1920 (courtesy of Verda Matherly).

Hosea was one of several sons of the potter William Campbell. The family lived in North Carolina before moving to southwest Virginia around 1869. Hosea is shown in his father's household on census reports through 1870, without any stated occupation.[2] For 1880 he is shown living with a Bland County, Virginia farm family and is identified as a potter.[3] This is apparently during the period when he sometimes came to Tennessee to help his brother. Hosea Campbell was found on one additional census. In 1910 he was a boarder in the household of a Smyth County, Virginia farmer, and his stated occupation was now "laborer and digger of herbs."[4] Comments made regarding the photograph shown in Figure 3-12, as well as general family lore, indicate that he lived at least a few years past 1920.[5]

Source(s): **1**. Verda Matherly and Earl Lipford, 1983, personal communications. **2**. Federal Census, North Carolina – 1850, Lincoln County, p. 252, No. 989; 1860, Catawba County, p. 394, No. 17; Federal Census, 1870, Virginia, Wythe County, Fort Chiswell Township, No. 183. **3**. Federal Census, 1880, Virginia, Bland County, Rocky Gap, p. 371C, No. 129. **4**. Federal Census, 1910, Virginia, Smyth County, Bradford, ED 88, Sheet 12B, No. 211. **5**. Verda Matherly, 1983, personal communication; Joleen Marsh, 2005, personal communication.

Campbell, John E. / **BORN** 1815, TN / **DIED** 1900 / **SITE(S)** MT, Putnam County (40PM92)

John E. Campbell was born December 11, 1815 in White County, a son of Daniel and Patsy Allison Campbell. He married Betsy McBride about 1838, and they became the parents of ten children.[1] John probably learned to be a potter from his father. He continued to live near his father, buying land adjoining him in 1839.[2] The 1840 census shows John and his family in Jackson County, but all of the Campbell property was very close to what was then the boundary between Jackson and White counties.[3] After Daniel Campbell died in early 1849, John served as executor of his estate and continued to control much of the family land. An inventory of his father's estate mentions a note on John for 300 gallons of stoneware, making it clear that John had been working for some time as a potter.[4] He is shown with this profession on the 1850 census, and in 1860 his nephew Joseph Campbell, who lived next to him, was called a potter.[5] The Campbell pottery was initially in White County but its site is now in Putnam County. Pottery making here probably ended in the 1860s (see MT site 40PM92). John and his wife continued to reside in the same part of Putnam County, with John engaged in farming until he died August 14, 1900.[6]

Source(s): **1**. RootsWeb's WorldConnect Project: Good-Engle-Hanks <http://wc.rootsweb.com/>; Gilbert (1995:405). **2**. White County Deeds, Book L, p. 73. **3**. Federal Census, 1840, Jackson County, District 12. **4**. White County Wills, Book C, p. 355; White County Inventory Book A, p. 182. **5**. Federal Census – 1850, White County, District 7, No. 1226; 1860, Putnam County, District 16, Nos. 785 and 786. **6**. Federal Census, Putnam County, District 16 – 1870, No. 10; 1880, No. 225 (and Note 1 above).

Campbell, Joseph J. / **BORN** ca. 1830, TN / **DIED** post-1880 / **SITE(S)** MT, Putnam County (40PM92)

Joseph Jasper Campbell, a son of William P. Campbell, was born in Tennessee about 1830, apparently in White County. He married Zilpha Lafever in that county about 1855.[1] Joseph still lived with his father in 1850, with both of them called farmers, but they lived next to potters Patrick Potts and William Rainey.[2] Joseph was a grandson and nephew of Daniel and John E. Campbell, and his father-in-law was Andrew Lafever (b. 1814).[3] Joseph was obviously connected to pottery making multiple ways. He appears on the 1860 census next to his uncle John E. Campbell and for that year is identified as a potter.[4] This connects him to a pottery that was in White County before the creation of Putnam County and probably closed during the Civil War (MT site 40PM92). By 1870 Joseph ("Jasper") and his family were living in Adair County, Kentucky, and the children's places of birth suggest they moved there during the war. Joseph was now called a farmer. They were still in the same county in 1880, with Joseph listed as a "Tanner-Preacher."[5] Subsequent information for Joseph Campbell has not been found.

Source(s): **1**. RootsWeb's WorldConnect Project: Good-Engle-Hanks [and] Isaac Lefever <http://wc.rootsweb.com/>. **2**. Federal Census, 1850, White County, District 7, Nos. 1216-1218. **3**. Winfree (2000:165). **4**. Federal Census, 1860, Putnam County, District 16, Nos. 785 and 786. **5**. Federal Census, Kentucky, Adair County – 1870, Neatville District, No. 10; 1880, White Oak District, No. 295.

Campbell, Joshua (see ET, Greene County site 40GN256)

Campbell, Lindsey C. / **BORN** ca. 1850, NC / **DIED** 1885 / **SITE(S)** ET, Johnson County (40JN189)

Census information for Lindsey Campbell is inconsistent regarding the year of his birth, but it was around 1850. He seems to have lived in his father William Campbell's household in North Carolina until about 1869, when most of the family moved to southwest Virginia.[1] The father was a potter in the midst of several other North Carolina potters in the area of Lincoln and Catawba counties widely recognized for its deep-rooted alkaline-glazed stoneware tradition.[2] It is clear that Lindsey was trained in this tradition and carried it with him to Johnson County, Tennessee.

Whether Lindsey Campbell (Figure 3-13) first moved to Virginia with his father or came straight to Tennessee is unclear. Nor is it known what brought him to the mountainous area of Johnson County. The first record is for his marriage to Candis (shown as "Kansas") Rainbolt on May 8, 1870.[3] They then appear as a couple on the 1870 census for Johnson County in the household of a Lawrence

Smith, each 19 years old, with Lindsey identified as a potter.[4] They were not far from Candis's widowed mother, Matilda Rainbolt, and it appears Lindsey had established a pottery devoted to the production of alkaline-glazed stoneware on Rainbolt land, some of which he eventually owned (see ET site 40JN189). Family tradition maintains two of Lindsey's brothers sometimes came down from Virginia to help run this pottery (see individual entries for Hosea and William Campbell).

Figure 3-13. Lindsey Campbell. Photograph made in Johnson County, Tennessee (courtesy of Joleen Marsh).

Lindsey and Candis Campbell still lived in the same area in 1880, with him called a farmer.[5] For this particular year it was common for known potters to be identified as something else on the census, and it is believed the Campbell pottery operated at least some of the time until Lindsey's death in 1885.[6] His widow continued to live at the homeplace for many more years, and while there could have been a limited continuation of pottery making by other family members after 1885, such is not supported by family tradition.[7]

Source(s): **1**. Federal Census, North Carolina – 1850, Lincoln County, p. 252, No. 989; 1860, Catawba County, p. 394, No. 17; Federal Census, 1870, Virginia, Wythe County, Fort Chiswell Township, No. 183. **2**. Bridges (1980); Zug (1986:70-84, 437); Beam et al. (1999). **3**. Johnson County Marriage Licenses, Book 1857-1876 (no page nos. but near end of book) [this document shows Lindsey with the middle initial "C"]. **4**. Federal Census, 1870, Johnson County, District 6, No. 66. **5**. Federal Census, 1880, Johnson County, District 6, No. 114. **6**. Carrier (1984:37) [the entry has a wrong age, but gives his death date as July 26, 1885, and he does cease to be listed on Johnson County tax records (District 6) after 1885]. **7**. Verda Matherly and Earl Lipford, 1983, personal communications.

Campbell, William "Dess" / **BORN** ca. 1852, NC / **DIED** post-1910 / **SITE(S)** ET, Johnson County (40JN189)

According to his grandchildren, Lindsey Campbell operated his Johnson County pottery (ET site 40JN189) with assistance from two brothers who lived in Virginia but periodically came down to Tennessee to help with the work. One brother was called "Dess." He eventually married a Tennessee woman and lived

with her near the community of Hampton in Carter County.[1] Lindsey and his brothers were sons of William Campbell, a potter in North Carolina and Virginia, and it appears the son called "Dess" was named William Dess (or Dessie) Campbell. While he lived in his father's household, he was identified on census reports as "Esley."[2] He is listed as William in 1880, living with his brother David, near a potter named Adolphus Carpenter in Carroll County, Virginia.[3] It is not certain when he actually moved to Tennessee, but it was by 1900. As his brother's grandchildren stated, he settled in Carter County with a wife named Celia, and he is listed there as William Campbell in 1900 and 1910, both times identified as a farmer.[4] Descendants in Carter County are not sure when he died, but it was apparently not long after 1910. There is a family bible that confirms his complete name was William Dess Campbell.[5] The dates of birth indicated for William Campbell by various census reports are not consistent, but they cluster around 1852.

Source(s): **1**. Verda Matherly and Earl Lipford, 1983, personal communications. **2**. Federal Census, 1860, North Carolina, Catawba County, p. 394, No. 17; Federal Census, 1870, Virginia, Wythe County, Fort Chiswell Township, No. 183. **3**. Federal Census, 1880, Virginia, Carroll County, Piper Gap District, No. 285. **4**. Federal Census, Carter County – 1900, District 11, No. 14; 1910, District 11, No. 132. **5**. Richard Hathaway and Ruby Garland, 2005, personal communications.

Cannon, W. L. (see ET, Hamilton County site 40HA98)

Carpenter, James B. (see ET, Knox County site 40KN286)

Carter, Anderson / **BORN** 1829, TN / **DIED** 1903 / **SITE(S)** ET, Greene County (Unrecorded Potteries – Carter et al.)

Anderson Carter is shown on the 1850 census for Greene County as a potter, living next door to another potter, John Hendry. Together they owned a business that is described on an 1850 census of manufacturing establishments schedule as producing $1,100 worth of pottery during the previous year.[1] Carter's actual location in 1850 is difficult to know. At the time he owned no land, and he is listed on the regular census twice.[2] In addition to his clear association with Hendry, there may have been an association between them and another 1850 potter, Thomas Stanley.[3] Within a few years both Hendry and Stanley were gone from Tennessee, and it does not appear Carter continued his involvement with pottery making after that. On subsequent census reports he is always identified as a farmer.[4]

Family history concerning Anderson C. Carter gives his birth and death dates as December 28, 1829 to April 4, 1903.[5] He was married to Mary Anne Hendry, who was probably related to his 1850 partner John Hendry. For some unknown reason Carter and Mary A. were each enumerated twice on the 1850 census. In an early part of the census they are shown together in the same household with a

young daughter, with Carter listed as a potter. In a later part he is shown as an apparently single farmer in the household of his father Samuel, she in the household of her father Joseph Hendry.[6] The family history information indicates they were not married until 1859.[5] While the exact meaning of this is unknown, along with other pieces of information, it suggests Hendry and Carter's pottery was relatively new in 1850 and did not last for many years.

Source(s): **1**. 1850 Census of Manufacturing Establishments, Greene County, p. 109 (microfilm copy, Tennessee Division of Archaeology). **2**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 472 and No. 1623. **3**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 1608. **4**. Federal Census, Greene County, District 11 – 1860, No. 728; 1870, No. 175; 1880, No. 138. **5**. RootsWeb, Hendry 1635, Anderson C. Carter <http://worldconnect.rootsweb.com/>. **6**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 472, No. 1395, and No. 1623.

Carter, William L. (see WT, Henry County site 40HY62)

Cash, Pauline / **BORN** 1915, TN / **DIED** 2006 / **SITE(S)** ET, Unicoi County (Unrecorded Potteries – Clinchfield Artware)

Pauline Thomas was born May 17, 1915.[1] She married Ray Cash on July 5, 1931. At the time he worked for Southern Potteries in Erwin, Tennessee. The couple soon began a joint career selling pottery near Knoxville on the highway leading to the Tennessee Valley Authority's new Norris Dam. This evolved from a simple roadside stand into an elaborate gift shop, however, the shop was closed during World War II, when Ray was drafted and Pauline went to work at the federal government's Oak Ridge facility. After Ray returned from service, they moved back to Erwin with the goal of starting their own pottery. Initially they were limited to decorating whiteware items made elsewhere, but in 1945 they were able to buy a kiln and start "Clinchfield Artware Pottery." Pauline Cash operated this pottery with her husband until his death in 1987, and she continued to supervise work under lease agreements until it finally closed in 1989.[2] She died July 31, 2006.[1]

Source(s): **1**. Social Security Death Index <http://ssdi.rootsweb.ancestry.com/>. **2**. Burnette 1999:1-9.

Cash, Ray E. / **BORN** 1912, TN / **DIED** 1987 / **SITE(S)** ET, Unicoi County (40UC1 and Unrecorded Potteries – Clinchfield Artware)

Ray Emory Cash was born November 11, 1912 and died in August of 1987.[1] His parents worked for the Southern Potteries in Erwin, Tennessee, and Ray was working there in 1931 when he married his wife Pauline. He soon began purchasing Southern Potteries wares for resale, and this led to Ray and his wife to establish a

large gift shop near Knoxville, which they named the Tennessee Valley Pottery Company. Ray was drafted into the Army just before the start of World War II, and their business was sold. After the war, Ray and Pauline moved back to Erwin and opened their own pottery, initially called the "Clinchfield Artware Pottery," but later usually referred to as the Cash Family Pottery. When Southern Potteries closed in 1957, the Cashes bought many of their molds, and by the late 1970s they had over 20 people employed at their pottery. The business seems to have prospered until Ray's death in 1987 but closed about two years later.[2]

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>. **2**. Newbound and Newbound (1998:228); Burnette (1999:1-9).

Cason, Caleb M. (see WT, Madison County site 40MD55)

Cast (Cass), Jim (see MT, White County site 40WH87)

Cate, R. H. (see ET, Knox County site 40KN66)

Chambers, Henry A. (see ET, Hamilton County site 40HA514)

Chambers, J. M. (see WT, Madison County site 40MD55)

Chambers, Joseph P. (see ET, Hamilton County site 40HA514)

Chaney, _____ (see ET, Campbell County site 40CP142)

Chapman, Thomas / **BORN** ca. 1869, OH / **DIED** post-1900 / **SITE(S)** ET, Hamilton County (40HA514)

Thomas Chapman is one of twelve men listed as potters on the 1900 census in a location indicating they worked for the Tennessee Pottery on the south edge of Chattanooga (ET site 40HA514).[1] Like several of them, Chapman was an unmarried boarder. The census shows he was born in Ohio in October of 1869. About the time the Tennessee Pottery closed (late 1900 or 1901) some of these workers moved to another pottery north of Chattanooga (ET site 40HA98). It is not known if Chapman was among them or where he worked after 1900.

Source(s): **1**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 4.

Chessor, Samuel / **BORN** 1822, TN / **DIED** 1896 / **SITE(S)** MT, Hickman County (40HI120 and Unrecorded Potteries)

Samuel Chessor was a son of James Chessor, one of several settlers from North Carolina living in southwest Hickman County by the 1820s.[1] Samuel was born September 15, 1822.[2] He married Eveline Coble (Figure 3-14) in the late 1830s, and they became the parents of sixteen children, most of whom survived to adulthood.[3] Eveline was the daughter of Peter Coble, and the marriage placed Samuel Chessor in direct contact with pottery making (see entry for Peter Coble). In 1850 Samuel and Evaline lived next to potter Adam Coble, who was the half brother of Peter Coble and was married to Samuel's sister Polly. By 1860 Peter Coble returned to Hickman County after a period in Illinois, and Samuel and his family were then close to both Coble families. They remained near the Adam Coble family through 1880.[4]

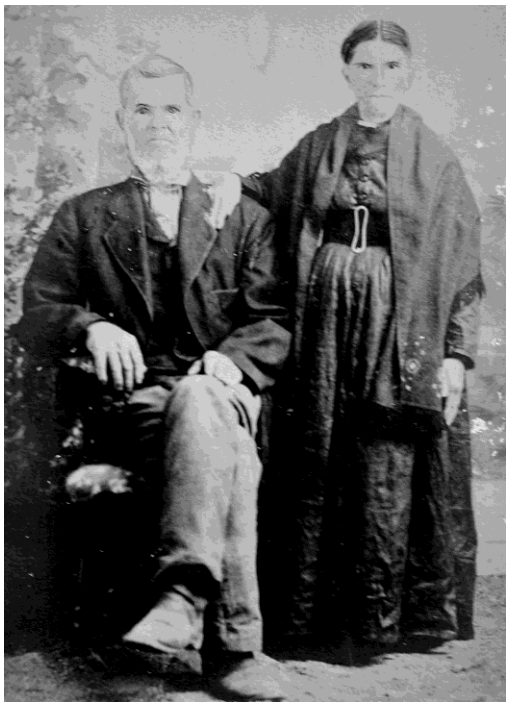


Figure 3-14. Samuel Chessor and his wife Evaline (Coble) Chessor (courtesy of Mr. and Mrs. Seth Armstrong).

Samuel Chessor eventually achieved a degree of wealth and had several business interests, including water-powered mills, but he is always shown as a farmer on census reports. Information concerning his involvement with pottery comes from a series of articles written by his grandson.[5] This includes the information that he may have established his own pottery while still living near the Cobles (possibly at the site identified as 40HI120). Later, about 1882, he moved to the next hollow south of where the Cobles lived, and established a pottery there. This operation lasted only a few years, and its site has not been recorded (see MT, Unrecorded Hickman County Potteries). Chessor remained at this second location until his death on July 28, 1896. His widow died a few months later.[2]

Source(s): **1**. Chessor (2005:58-59). **2**. RootsWeb, My Smorgasboard of Life <http://worldconnect.rootsweb.com/> and tombstones in Chessor/Coble Cemetery, Hickman County, Tennessee. **3**. Hickman County Historical Society (1993:108); Chessor (2005:63). **4**. Federal Census, 1850, Hickman County, District 9 – 1850, No. 1085; 1860, No. 320, 1870, No. 24; 1880, No. 23. **5**. Chessor (2005:47, 64, 66-67, 106-107).

Clayton, W. (see MT, White County site 40WH76)

Click, Greene / **BORN** 1823, TN / **DIED** post-1892 / **SITE(S)** ET, Greene County (40GN25)

Greene Click was the eldest son of the potter John Click. He was born in Greene County in 1823 and died sometime after 1892.[1] He apparently never married and remained in his father's household. On census reports he is called a farmer in 1850, a "trader" in 1860, and then for 1870, still living in the household of 75-year-old John, a "potter." By 1880 John Click was deceased and Greene was again called a farmer. He continued to share the Click homestead (including ET pottery site 40GN25) with two of his brothers, one of whom (James Erasmus) was still a potter.[2] As indicated by tombstones, Greene Click and three of his brothers served in the Civil War as members of the Union Army's Company E, 4th Tennessee Infantry.[3] Additional information, part of it provided by a family researcher, is that during the war Greene Click was asked to "resign his command" (as a 2nd lieutenant) because of "mental imbecility," and that according to the 1890 Civil War Veterans Census he had diabetes and liver disease.[4] Perhaps his ailments were at least in part connected to many years of exposure to the lead used in the family pottery.

Source(s): **1**. RootsWeb, Click Family <http://worldconnect.web.com/>; Greene County Tax Records, District 22, indicate he was still alive in 1892. **2**. Federal Census, Greene County, District 22 – 1850, No. 972; 1860, No. 155; 1870, No. 14; 1880, No. 164. **3**. Reynolds (1971:143 and 321). **4**. Greene Click, Compiled Service Records of Volunteer Union Soldiers of Tennessee, 4th Infantry (Tennessee State Library and Archives Microfilm); Whitaker (2001).

Click, James E. / **BORN** 1841, TN / **DIED** 1896 / **SITE(S)** ET, Greene County (40GN25)

James Erasmus ("Ras") Click was the youngest son of the potter John Click. He was born in Greene County in 1841, and died there on January 1, 1896.[1] During the Civil War he and three of his brothers served in the Union Army in Company E of the 4th Tennessee Infantry Regiment.[2] Family genealogy shows that he married twice, in mid-1870 to an Esther E. and then in 1889 to a Julia A.[1] Neither of these wives are shown on available census reports, which always show Erasmus (or James R.) living with his father and brothers. The first time he is identified with an occupation is for 1860, when he is called a farm laborer. In 1870 he was identified as a potter, and this was repeated in 1880.[3] He was the only Click still listed as a potter this late, and it seems likely he may have continued work at the 40GN25 site until near the time of his death. He had three children by his second wife, and the last was born March 22, 1896, a little less than three months after Erasmus died.[1]

Source(s): **1**. RootsWeb, Click Family <http://worldconnect.rootsweb.com/>. **2**. Reynolds (1971:143 and 321). **3**. Federal Census, Greene County, District 22 – 1850, No. 972; 1860, No. 155; 1870, No. 14; 1880, No. 164.

Click, John / **BORN** 1795, TN / **DIED** ca. 1871 / **SITE(S)** ET, Greene County (40GN25)

John Click, a son of Martin Click, was probably born near the site of his eventual Greene County earthenware pottery (ET site 40GN25) and may have learned pottery making from his father or others of that generation (see Martin Click entry). John's birth occurred in 1795, and in early 1820 he married his first wife, Mary ("Polly") Morris, with whom he had ten children. The sons were Greene (born 1823), Harvey H. (1825), Levi Douglas (1828), John L. (1831), and James Erasmus (1841).[1] Only three of them are documented as working in the family pottery, but it seems likely all may have at least tried their hand in such work.

John Click's career as a potter was well established by 1820.[2] There is some uncertainty regarding his 1820 location, but it was probably on the same 88 acres that he officially purchased in two tracts in early 1823.[3] He seems to have remained here throughout his life.[4] John and his son John L. Click are shown on the 1850 and 1860 census reports as potters, and the pottery is described on an 1850 census of manufacturing establishments schedule.[5] For 1870 John Click, age 75, was listed with "no occupation," however, the family pottery (now called "Click & Brothers") was again documented and had an annual production of pottery valued at $1,000.[6] Tax records suggest John died sometime the following year.[7]

John's first wife died before 1860, and in 1861 he married Margaret Thomason, a widow.[1] To protect property she had inherited from her father and husband, the couple entered into a pre-marital agreement that allowed her to retain such property as her own. The agreement is filed in Greene County deed records.[8]

Source(s): **1**. RootsWeb, Click Family <http://worldconnect.rootsweb.com/>. **2**. 1820 Census of Manufacturing Establishments, Greene County (microfilm copy, Tennessee State Library and Archives). **3**. Greene County Deeds, Book 13, p. 255. **4**. Greene County Tax Records, District 22, 1820s-1870s (his acreage increased some over time but was again about 88 acres when he died). **5**. Federal Census, Greene County - 1850, 9th Division, Eastern District, No. 972; 1860, District 22, No. 155; 1850 Census of Manufacturing Establishments, Greene County, p. 107 (microfilm copy, Tennessee Division of Archaeology). **6**. Federal Census, 1870, Greene County, District 22, No. 14; 1870 Census of Manufacturing Establishments, Greene County, "Dist. No 1(22)" (microfilm copy, Tennessee Division of Archaeology). **7**. Greene County Tax Records, District 22, 1870s. **8**. Greene County Deeds, Book 31, p. 272-274.

Click, John L. / **BORN** 1831, TN / **DIED** 1898 / **SITE(S)** ET, Greene County (40GN25 and 40GN26)

John Lewis Click was a son of the potter John Click. He was born in Greene County, in 1831 and died there on August 18, 1898. He married Mary Cannon in 1867, and they were the parents of seven children.[1] During the Civil War he served in the Union Army's Company E of the 4th Regiment of East Tennessee Infantry, from November 15, 1861 to July 8, 1865.[2] Three of his brothers served in this same unit.[3] John L. Click was trained to work at his father's pottery. He is listed on the 1850 census as a 19-year-old potter in his father's household, with a similar listing for 1860.[4] By 1870 John L., his young wife, and a new baby lived in an adjoining district, but apparently still near his father's home.[5] He was still called a potter and probably still worked at his father's pottery (see discussion of ET site 40GN25).

About 1877, John L. moved to a new location, about four miles from his father's place.[6] He is shown here on the 1880 census with wife Mary and three small children and is called a farmer.[7] Nevertheless, he is known to have operated his own pottery at this location (ET site 40GN26), until near the time of his death.

Source(s): **1**. RootsWeb, Click Family <http://worldconnect.rootsweb.com/>. **2**. John L. Click, Compiled Service Records of Volunteer Union Soldiers of Tennessee, 4th Infantry (Tennessee State Library and Archives Microfilm). **3**. As shown on their tombstones (Reynolds 1971:143 and 321). **4**. Federal Census, Greene County - 1850, 9th Division, Eastern District, No. 972; 1860, District 22, No. 155. **5**. Federal Census, 1870, Greene County, District 1, No. 22. **6**. Based on tax records for 75 acres belonging to John L. Click - Greene County Tax Records, District 1, 1870s-1890s. **7**. Federal Census, 1880, Greene County, District 1, No. 81.

Click, Malachi / **BORN** 1769, PA / **DIED** 1840 / **SITE(S)** ET, Greene County (40GN25)

Click family research indicates Malachi Click was born in Pennsylvania in 1769 and died in Greene County on May 20, 1840.[1] There is uncertainty concerning his father, but he may have been a brother to Martin A. Click (see individual entry). By 1809 both Malachi and Martin lived on the same 250-acre tract in southeast Greene County. In 1832 Malachi sold Martin his interest in this tract and moved to a smaller one, probably less than a mile away and very close to the potter John Click.[2] When Malachi died in 1840, the inventory of his estate showed he had a substantial lot of "crockery ware," which sold to a James Kelly for $8.13.[3] As is the case for Martin Click, it appears Malachi probably had some level of involvement with pottery making. He is tentatively associated to ET site 40GN25, but it is possible he may have worked at some earlier, unidentified pottery.

Source(s): **1**. RootsWeb, Click Family <http://worldconnect.rootsweb.com/>. **2**. Greene County Deeds, Books: 11, p. 226; 21, p. 339; 25, p. 172. **3**. Greene County Inventory and Sale, 1828-1843, Parts 1-3, p. 653 (bound volume at Tennessee State

Library and Archives); there is also a will for Malachi that names his wife and children, Greene County Wills, Book 1, p. 205.

Click, Martin A. / **BORN** 1766, PA / **DIED** 1845 / **SITE(S)** ET, Greene County (40GN25)

Family research indicates Martin Alexander Click was born in Pennsylvania in 1766 and died in Greene County on May 26, 1845. He was a son of Lewis Henry Click (Ludwig Henrich Gluck) who was born in Germany in 1741. Martin was the father of the potter John Click and may have been a brother to Malachi Click (see individual entry).[1] He bought land in southeast Greene County as early as 1794 and was definitely living there by 1809.[2] By the 1820s Martin, John, and Malachi all lived on tracts close to one another (see discussion of ET site 40GN25). Martin married twice and after his death the two sets of children were involved in a lengthy court case. Testimony given in this case includes the statement that one of Martin's daughters, Susannah Click Bird, had received from her father, among other things, a quantity of "pottry" valued at $1.25.[3] While this alone does not prove Martin was a potter, it does increase the circumstantial evidence suggesting he was. Though he may have been associated with site 40GN25, there is also a possibility he relates to some still unknown pottery that was even earlier. The family initially lived in Washington County, Tennessee, where Lewis H. Click died in the early 1800s.[1]

Source(s): **1**. RootsWeb, Click Family <http://worldconnect.rootsweb.com/>. **2**. Greene County Deeds, Books 2, p. 298 and Book 11, p. 226. **3**. Whitaker (2003).

Clouse, Bonnie / **BORN** ca. 1913, TN(?) / **DIED** 1964 / **SITE(S)** ET, Unicoi County (40UC1 and Unrecorded Potteries – Unaka Pottery)

From about 1946 to about 1956, Bonnie Clouse worked with her husband in the operation of a small pottery that produced molded, hand-painted porcelain wares (see entry for Date Clouse). Previously she was employed as a hand-painter at the Southern Potteries (ET site 40UC1).[1] Little else is known regarding her personal life. She died January 4, 1964 in Unicoi County, at the age of 51.[2]

Source(s): **1**. Newbound and Newbound (1998:219). **2**. Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http://register.shelby.tn.us/>.

Clouse, Date/ **BORN** 1913, TN / **DIED** 1977 / **SITE(S)** ET, Unicoi County (40UC1 and Unrecorded Potteries – Unaka Pottery)

Before starting their own small pottery business, Date Clouse and his wife Bonnie worked for Southern Potteries, Inc. (ET site 40UC1) in Erwin, Tennessee, where he was employed as a jigger-wheel operator. He served in the Navy during World War II. Date returned to Erwin around 1946, and the Clouses soon opened

their “Unaka Pottery.” It continued in production for about ten years before succumbing to the same negative factors that caused the closing of Southern Potteries.[1] Date Clouse was born March 29, 1913 and died in Erwin on October 5, 1977.[2]

Source(s): **1**. Newbound and Newbound (1998:219); Burnette (2008:28-30). **2**. Social Security Death Index <http://search.ancestry.com/search/>; Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http://register.shelby.tn.us/>.

Clouse, Thomas W. / **BORN** 1869, TN / **DIED** 1915 / **SITE(S)** MT, Putnam County (40PM49)

Thomas Winchester “Dick” Clouse was born February 24, 1869.[1] He was a son of Charley and Sofina Clouse and is listed on the 1880 census as a child in their White County household. He married Susan Goodwin in that county in 1890, and they had one child, a son named Virgil.[2] Clouse’s White County location must have exposed him to pottery making at an early age, and this might have been reinforced by contact with some of his Goodwin in-laws. However, there is nothing to prove he worked as a potter before moving from White to Putnam County. He apparently made this move by 1895, when he married his second wife Annie Crofford, with whom he fathered ten children. Those shown in Figure 3-15 indicate the photograph was taken in the spring of 1907. Clouse continued to live with his family in the same part of Putnam County, near the pottery identified as MT site 40PM49, until his death on May 10, 1915.[1]

It is believed Dick Clouse began working for Rachel Lafever at her pottery (site 40PM49) about 1895, and it seems this was the only place he worked.[3] The 1900 and 1910 census reports identify Clouse as a farmer, but there is ample evidence he was also actively working as a “turner” for the Lafevers. The 1900 census shows him living near Rachel Lafever. In 1910 he lived near Eli Lafever, who by then owned the 40PM49 pottery formerly belonging to his grandmother.[4]

There are several surviving salt-glazed stoneware vessels that carry the mark of Dick Clouse, including at least 3 or 4 large churns, similar to the one shown in Figure 3-16. It has the stamped mark “T. W. CLOUSE BURTON.TENN” on its shoulder and an incised gallon-capacity “10” on the opposite side. Burton was the name of a post office that operated from 1880 until early 1905 near Clouse’s home.[5] A close-up of a Clouse mark is shown in Figure 3-17. This one is on the bottom portion of a damaged pitcher that had three of the same marks and remnants of a faded blue-gray hand-painted flower, apparently made using a weak cobalt slip. It appears the Clouse marks always have the Ns and the one S turned backwards. The cemetery urn shown in Figure 3-18 illustrates the potter’s artistic bent. It has

Figure 3-15. A 1907 photograph of T. W. and Annie Clouse and their children in front of their house in the 40PM49 site neighborhood. Children left to right are Vergil (by T. W. Clouse's first marriage), Alice, Charlie, Bertha, Sam, Anna Belle, and Mary Lou (courtesy of Agnes Allison).

Figure 3-16. Salt-glazed stoneware churn with Albany-type slip interior (height 21 in.), marked "T. W. CLOUSE / BURTON.TENN" (private collection).

Figure 3-17. Illustration of the "T. W. CLOUSE BURTON.TENN" mark, appearing near the base of a stoneware pitcher (private collection).

multiple exterior throw lines, brown slip banding, and a decorative, pinched ring around its shoulder. It is marked with the stamped "T. W. CLOUSE" name with backwards "S" (but not the place name) and the number "75" incised once on the shoulder and once near the mid-line. The meaning of this number is unknown.

Figure 3-18. Salt-glazed stoneware cemetery urn marked "T. W. CLOUSE" (height ca. 12 in.) The piece was photographed in a White County cemetery in 1978; its subsequent status is unknown.

The small pitcher in Figure 3-19 has an interesting story associated with it. Dick Clouse made this piece for Bettie Bennett, a granddaughter of Rachel Lafever, for her 14th birthday, which occurred in 1904 (see entry for Bettie Bennett Myatt). This information was passed down to Bettie's grandson, who was also told his grandmother served as a kind of assistant to Dick Clouse, including helping him prepare the clay so he could concentrate on throwing.[6] The piece seems to be made from a clay that is much lighter in color than what is usual for the 40PM49 pottery, perhaps because it was obtained from some other region. The handle is reminiscent of molded handles seen on factory-made tablewares from urban-American and European potteries.

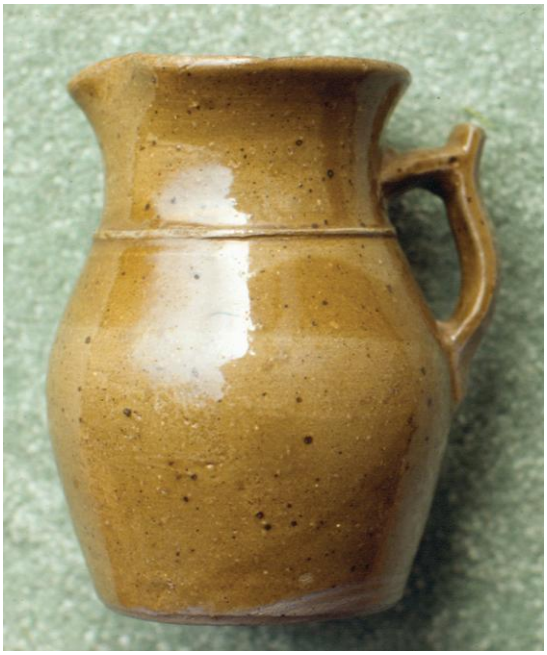


Figure 3-19. Stoneware pitcher (height 5¾ in.) made by T. W. Clouse for Bettie Bennett in 1904 (private collection).

Source(s): **1**. T. W. Clouse family bible belonging to Agnes Allison the daughter of T. W. Clouse. **2**. Federal Census, 1880, White County, District 7, No. 222; Agnes Allison, 1996, personal communication. **3**. Based on several personal recollections, including Cooper (1978) and Sarah McCoy, 1995, personal communication. **4**. Federal Census, Putnam County, District 8 – 1900, No. 140;

1910, No. 84. **5**. Smith and Rogers (1978:77); Frazier (1984:653). **6**. Gerald Myatt, 1996, personal communication.

Coble, Adam / **BORN** 1797, NC / **DIED** ca. 1885 / **SITE(S)** MT, Hickman County (40HI3 and 40HI120)

Early family history relating to the potter Adam Coble maintained he was among members of the Coble, Chessor, and Cagle families who moved from Buncombe County, North Carolina to Hickman County, Tennessee in the early 1800s. These same families were related by several marriages.[1] More recent genealogical research indicates Adam was probably born sometime in 1797 in Orange County, North Carolina, and that he was the son of George Coble, who was born in that county in 1762. Adam's grandfather, also George (or Georg or Jurg) was born in Baden, Germany in 1727.[2] There is an Orange County will for this elder George that was witnessed by a Solomon Loy.[3] Several generations of the Loy family were potters in Alamance County, North Carolina, which joins Orange County.[4] If the older Cobles were not potters, this Loy connection might explain how Adam Coble and at least one of his brothers (Peter) became potters. Perhaps of even greater significance is that Adam's father is shown near John Bullock in 1800.[5] Bullock was an established Orange County earthenware potter by the late 1700s.[6]

Family tradition maintains Adam Coble had established his Hickman County pottery (MT site 40HI3) by 1823.[7] It is also said that Adam and three younger brothers came to Tennessee at the same time, and that Adam and William were half brothers to Peter and John.[8] Adam married Polly Chessor, a daughter of James Chessor and a sister to Samuel Chessor (see individual entry).[9] Though the Cobles had children born in Tennessee by the late 1820s, the writers have been unable to find any contemporary record for Adam before 1840. By that year he and his brother Peter were living in Hickman County and operating a pottery.[10] Family tradition maintains that sometime around 1840 Adam and Polly spent one year in Illinois, after which they returned to Tennessee.[11]

Adam Coble is listed on the 1850 census as a 53-year-old potter, living with his wife and six children.[12] His sons David, James, and Jesse were all old enough to have assisted their father, and there is proof that David and Jesse engaged in such work. There is a family story that daughter Mary, who was 12 in 1850, learned to make pottery tobacco pipes and was a pipe smoker in later life.[13]

For the census years 1860 and 1870, Adam Coble is listed as a farmer. However, there are other indications his pottery continued to operate, except for a possible hiatus during the Civil War. By 1860 Adam's brother Peter, who had been living in Illinois, returned to Tennessee, and he is listed on the census as a potter near Adam. For 1880, both Adam and his son David, are shown as engaged in the "Potters Trade."[14] This likely still referred to the pottery at site 40HI3, but it seems possible Adam Coble had some association with a nearby pottery identified as

40HI120. Adam signed a will in 1879, essentially leaving everything to his wife Polly.[15] Though his death date is not certain, it is believed to be 1885.[16]

Source(s): **1**. Chessor (2005:19, 39, 59). **2**. RootsWeb - Davis, Collins, Stickney, Burnett, Coble, Wright, Hodges, Colson <http://wc.rootsweb.com/>. **3**. Orange County, North Carolina, Wills, Book B, p. 257. **4**. Zug (1986:441). **5**. Federal Census, 1800, North Carolina, Orange County, pp. 543 and 551. **6**. Zug (1986:15). **7**. Chessor (2005:105). **8**. Hickman County Historical Society (1993:118). **9**. Chessor (2005:19). **10**. Federal Census, 1840, Hickman County, pp. 30-32; Compendium of … the Sixth Census (1841:255). **11**. Chessor (2005:42). **12**. Federal Census, 1850, Hickman County, District 9, No. 1084. **13**. Chessor (2005:105). **14**. Federal Census, Hickman County, District 9 – 1860, Nos. 310 and 313; 1870, No. 22; 1880, Nos. 13 and 14. **15**. Hickman County Wills, Volume 1, p. 126. **16**. Chessor (2005:40).

Coble, David C. / **BORN**, 1833 / TN **DIED** 1910 / **SITE(S)** MT, Hickman County (40HI3 and 40HI120)

Though the source is not given, an online genealogical record for David C. Coble shows his birth date as September 20, 1833. This also shows he was born in Hickman County, Tennessee and married his wife Sarah about 1851.[1] David was the eldest of six children in the household of Adam and Polly Coble in 1850.[2] The census lists his father as a potter. There is no occupation indicated for David, but at age 17 he must have been well on his way to completing training as a potter. Both father and son are called farmers on the 1860 census, but David, married to Sarah and living next to his father, surely also worked at the family pottery (MT site 40HI3). The 1860 listing of David's uncle Peter Coble as a potter confirms the family's continued involvement with this work.[3] David Coble served as an infantry sergeant in the Confederate Army during the Civil War, though his term of service is unclear.[4] He and his family (Sarah and four children) were still in Hickman County in 1870, but the census for that years shows them some distance removed from Adam Coble, with David called a farmer.[5]

For 1880 David is again shown living next to his father. The census for this year provides the first documentary proof that he was a potter, listing both father and son as engaged in the "Potters Trade." Apparently David's first wife was deceased, and he had married a woman named Margaret.[6] Besides the 1880 census, David's potter profession is indicated by the survival of at least three marked vessels. One is shown with the discussion of site 40HI3. The other two appear in Figure 3-20. Each of these jars is marked with the same block letter stamp "D COBLE \\\\\\\\\\\\\\" (with the name followed by about 14 backslashes). This mark appears on the shoulder of the jar on the left in the figure and on the collar of the jar on the right. An enlarged image of the mark is shown in Figure 3-21. There is uncertainty concerning whether these vessels were made at Hickman County site 40HI3 or at the nearby site identified as 40HI120.

Figure 3-20. Glazed earthenware jar (left) with "D COBLE" mark on its shoulder (height 10⅛ in.) and similar jar (height 9¾ in.) with same mark on its rim collar (private collections).

Figure 3-21. Enlargement of "D COBLE" mark on vessel at left in Figure 3-20.

David Coble's father died around 1885, and by 1900 David and Margaret were living in Hardin County, with David identified as a farmer.[7] They were still in the same county in 1910, but both were inmates of the county Poor House.[8] David died May 13, 1910 while still a resident of this institution.[9]

Source(s): **1**. RootsWeb, Adams <http://wc.rootsweb.com/>. **2**. Federal Census, 1850, Hickman County, District 9, No. 1084. **3**. Federal Census, 1860, Hickman County, District 9, Nos. 310, 311, and 313. **4**. David Coble, Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee, Company I, 48th (Voorhies') Infantry (Tennessee State Library and Archives Microfilm). **5**. Federal Census, 1870, Hickman County, District 9, Nos. 22 and 132. **6**. Federal Census, 1880, Hickman County, District 9, Nos. 13 and 14. **7**. Federal Census, 1900, Hardin County, District 1, No. 227. **8**. Federal Census, 1910, Hardin County, District 4, Poor House, p. 82. **9**. Tennessee Death Records, Hardin County, 1910, Certificate No. 39619 (microfilm copy, Tennessee State Library and Archives).

Coble, Isaac / **BORN** ca.1819, TN / **DIED** 1870s / **SITE(S)** MT, Hickman County (40HI3)

Isaac Coble is one of the very few African-American slaves documented to have worked in a Tennessee pottery and known by his name. Adam Coble, owner of the earthenware pottery identified as MT site 40HI3, owned no slaves in 1850, but in 1853 he purchased for $865 "a certain negro man named Issac about 33 years of age … being sound in body and mind and a slave for life."[1] The 1860 census schedule for slave owners shows Adam Coble owned only one slave, a 41-year-old male.[2] Coble family lore includes a number of stories about the slave Isaac, commonly called Ike. It is mentioned several times that Ike helped Adam Coble in his pottery, including preparing the clay. However, the actual extent of Ike's involvement, including whether or not he made any pots on his own, is not clear. Other family stories relate to Ike's marriage to Jane, a slave owned by a nearby Pope family, and the conversion of the two of them to Christianity. This was largely at the insistence of Adam Coble's wife Polly, known for her religious fervor.[3]

Isaac Coble may have continued to work for Adam Coble until about 1869. That year he purchased a tract of land in the same district where his former owner lived.[4] He and Jane are listed on the 1870 census some distance removed from Adam Coble, with Isaac called a farmer.[5] Isaac died before 1877, the year Jane remarried.[6] He was buried in a cemetery near the Coble pottery that contains the remains of his former owner and other members of the Coble family.[7]

Source(s): **1**. Hickman County Deeds, Book O, p. 373. **2**. Federal Census, 1860, Schedule 2 – Slaves, Hickman County, p. 140, Adam Coble. **3**. Chessor (2005:43, 133, 146, 162, 172). **4**. Hickman County Deeds, Book R, p. 501. **5**. Federal Census, 1870, District 9, No. 13. **6**. Daughters of the American Revolution (1979:146). **7**. Lynn (1976:109).

Coble, Jesse / **BORN** 1835, TN / **DIED** 1917 / **SITE(S)** MT, Hickman County (40HI3 and 40HI120)

Jesse Coble was born June 2, 1835 and was exposed to pottery making as one of several sons of the Hickman County potter Adam Coble.[1] Although Jesse was never listed as a potter on census reports, a family history mentions his involvement with the craft. By 1860 he was married to wife Margaret and they and two young children were living in the same neighborhood as Jesse's father and brother David.[2] In May of 1861 Jesse enlisted as a private in a Confederate infantry unit, but records show him as "deserted" by March of 1863.[3] Over the next twenty or more years he lived in various parts of Hickman County.[4]

Adam Coble died about 1885, and the family history says Jesse bought the old Coble homeplace around 1890. Here he is said to have tried to make pottery using "a new process of glazing which he had learned in New Orleans, while on one of his frequent trips there in his business." The writer goes on to say this was

unsuccessful, and the pottery was soon abandoned.[5] It is assumed Jesse's 1890s attempt to make pottery was based on earlier training he received from his father at the Coble pottery (MT site 40HI3). There is some uncertainty as to whether the comments just cited relate to site 40HI3 or nearby site 40HI120. It is unclear where Jesse Coble was living in 1900, but by 1910 he was definitely on or near the homestead once owned by his father. He is listed on the census as engaged in general farm work and had been married for six years to a second wife named Alta.[6] An online genealogical source gives his death date as March 14, 1917.[1]

Source(s): **1**. RootsWeb, Adams <http://wc.rootsweb.com/> and see entry for Adam Coble. **2**. Federal Census, 1860, Hickman County, District 9, No. 323. **3**. Jesse Coble, Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee, Company H, 11th Infantry (Tennessee State Library and Archives Microfilm). **4**. A RootsWeb entry (Note 1 above) places him in the Hickman County seat of Centerville in 1870, but the writers were unable to confirm this; Federal Census, 1880, Hickman County, District 10, No. 117. **5**. Chessor (2005:107). **6**. Federal Census, 1910, Hickman County, District 9, No. 37.

Coble, Peter / **BORN** 1802, NC / **DIED** 1860 / **SITE(S)** MT, Hickman County (40HI3)

It is generally accepted that Peter Thomas Coble was born in North Carolina on October 20, 1802. It is assumed the early circumstances of his life were more or less the same as his older half-brother Adam Coble, and Peter is thought to have been one of four Coble brothers who moved to Middle Tennessee in the early 1800s. He reportedly married Jemima (or Gemima) Brown in Hickman County in 1822, and they eventually had 12 children.[1] Peter Coble had a connection to Illinois that is not entirely clear. There is a Peter Coble who was in Bond County, Illinois in 1830 that could be him.[2] If so, he was back in Tennessee by 1840, helping to operate the pottery owned by Adam Coble (MT site 40HI3).[3] By 1850 Peter, Jemima, and six children were living in Illinois, with Peter called a farmer.[4] By 1860 Peter's wife was apparently deceased, and he had returned to Tennessee to live near his brother. His stated profession in 1860 was "potter."[5] According to online genealogical sources he died later that year, on September 21, 1860.[1]

Source(s): **1**. RootsWeb - Davis, Collins, Stickney, Burnett, Coble, Wright, Hodges, Colson /also/ Sulphur Creek Roots <http://wc.rootsweb.com/> (and see entry for Adam Coble). **2.** Federal Census, 1830, Illinois, Bond County, p. 209. **3**. Federal Census, 1840, Hickman County, pp. 30-32; Compendium of … the Sixth Census (1841:255). **4**. Federal Census, 1850, Illinois, Williamson County, p. 243B, No. 437. **5**. Federal Census, 1860, Hickman County, District 9, No. 313.

Cochran, Ledford (see ET, Morgan County site 40MO159)

Coeffe, Paul / **BORN** (?), France / **DIED** post-1887 / **SITE(S)** MT, Davidson County (40DV141 and 40DV142)

Little is known about the personal life of Paul Coeffe beyond some remarks in an 1885 notice he placed in a Nashville newspaper.[1] In it he states "My native country is Limoges, France, where I learned my trade, and knowing thoroughly all the branches of pottering, I have had in this country several good positions as foreman, etc." The article indicates Coeffe had been in New Orleans, Atlanta, and Chattanooga unsuccessfully trying to start his own pottery before coming to Nashville in April of 1885. Arriving in Nashville he was "resolved to go to northern potteries once more as I had not enough money to start anything myself." However, before doing this he was seeking monetary assistance for starting a pottery in Nashville. He was temporarily working at a small art pottery operated by Bettie Scovel (MT site 40DV142), but this was about to end. He pleaded that he needed backing in the form of $2,000 to start a pottery that would "supply the market with the most pressing ware in demand." "To save you the trouble of my French brogue I write you this, hoping you will pardon your most obedient servant – Paul Coeffe."

By the following year Coeffe had formed an alliance with Nashville butchers Adam Coe and William G. S. Anderson whereby he worked, at least initially, in their butcher shop while also staring the "P. Coeffe & Co." pottery (MT site 40DV141).[2] This pottery apparently closed soon after 1887, the same year Coeffe placed an ad in a state business directory calling himself as an "Artist in Ceramics and General Potter."[3] After that Coeffe's name disappears from the Nashville city directories and any other documents the writers have been able to find. Perhaps he continued his journey to one of the northern potteries and died during the blank period created by the absence of an 1890 census. Why Coeffe did not seek employment at the new Nashville Pottery (MT site 40DV140) started in 1888 is unclear, but perhaps his artistic nature made work in a factory pottery unacceptable to him.

Source(s): **1**. Nashville Art Pottery, Nashville Banner, May 27, 1885, Nashville, Tennessee. **2**. Nashville City Directories (various publishers), 1880s (copies at Tennessee State Library and Archives). **3**. Polk & Co. (1887:569) and see discussion of MT site 40DV141.

Cole, Jessie / **BORN** 1850, TN / **DIED** 1925 / **SITE(S)** MT, White County (40WH76, 40WH77, and 40WH144)

Jessie Cole was born April 12, 1850, just in time to be enumerated on the census in the household of his parents Solomon and Sarah Cole.[1] He was still with them in 1870, with his father identified as a potter. Jessie's occupation for that year was simply "working on farm."[2] By 1880 Jessie and his younger brother Thomas were both married, living in adjoining White County households, and listed on the census as stoneware turners. Jessie apparently married his wife Sarah soon after 1870, as indicated by the age of their oldest child.[3] Their specific location in 1880 suggests Jessie and his brother were working at a pottery operating under the firm

name Oliver and Southard (see MT site 40WH76). However, this was not far from the pottery where Jessie is presumed to have received his early training (MT site 40WH144) and a second pottery also on land his father owned (MT site 40WH77). It appears Jessie remained near his father, and the 40WH77 pottery was on land that eventually passed to him and that he sold in 1924.[4] Nothing is clear regarding Jessie's association with pottery after 1880, and he is called a farmer on the census reports for 1900 through 1920.[5] His death certificate shows he died October 21, 1925 due to epilepsy, and suggests he is buried in an unmarked grave in the same cemetery that holds his father's military tombstone.[1]

Source(s): **1**. Tennessee Death Records, White County, 1925, Certificate No. 458 (microfilm copy, Tennessee State Library and Archives) and see entry for Solomon R. Cole. **2**. Federal Census, 1870, Putnam County, District 8, No. 9. **3**. Federal Census, 1880, White County, District 6, Nos. 13 and 14. **4**. White County Tax Records, Districts 6 and 7, 1880s-1890s / White County Deeds, Books: 68, p. 42; 70, p. 415; 75, p. 413 / White County Chancery Court Minutes, Book O, p. 424. **5**. Federal Census, White County – 1900, District 7, No. 18; 1910, District 7, No. 64; 1920, District 9, No. 78.

Cole, "King" (see WT, Hardeman County site 40HM13)

Cole, Solomon R. / **BORN** 1825, TN / **DIED** 1900 / **SITE(S)** MT, White County (40WH77 and 40WH144)

Solomon Robinson Cole, a son of Isham and Emily Cole, was born in Tennessee during August of 1825, probably in White County.[1] According to the 1850 census, Isham was a carpenter from Virginia, but that year he lived very close to a group of potters associated with White County pottery site 40WH76.[2] This might explain how Solomon became a potter. However, there were a number of nineteenth-century potters in North Carolina with the last name Cole, and an early member of this family is said to have moved from that state to Tennessee.[3] There could be some family connections not presently understood that helped determine Solomon's occupation.

By 1850 Solomon had been married to his wife Sarah for at least two or three years, and they and two young sons were enumerated in DeKalb County. Solomon is called a farmer on that census and again in 1860. For 1860 and 1870 the family's census location is Putnam County, and on the latter census Solomon is listed as a potter.[4] It is believed these apparent changes in location resulted from changes in county lines, with the family staying at the same location on land Solomon began buying in the 1850s. His home on this property was in what is now White County, but just barely across the modern line between White and Putnam counties (Putnam was not created until 1854).[5] The remains of a pottery near this former home are in the area defined as White County site 40WH144. The remains of a second pottery (MT site 40WH77), also on Solomon Cole's former land, may relate to him or

perhaps more likely to his sons. These sons Jessie and Thomas E. Cole are listed as stoneware turners on the 1880 census.[6] That year and again in 1900 Solomon is called a farmer.[7] Besides Jessie and Thomas, Solomon and Sarah had three other sons named William, George, and Isham. Their connection, if any, to pottery making remains unknown.

During the Civil War Solomon R. Cole first joined a Confederate company but soon switched sides, serving as a sergeant in Company B of the 1st Tennessee Mounted Infantry (U.S.) from December 3, 1863 until April 18, 1865. Many of Cole's White and Putnam County neighbors served in this same regiment, and like a number of them Solomon's grave has a military tombstone denoting this service. This marker shows he died in 1900.[8] It appears he lived at the same place from the 1850s until he died. His one-time census listing as a potter is believed to be a poor reflection of the extent of his involvement with the craft.

Source(s): **1**. Pollard (2003[1]:94). **2**. Federal Census, 1850, White County, District 6, No. 814. **3**. Zug (1986:49-53 and 437). **4**. Federal Census – 1850 DeKalb County, District 14, No. 655; 1860, Putnam County, District 8, No. 853; 1870, Putnam County, District 8, No. 9. **5**. Tax records for DeKalb and White counties, 1850s to 1890s (and see discussion of MT sites 40WH77 and 40WH144). **6**. Federal Census, 1880, White County, District 6, Nos. 13 and 14. **7**. Federal Census, Putnam County, District 8 – 1880, No. 42; 1900, No. 115. **8**. Copy of a Pension record for Solomon R. Cole (provided by Waymon Cole) / Solomon R. Cole - Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee, Company A, 22nd Infantry Batalion (Tennessee State Library and Archives Microfilm) / Compiled Service Records of Volunteer Union Soldiers of Tennessee, Company B, 1st Tennessee Mounted Infantry (Tennessee State Library and Archives Microfilm) / Note 1 above.

Cole, Thomas E. / **BORN** 1855, TN / **DIED** 1922 / **SITE(S)** MT, Putnam County (40PM53 and 40PM58), White County (40WH76, 40WH77, and 40WH144)

Thomas Edward Cole was born in 1855 to Solomon R. and Sarah Cole.[1] He is shown in his parent's household in 1860 and 1870, with his father identified as a potter the latter year.[2] Though the family was enumerated in Putnam County, it is reasonably certain they were living at a location later considered to be on the west edge of White County. There are two recorded pottery sites on land that once belonged to Thomas's father, and it is assumed Thomas learned to make pottery at one or both locations (MT sites 40WH77 and 40WH144).

Thomas Cole married Nancy Tallent in 1874.[3] By 1880 Thomas and his brother Jessie Cole were living in adjacent households some distance removed from their father, and the census for that year shows each with the occupation "stoneware turner."[4] It is believed they were then working at the White County site identified as 40WH76 (though their association with the 40WH77 site around this time is also a possibility).

Tax records indicate Thomas E. Cole moved his family from White County, where he owned no land, to Putnam County, where he owned a small tract of land starting in 1884.[5] This land was near property owned by the Hedgecough family, and Thomas may have been associated with William T. Hedgecough in the operation of a kiln on the latter's property. Sherds found at that site suggest Thomas marked some of his wares with a "T C" stamp (see MT site 40PM53). Information concerning another Putnam County pottery (MT site 40PM58) suggests Thomas Cole was a potter there in the late 1800s. He appears on the 1900 census for Putnam County next to Riley Elrod, and it is possible they worked together at the 40PM58 site. Cole was in the same general area in 1910, living in the midst of several pottery-making families.[6]

By 1920 Thomas Cole was again living in White County, a widower sharing a household with one of his sons. The census for that year identifies him as a house carpenter.[7] He died in that county on April 2, 1922, and his death certificate calls him a retired farmer, noting he was born in White County in January of 1855.[1]

Source(s): **1**. Tennessee Death Records, White County, 1922, Certificate No. 55 (microfilm copy, Tennessee State Library and Archives); Polard (2003(1):94). **2**. Federal Census, Putnam County, District 8 – 1860, No. 853 and 1870, No. 9. **3**. Pollard (2003[1]:94). **4**. Federal Census, 1880, White County, District 6, Nos. 13 and 14. **5**. White County Tax Records, District 6, 1870s-1880s; Putnam County Tax Records, District 8, 1880s-1900. **6**. Federal Census, Putnam County, District 8 – 1900, Nos. 159 and 160; 1910, No. 127. **7**. Federal Census, 1920, White County, District 7, No. 12.

Collier, Archibald / **BORN** ca. 1812, NC / **DIED** post-1870 / **SITE(S)** MT, White County (40WH76)

Archibald Collier is one of the few Tennesseans for whom there is at least indirect proof he probably helped make pottery while he was a slave. He is listed on the 1870 census for White County as a 58-year-old African-American blacksmith, born in North Carolina, living with Caroline Smith (age 50) and two children.[1] His age and other information indicate he was the slave called Archy, purchased by Henry Collier in 1848, the only adult male among four slaves owned by Collier until emancipation.[2] It seems nearly certain Archibald must have helped with some of the work at the Henry Collier family pottery (MT site 40WH76), though the extent of his involvement will probably never be known. It is also not known what became of Archibald Collier after 1870.

Source(s): **1**. Federal Census, 1870, White County, District 8, No. 33. **2**. White County Deeds, Book P, p. 16 (and see discussion in MT site 40WH76).

Collier, George W. / **BORN** 1830, TN / **DIED** post-1880 / **SITE(S)** MT, White County (40WH76)

Census records indicate George Washington Collier was born in Tennessee in 1830. He was a son of Henry and Ester Collier and obviously received training as a potter due to his father's involvement with the craft (see entry for Henry Collier). The 1850 census lists George as a 20-year-old potter in his parents' household. He was still unmarried and again called a potter in 1860.[1] During this period the Colliers ran the White County pottery at MT site 40WH76. Henry Collier died about 1866, and George and two of his brothers soon moved to Limestone County, Alabama, where there were other Colliers who were probably their relatives. George is again shown as a potter on the 1870 Alabama census, and he was head of a household that included his brothers Thomas (listed as a farmer) and Joseph (listed as a potter), along with another Tennessee-born potter John Massie.[2] In 1880 George (called Washington on the census) was still unmarried, lived in the Alabama household of his brother Joseph, and was working as a carpenter.[3] It is not known what happened to George after 1880.

Source(s): **1**. Federal Census, White County, District 6 – 1850, No. 810; 1860, No. 931. **2**. Federal Census, 1870, Alabama, Limestone County, Township 2, Range 5, No. 73 [the Colliers names on this census are spelled Collin and John Massie might have been from the Middle Tennessee family usually called Massa]. **3**. Federal Census, 1880, Alabama, Limestone County, Beat 8, No. 7.

Collier, Henry / **BORN** ca.1800, NC / **DIED** ca. 1866 / **SITE(S)** MT, White County (40WH76 and 40WH89)

Henry Collier, a son of Joseph and Nancy Collier, was born about 1800 in Northampton County, North Carolina. Around 1822 he was in Limestone County, Alabama, where he married Ester Martin.[1] Their location is unknown for 1830, but Henry began buying land in White County, Tennessee as early as 1832.[2] In 1840 he lived among a group of known potters, several of whom, Collier included, were identified as engaged in "Manufactures and trades."[3] This appears to associate him to one of the potteries discussed beginning with MT site 40WH89.

In 1847 Collier bought a large tract of White County land to the south of where he had been living.[4] He was at this location in 1850, called a farmer on the regular census, but identified as the owner of a pottery on the census of manufacturing establishments.[5] A number of people closely associated with Collier, including three of his sons and possibly one slave, were at times working for him at this pottery (see discussion of MT site 40WH76). Collier and his family were still at the same location in 1860, though it appears he was divesting himself of the pottery connection.[6] By 1866 tax records shown Collier's former holdings now with his heirs, suggesting he died that year or the year before.[7] Three of his sons then moved to Limestone County, Alabama and continued to work in pottery (see entries for George, Joseph, and Thomas Collier).

Source(s): **1**. RootsWeb's WorldConnect Project: Bowers/Smith & Collier/Lee <http://wc.rootsweb.com/>. **2**. White County Deeds, Books: K, p. 26, O, 273; S/T, p. 9. **3**. Federal Census, 1840, White County, District 8, p. 59. **4**. White County Deeds, Book O, p. 416. **5**. Federal Census, 1850, White County, District 6, No. 810; 1850 Census of Manufacturing Establishments, White County, p. 336 (microfilm copy, Tennessee Division of Archaeology). **6**. Federal Census, 1860, White County, District 6, No. 931 (and see discussion in MT site 40WH76). **7**. White County Tax Records, District 6, 1860s.

Collier, Joseph D. / **BORN** 1827, AL(?) / **DIED** post-1880 / **SITE(S)** MT, White County (40WH76)

Census records indicate Joseph Collier was born in 1827, probably while his parents Henry and Ester Collier were in Alabama.[1] Joseph appears on the 1850 census for White County as a 23-year-old farmer, living with his parents in the midst of several potters.[2] He has not been found for 1860 but might have been with relatives in Alabama. He was in Limestone County, Alabama in 1870, and along with his brother George listed on the census as a potter.[3] This suggests he learned to make pottery in Tennessee at his father's pottery (MT site 40WH76). Joseph was in the same Alabama county in 1880, now married but still living near his brothers.[4] He is listed as a farmer on that census, and the Colliers' Alabama pottery may have been closed.[5] A specific death date for Joseph Collier is not known.

Source(s): **1**. One census record gives his birthplace as Alabama, the others Tennessee (but see entry for Henry Collier). **2**. Federal Census, 1850, White County, District 6, No. 810. **3**. Federal Census, 1870, Alabama, Limestone County, Township 2, Range 5, No. 73. **4**. Federal Census, 1880, Alabama, Limestone County, Beat 8, Nos. 2 and 7. **5**. Brackner (2006:194).

Collier, Thomas B. / **BORN** 1838, TN / **DIED** 1900 / **SITE(S)** MT, White County (40WH76)

The circumstances of Thomas B. Collier's early life were generally the same as for his older brothers George and Joseph Collier (see individual entries). Census reports show Thomas was born in 1838, but none of these ever call him a potter. After the brothers moved to Alabama, they lived together, and the older two were called potters in 1870, while Thomas was called a farmer. By 1880 he was married with two children and still shown as a farmer.[1] Nevertheless, there is recorded family information indicating Thomas sometimes worked as a potter, before his death in 1900.[2] Training for this almost certainly began at his father's pottery in Tennessee (MT site 40WH76).

Source(s): **1**. Federal Census, Alabama, Limestone County - 1870, Township 2, Range 5, No. 73; 1880, Beat 8, No. 2. **2**. Brackner (2006:194 and 222).

Collins, William F. / **BORN** 1862, TN / **DIED** 1940 / **SITE(S)** WT, Henry County (40HY59-60)

William F. Collins was born in 1862 and died February 26, 1940.[1] He was evidently a lifelong resident of Henry County and probably started work at the Weaver and Currier Pottery soon after it opened. In 1900 he was one of five individuals identified as potters working for what was by then called the John T. Currier Pottery (WT site 40HY59-60). By 1910 Collins had a wife named Mary, but the pottery was closed. Then and in subsequent years he worked as a farmer and as custodian for the county court house.[2]

Source(s): **1**. Tennessee Death Records, Henry County, 1940, Certificate No. 3555 (microfilm copy, Tennessee State Library and Archives); Reed (1988:341). **2**. Federal Census, Henry County – 1880, District 4, No. 54; 1900, District 1, No. 492; 1910, District 1, No. 103; 1920, Paris District, No. 593; 1930, District 1, No. 8.

Colvert, D. S. ("Si") (see MT, DeKalb County site 40DK10)

Colvert, James L. (see MT, DeKalb County site 40DK10)

Connor, Alfred G. / **BORN** 1918, KY / **DIED** 1970 / **SITE(S)** WT, Hardeman County (40HM13)

Alfred G. Connor was born September 5, 1918, apparently at Pottertown in Calloway County, Kentucky.[1] He was a son of Charles and Mary Josephine Connor (Figure 3-22). By 1920 the family lived in adjoining Graves County, Kentucky.[2] Alfred's father was a potter, and the family moved several times to accommodate this profession.

Figure 3-22. Alfred Connor with his parents and siblings, late 1920s (left to right: Charles, Alfred, Howard, Marie, and Mary Josephine Connor) [courtesy of Freddie (Connor) Graves].

The Connors moved to Hardeman County, Tennessee in the 1920s, and Alfred's father bought the Toone Pottery from his

brother in 1928 (see WT site 40HM13). This was probably where Alfred began his early attempts to make pottery. He was in Toone with his parents in 1930.[3] During the 1930s the Connors moved back to Kentucky and possibly spent some time in Texas before returning to Toone in 1938 (see entry for Charles T. Connor). In 1940 Charles was still running the Toone Pottery, assisted by Alfred and his younger brother Howard.[4] That same year they moved to northern Mississippi to start yet another pottery. World War II intervened, and Alfred and Howard joined the Army, serving until war's end.[5] Alfred's enlistment record has some minor errors, but notes he had completed one year of high school, and his Civil Occupation was "unskilled occupations in production of clay products."[6] After the war Alfred and his bother took over their father's Benton County, Mississippi pottery and ran it together until 1967, when Alfred sold his interest to Howard. Howard later commented that while Alfred could turn pottery, he preferred the role of pottery salesman.[7] Sometime after 1967 Alfred and his wife Elizabeth moved back to Hardeman County, Tennessee. He died November 19, 1970 at the Veteran's Hospital in Memphis but was returned to Hardeman County for burial.[8]

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>; Mrs. Alfred (Elizabeth) Connor, 2002, personal communication. **2**. Federal Census, 1920, Kentucky, Graves County, Magisterial Distrct 2, ED 80, Sheet 2A, No. 42. **3**. Federal Census, 1930, Hardeman County, District 8 (Toone Area), ED 22, Sheet 13B, No. 286. **4**. Whitlatch (1940:144). **5**. Freddie (Connor) Graves, 2002, personal communication. **6**. U. S. World War II Army Enlistment Records, 1938-1946 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse>. **7**. Mack (2006:71). **8**. Owens et al. (1996:149) and Note 1 above.

Connor, Charles T. / **BORN** 1878, IL / **DIED** 1954 / **SITE(S)** WT, Hardeman County (40HM13), Shelby County (40SY360)

Charles Tipton Connor was one of four potter sons of Dade and Martha Connor. The father was a ship builder, not a potter, and it appears all the sons received their initial training at one or more potteries in Metropolis, Massac County, Illinois. Charles was born there on February 17, 1878, and he is shown on a census for the first time in 1880. That same year his two older brothers, Daniel and Torrence, were working as potters.[1] According to his son Howard, Charles was crippled in his right arm, and the family did not think he could become a potter. Having been refused permission to try, he ran away from home about 1895 and obtained work at a pottery in Holly Springs, Mississippi.[2] By 1900 Charles was one of six boarder, potters in the Memphis household of C. F. Haltom.[3] This means he was working for the Memphis Pottery Company, which soon became the Memphis Stoneware Company (WT site 40SY360). It is unclear how long Charles remained in Memphis, but by 1910 he and his brother Daniel were working at a Marshall, Texas pottery.[4] Around 1916 Charles married Mary Josephine Dunaway in Kentucky, and sometime before about 1920 her father helped Charles build a small pottery at Bell City, Graves County, Kentucky. The Connors were living there in

1920, with the first two of their three children, with Charles listed on the census as a potter.[5] Their last child, son Howard, was born in 1923 (Figure 3-22).

Sometime after 1923 Charles moved his family to Hardeman County, Tennessee, where his brother Torrence was operating the Toone Pottery (WT site 40HM13). Torrence sold the business to Charles in 1928, and Charles and his family were there in 1930, with the census identifying him as a potter making stoneware.[6] In the early 1930s Charles moved his family back to Kentucky to open or reopen a pottery at Wickliffe. They may have also gone back to Marshall, Texas during the mid-1930s.[7] By 1938 they were back in Hardeman County, with Charles and his sons again running the Toone Pottery (WT site 40HM13). This continued until 1940, when Charles found a source of clay he liked in northern Mississippi and moved his family there (Figure 3-23). Except for a period during World War II, he continued to work with his sons at this Benton County, Mississippi pottery until he was too old to work.[8] Son Howard once commented that his father's left leg was too hard to pinch, due to the many years he spent operating a potter's (treadle) wheel.[9] Charles Connor died March 30, 1954, and his remains were returned to Hardeman County for burial.[10]

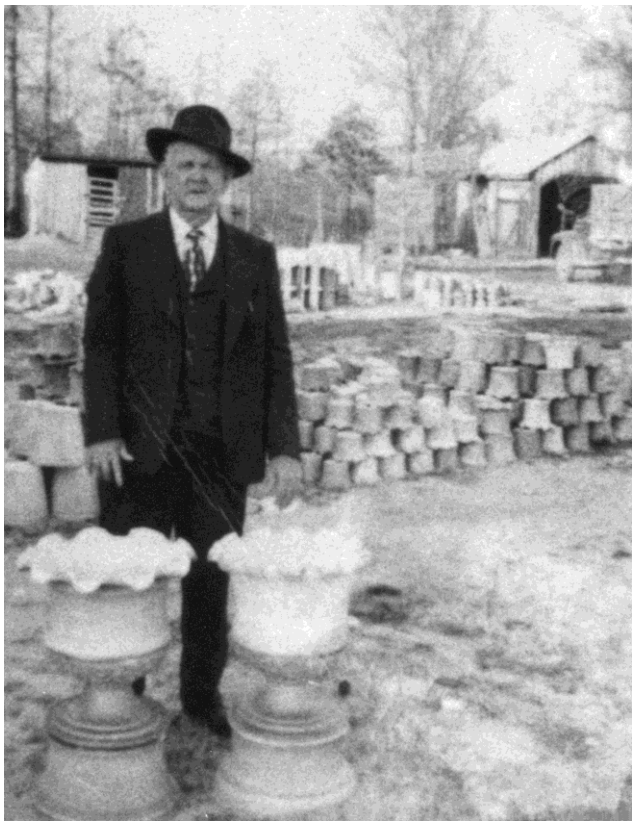


Figure 3-23. Charles Connor not long after he started his pottery in Benton County, Mississippi [courtesy of Freddie (Connor) Graves].

Source(s): **1**. Federal Census, 1880, Illinois, Massac County, Metropolis, p. 12, No. 89; Owens et al. (1995:149); Mack (2006:70). **2**. Sweezy (1984:131). **3**. Federal Census, 1900, Shelby County, District 14, ED 50, Sheet 21, No. 26(463). **4**. Federal Census, 1910, Texas, Harrison County, Marshall, Ward 1, ED 43, Sheet 7A, No. 116. **5**. Federal Census, 1920, Kentucky, Graves County, Magisterial District 2, ED 80, Sheet 2A, No. 42; Mack (2006:70). **6**. Hardeman County Deeds, Book I-3, p. 483 [see also Book I-3, p. 483]; Federal Census, 1930, Hardeman County, District 8 (Toone Area), ED 22, Sheet 13B, No. 286. **7**. Mack (2006:63). **8**. Sweezy (1984:131); Mack (2006:64). **9**. Mack (2006:106). **10**. Owens et al. (1995:149).

Connor, Daniel M. / **BORN** 1860, IL / **DIED** post-1930 / **SITE(S)** WT, Hardeman County (40HM13 and 40HM19)

Daniel M. Connor was the eldest of four potter sons of Dade and Martha Connor (Figure 3-24). He was born and spent his early years in Massac County, Illinois, and by 1880 was working at a pottery in the town of Metropolis, along with his brother Torrence.[1] The 1900 census, which gives Daniel's birth date as June of 1860, shows he was married to wife Mattie, they had three children, and Daniel was still a Metropolis potter.[2] Interestingly, however, a Dan Connor with the same age and place of birth, is also listed as a 1900 potter in the town of Grand Junction in Hardeman County.[3] This listing associates him to a pottery operated by William Follis (WT site 40HM19). The two listings are not incompatible. Metropolis is at the southern tip of Illinois and was connected to Grand Junction by rail. Travel time between the two would not have been excessive, and the census reports were taken at different times. This seems to be the earliest connection between one of the Connor brothers and Hardeman County, where all of them subsequently worked.

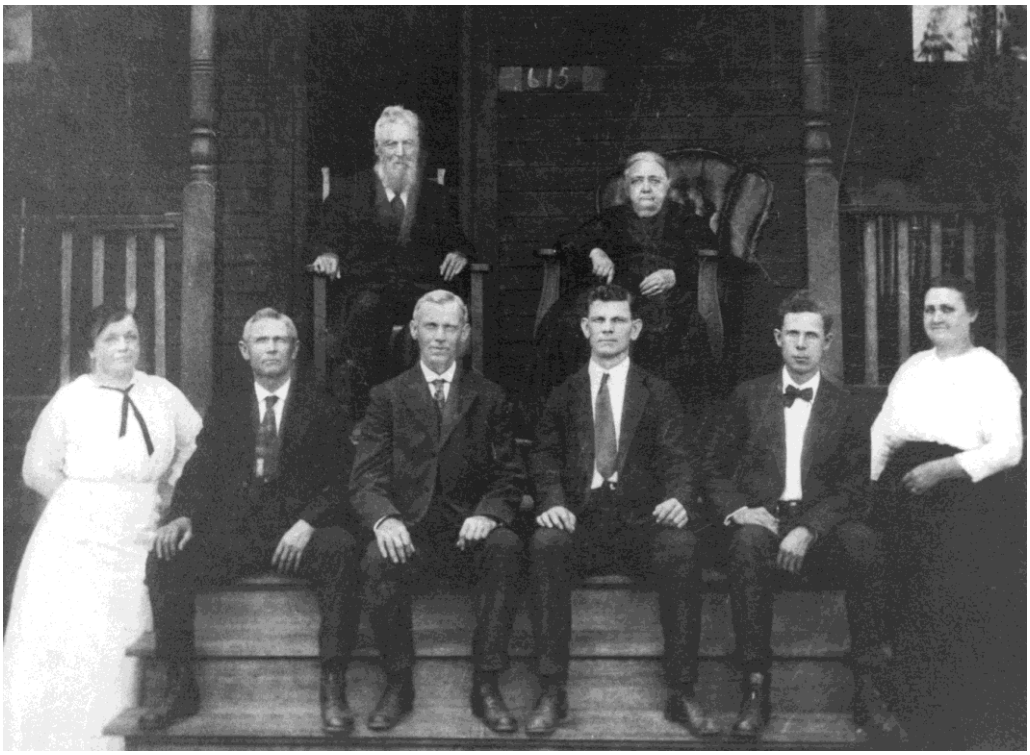


Figure 3-24. A photograph of the Connor family, assumed taken in Illinois: Mr. and Mrs. Dade Connor (in back) with children (left to right) Fannie, Tom, Charles, Torrence, Dan, and Nel [courtesy of Freddie (Connor) Graves].

By 1910 Daniel (Dan) and his younger brother Charles were working as potters in Marshall, Texas. The census for that year shows Daniel was a widower.[4] After 1910, information concerning him is sketchy, but he probably worked at least some at the Toone Pottery (WT site 40HM13) owned by his brother Torrence in the

1920s.[5] By 1930, Daniel Connor was living with his sister Fannie in San Diego, California. He was almost 70, was still a widower, and had no listed occupation.[6]

Source(s): **1**. Federal Census, Illinois, Massac County, Metropolis – 1860 [his parents are on page 94]; 1870, Township 15 S., Range 5 E of 3rd P. M.; No. 132; 1880, ED 60, Sheet, 12, p. 12, No. 89. **2**. Federal Census, 1900, Illinois, Massac County, Metropolis, E.D. 54, Sheet 17, p. 115, No. 137(446). **3**. Federal Census, 1900, Hardeman County, District 1, Grand Junction, ED 142, Sheet 2A, No. 29. **4**. Federal Census, 1910, Texas, Harrison County, Marshall, ED 43, Sheet 7A, No. 116. **5**. Howard Connor, 1978, personal communication [a Dan Conner listed as an Illinois farmer in 1920 might or might not be him (Federal Census, 1920, Illinois, Jasper County, Crooked Creek Township, ED 98, Sheet 1B, No. 19)]. **6**. Federal Census, 1930, California, San Diego County, San Diego Township, p. 262, No. 186.

Connor, Howard L. / **BORN** 1923, KY / **DIED** 1991 / **SITE(S)** WT, Hardeman County (40HM13)

Howard Lee Connor was the younger of two sons of the potter Charles Connor and his wife Mary Josephine. Howard was born April 18, 1923 in Kentucky, probably in Graves County.[1] His early life and experiences were similar to those of his older brother Alfred, but he only appears on the last available census report.[2] His family moved to Hardeman County in the 1920s, and his father operated the Toone Pottery (WT site 40HM13) from about 1928 until the early 1930s. Howard said his first attempts to throw pottery began when he was five or six.[3] This would have been in Toone, though most of his early training in pottery was during a period when the family was back in Kentucky and possibly for a while in Texas.[4] In 1938 they returned to Toone, and Howard and Alfred worked with their father full time.[5] In 1940 the Connors started a new pottery in Benton County, Mississippi, just south of the Tennessee state line. Charles and Alfred worked with their father there until World War II. Howard enlisted in the Army on February 26, 1943, serving as a private until the war's end.[6]

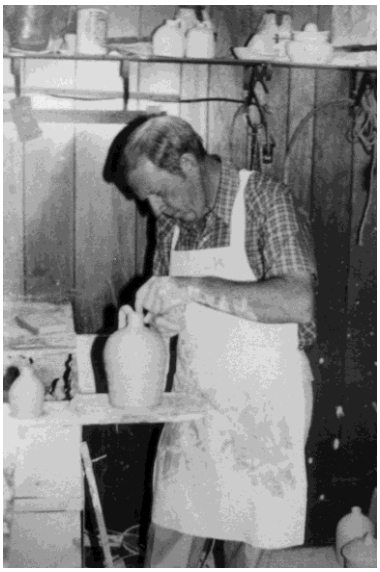


Figure 3-25. Howard Connor working on a jug at the Connor Pottery in Benton County, Mississippi [courtesy of Freddie (Connor) Graves].

After the war Howard married his wife Freddie and continued to work with his father and brother at the Connor Pottery in Mississippi. After their father died Howard and Alfred co-owned the business until 1967, when Howard became sole owner (Figure 3-25). He achieved a level of fame for his abilities and in 1974 represented Mississippi as a potter at the Smithsonian Folklife Festival in Washington, D. C., where he said "I made pottery on the potter's wheel for a week."[7] Howard died March 22, 1991.[8]

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>. **2**. Federal Census, 1930, Hardeman County, District 8 (Toone Area), ED 22, Sheet 13B, No. 286 (and see entry for Alfred G. Connor). **3**. Mack (2006:79). **4**. Sweezy (1984:131) (and see entry for Charles T. Connor). **5**. Whitlatch (1940:144). **6**. U. S. World War II Army Enlistment Records, 1938-1946 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse>. **7**. Mack (2006:71). **8**. Owens et al. (1995:149) and Note 1 above.

Connor, Thomas / **BORN** ca.1874, IL / **DIED** post-1920 / **SITE(S)** WT, Hardeman County (40HM13)

Thomas (Tom) Connor (Figure 3-24) was one of four sons of Dade and Martha Connor who worked as potters. His birth date is estimated from the two census listings found for him, the first when he was a child in Metropolis, Illinois.[1] While evidence for the other brothers (Charles, Daniel, and Torrence) working as potters is abundant, Tom's activities remain elusive. Connor descendants believed all the sons worked as potters in Hardeman County, Tennessee, however, it was also noted that Tom had relatively little to do with most of the family.[2] If he did work in Hardeman County it was probably with one of his brothers at WT site 40HM13 (or possibly at 40HM12). There is vague information regarding Tom Connor working at a pottery in the Prattville area of Autauga County, Alabama before the first World War.[3] The only other proof found regarding his occupation is from the 1920 census, which shows him as a widower and a potter in St. Louis.[4] Nothing is known about him after that.

Source(s): **1**. Federal Census, 1880, Illinois, Massac County, Metropolis, ED 60, Sheet, 12, p. 12, No. 89. **2**. Howard Connor, 1978, personal communication; Vita Robinson, 2002, personal communication. **3**. Brackner (2006:222-223). **4**. Federal Census, 1920, Missouri, St. Louis County, City of St. Louis (Independent City), ED 278, Sheet 9B, No. 238.

Connor, Torrence D. / **BORN** 1863, IL / **DIED** 1944 / **SITE(S)** WT, Carroll County (40CL21), Hardeman County (40HM12, 40HM13, and 40HM19)

According to his death certificate, Torrence Dade Connor (Figure 3-24) was born August 11, 1863 at Metropolis, Illinois, a son of Dade and Martha Connor.[1] He shared census listings with his older brother Daniel, and like him was a Metropolis potter by 1880.[2] By 1900 Torrence was married to his wife Mattie, they had two daughters, and he was working as a potter in Carroll County (WT site 40CL21).[3] It appears Torrence left the Carroll County pottery soon after 1900, and moved to Hardeman County. Daniel Connor was already working at least part time for a pottery in Grand Junction (WT site 40HM19), and Torrence might have also worked there for some unknown period. The only thing certain is that by 1910 he had been working for the Kellers at Toone for at least a few years and had purchased their pottery.[4] He apparently remained in Toone until about 1919, then bought the

pottery in Grand Junction (see sites 40HM12 and 40HM19). He is shown as a Grand Junction potter in a "jug factory" for 1920.[5] The following year he bought a small tract in Toone and returned there to start what became known as the Toone Pottery (site 40HM13). He sold this to his brother Charles in 1928.[6] Torrence has not been found on the 1930 census, but he and his wife Mattie, who died in 1925, are buried in Hardeman County. He died October 5, 1944.[7]

Source(s): **1**. Tennessee Death Records, Hardeman County, 1944, Certificate No. 21556 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, Illinois, Massac County, Metropolis – 1860 [his parents are on page 94]; 1870, Township 15 S., Range 5 E of 3rd P. M.; No. 132; 1880, ED 60, Sheet, 12, p. 12, No. 89. **3**. Federal Census, 1900, Carroll County, District 4, No. 186. **4**. Federal Census, 1910, Hardeman County, District 8, Town of Toone, No. 29 (and see WT site 40HM12). **5**. Federal Census, 1920, Hardeman County, District 4, Grand Junction, No. 41. **6**. Hardeman County Deeds, Book G-3, p. 346 and Book 17, p. 90. **7**. Owens et al. (1996:26) and Note 1 above.

Cooper, Mary Rachel / **BORN** 1899, TN / **DIED** 1983 / **SITE(S)** MT, Putnam County (40PM49)

Mary Rachel (Riggsby/Spears) Cooper was a daughter of Owen and Tennessee (Lafever) Riggsby and a granddaughter of Thomas and Rachel Lafever. She was born November 2, 1899 and died December 5, 1983.[1] As a child she had a close association with her widowed grandmother and the Putnam County pottery recorded as MT site 40PM49. Though not a potter in any traditional sense, she did learn to make small items, including small things turned on the potter's wheel.[2] She was one of at least two granddaughters of Rachel Lafever allowed some participation in what was normally a male activity (see entry for Bettie Bennett Myatt). By 1910 Mary Rachel's grandmother was deceased, but the Riggsby family lived next to Eli Lafever, another of Rachel Lafever's grandchildren.[3] Sometime before 1910 Eli had taken over pottery operations at 40PM49. Mary Rachel's association with pottery probably ended before 1920. By then it appears she and her father no longer lived near the Lafever pottery.[4] She eventually married a Spears and after his death a Cooper. In the 1970s she provided much valuable information concerning the Lafevers and area pottery making in general.[2]

Source(s): **1**. Tombstone at Pleasant View Cemetery, Putnam County. **2**. Cooper (1978). **3**. Federal Census, 1910, Putnam County, District 8, Nos. 90 and 91. **4**. Federal Census, 1920, Putnam County, District 8, No. 181.

Craig, Andrew / **BORN** 1838, Scotland / **DIED** ca. 1911 / **SITE(S)** ET, Hamilton County (40HA97 and 40HA515)

Andrew Craig and his son George are listed on the 1900 census for Hamilton County as Scottish-born potters. According to the census, Andrew was born in May

of 1838 and arrived in the United States in 1880.[1] By 1885 he was working in the Edgefield District of South Carolina at a factory devoted to the production of "chinaware and porcelain." He was said to have been well suited for this work "having spent ten years in China."[2] An 1887 sales slip shows Craig as superintendent of this "South Carolina Pottery Company," and notes that they made "Majolica, Rock & Yellow and Stone Ware, Terra-Cotta Ware, Fire Proof Bricks, Flower Pots, etc."[3] Either before or after these dates, he apparently also operated a pottery in or near Atlanta, Georgia.[4] Andrew and his son George were living in Chattanooga by about 1895, where they initially worked at the Montague & Co. clay products plant (ET site 40HA97).[5] From 1900 to 1907 Andrew with assistance from George operated his own "Novelty Pottery" in Chattanooga (ET site 40HA515). After 1907 he returned to work for the former Montague operation, now called the Chattanooga Sewer Pipe and Fire Brick Co. Though still listed as a "potter" on the 1910 census, the business that employed him was now devoted to non-pottery clay products. After 1910 Andrew Craig is no longer shown in Chattanooga city directories, and the directory for 1912 lists his wife Mary as a widow.[6]

Source(s): **1**. Federal Census, 1900, Hamilton County, District 14, ED 58, Sheet 17, No. 120. **2**. From the Aiken Journal and Review, July 1, 1885, p. 4 (quoted in Baldwin 1993:105). **3**. Baldwin (1993:106). **4**. H. Smith (1996:41). **5**. Chattanooga City Directories (various publishers), 1880-1913 (copies at Tennessee State Library and Archives) – 1895-96, p. 206; 1896, p. 201; 1899-00, p. 203; 1900-01, p. 224. **6**. Federal Census, 1910, Hamilton County, District 1, ED 51, Family No. 144; Chattanooga City Directories (various publishers), 1880-1913 (copies at Tennessee State Library and Archives) – 1908, p. 196; 1909 p. 196; 1910, p. 200; 1912, p. 215 (there was an earlier wife named Elizabeth who was a few years older than Mary).

Craig, George / **BORN** 1869, Scotland / **DIED** 1910 / **SITE(S)** ET, Hamilton County (40HA97 and 40HA515)

George Craig was born in Scotland in December of 1869, and arrived in the United States in 1884. He probably began working as a potter with his father in South Carolina or Georgia (see entry for Andrew Craig). Both father and son came to Chattanooga about 1895 and first worked at a clay products plant operated by Montague & Co. (ET site 40HA97). George is listed on the 1900 census for Hamilton County as a 30-year-old potter, living in the household of his potter father.[1] By then they had started their own Novelty Pottery (ET site 40HA515). It lasted until 1907, but that same year George Craig returned to work for the former Montague & Co., now operated as the Chattanooga Sewer Pipe and Fire Brick Co. He lived long enough to be listed on the 1910 census but died a short time later.[2] According to his obituary this was on November 1, 1910, due to heart problems. He was unmarried and lived with his sisters Annie and Elizabeth.[3]

Source(s): **1**. Chattanooga City Directories (various publishers), 1880-1913 (copies at Tennessee State Library and Archives) – 1895-96, p. 206; 1896, p. 201; 1899-00, p. 203 / Federal Census, 1900, Hamilton County, District 14, ED 58, Sheet 17, No.

120. **2**. Chattanooga City Directories (various publishers), 1880-1913 (copies at Tennessee State Library and Archives) – 1907, p. 190; 1908, p. 196; 1909, p. 196; 1910, p. 200 / Federal Census, 1910, Hamilton County, ED 48, Family No. 254. **3**. George Craig obituary, Chattanooga Daily Times, November 2, 1910.

Craven, Aaron M. (see WT site 40HE35)

Craven, Balaam F. / **BORN** 1806, NC / **DIED** 1860s / **SITE(S)** WT, Henderson County (40HE35)

Balaam Fesmire Craven was born February 26, 1806 in Chatham County, North Carolina, the third son of potter Thomas Craven, II (see individual entry). Balaam married Elizabeth Vanderford in North Carolina, and by 1830 he and his father had moved and were heading households in Clarke County, Georgia.[1] They next moved to Henderson County, Tennessee, joining Balaam's two older brothers William and Tinsley. The 1840 census for Henderson County identifies all of the Craven household heads as engaged in manufacturing occupations, and it is believed they were collectively operating the pottery as WT site 40HE35. An 1840s ledger book shows Balaam paying on his account with 80 gallons of pottery valued at $12.00 in 1847 and the same amount again in 1848.[3] Balaam and his family appear on the 1850 and 1860 censuses for Henderson County, with him called a potter the first time and a farmer and potter the second.[4] Though his district number changed from 1850 to 1860, this was probably due to a change in the number of districts rather than a move on his part. Balaam had at least five sons, and some of them may have worked with him in pottery. However, proof of this is lacking.[5] One son, Thomas A. Craven, appears on the 1860 census as a brick mason.[6] Balaam Craven died sometime in the 1860s, but his specific death date is unknown.[1]

Source(s): **1**. Scarborough (2005:115). **2**. Federal Census, 1840, Henderson County, pp. 37-38 and 43-44. **3**. Henderson County Miscellaneous Records 1789-1953, Microfilm Roll No. 521, Tennessee State Library and Archives. **4**. Federal Census, Henderson County – 1850, District 7, No. 49; 1860, District 11, No. 1001. **5**. Scarborough (2005:118). **6**. Federal Census, 1860, Henderson County District 11, No. 1033.

Craven, Eli R. (see WT sites 40HE35 and 40HE36)

Craven, Euell L. (see WT sites 40HE35 and 40HE36)

Craven, George R. (see WT sites 40HE35 and 40HE36)

Craven, James A. (see WT site 40HE35)

Craven, John M. / **BORN** 1818, NC / **DIED** 1864 / **SITE(S)** WT, Henderson County (40HE35)

John M. Craven and his twin brother Solomon S. Craven were the youngest sons of Thomas Craven, II (see individual entry). They were born in Chatham County, North Carolina on May 19, 1818 and moved with their parents to Clarke County, Georgia by 1830.[1] By 1840 most of the Thomas Craven family was in Henderson County, Tennessee, where John was head of his own household. Like his father and brothers, he is listed on the 1840 census as engaged in "Manufactures and trades," assumed to mean the making of pottery (at WT site 40HE35).[2] Proof of John's occupation is contained in a Henderson County ledger that shows him paying on his account with "Stone Ware" valued at $9.20 in 1847 and $10.18 in 1848.[3] He is called a potter on the 1850 census, listed with his wife Permecia, seven children, and a potter named John Hughes sharing his household.[4] In the mid-1850s John Craven moved his family to Independence County, Arkansas, where he and his eldest son Thomas H. Craven were operating a pottery in 1860. John died at this location on July 21, 1864.[5]

Source(s): **1**. Scarborough (2005:115). **2**. Federal Census, 1840, Henderson County, pp. 37-38 and 43-44. **3**. Henderson County Miscellaneous Records 1789-1953, Microfilm Roll No. 521, Tennessee State Library and Archives. **4**. Federal Census, 1850, Henderson County, District 6, No. 119. **5**. Federal Census, 1860, Arkansas, Independence County, Ashley Township, p. 93, Nos. 622 and 623; Bennett and Worthen (1990:147); Note 1 above.

Craven, John T. (see WT site 40HE35)

Craven, Malcolm M. / **BORN** 1828, NC / **DIED** 1913 / **SITE(S)** WT, Henderson County (40HE35 and 40HE36)

Malcolm McPherson Craven, the eldest son of Tinsley W. Craven (see individual entry), was born December 15, 1828 in Randolph County, North Carolina.[1] Malcolm moved to Henderson County, Tennessee with his parents by 1830, and he grew up in association with the family potteries (WT sites 40HE35 and 40HE36). By 1850 he had a wife named Matilda Jane, and he is listed on the census as a potter, living next to his potter father.[2] Malcolm's 1860 census listing is difficult to interpret. His occupation is clearly shown as "Hatter," but it seems possible this was an incorrect transcription of potter.[3] It appears he was no longer living close to his father or other members of the Craven family, but an increase in the number of districts from 1850 to 1860 makes all of the Craven locations difficult to define. In 1865 Malcolm was appointed overseer of a Henderson County road, the location of which suggests he was still in the general area of sites 40HE35 and 40HE36.[4]

On the 1870 census Malcolm is again called a potter. As explained in the discussion of WT site 40HE36, it is assumed he was now working at that location, and it appears he was still there in 1880.[5] Though called a farmer on the latter census, it is clear from an 1881-82 business directory that he was still operating a pottery that from all appearances was at site 40HE36.[6] Malcolm and his wife Matilda still lived in the same part of Henderson County in 1900 and 1910, but he is shown without any occupation those years.[7] He died in 1913.[1]

Source(s): **1**. Scarborough (2005:116). **2**. Federal Census, 1850, Henderson County, District 6, Nos. 122 and 123. **3**. Federal Census, 1860, Henderson County, District 19, No. 1872. **4**. Henderson County Court Minute Book 1860-1866, p. 309 (Tennessee State Library and Archives bound transcription). **5**. Federal Census, Henderson County, District 2 – 1870, No. 48; 1880, No. 2. **6**. Norwood & Kline (1882:840). **7**. Federal Census, Henderson County, District 2 (Crucifer District) – 1900, No. 192; 1910, No. 124.

Craven, Nancy (see WT site 40HE37)

Craven, Peter / **BORN** 1800, NC / **DIED** ca. 1859 / **SITE(S)** WT, Henderson County (40HE37)

Peter Craven, who was born in North Carolina in 1800, was a son of Peter Craven (1766-1849), grandson of Thomas Craven (1742-1817), and great grandson of Peter Craven (ca. 1714-ca. 1793). All of these ancestors are known or assumed to have been potters, and it has been suggested this later Peter probably followed this profession.[1] Research in connection with his presence in Tennessee adds confirmation to the supposition. In 1850 Peter and his wife Nancy and two young children were living in Randolph County, North Carolina between Bartlett Craven and Chester Webster. This suggests Peter had an association with a pottery that may have extended back to his great grandfather.[2] Peter moved his family to Henderson County, Tennessee about 1852, probably because the family of his uncle Thomas Craven II (see individual entry) was already well established there. Peter died before the 1860 census was taken, but his family stayed on at the same location. In modern times it was remembered there had been a pottery at the place where Peter's son William Craven lived in the early 1900s (WT site 40HE37).[3] Perhaps because his death occurred only a few years after relocating his family to Tennessee, Peter left an estate the Henderson County Quarterly Court determined insolvent in October of 1860. In April of 1861 the court also awarded $5 to a local carpenter "for making a coffin for Peter Craven a poor person, who died in said county without leaving any means to pay for same."[4]

Source(s): **1**. Scarborough (2005:5 and 12). **2**. Federal Census, 1850, North Carolina, Randolph County, Southern Division, No. 682; Scarborough (1986:28-31). **3**. Federal Census, 1860, Henderson County, District 7, No. 727 (and see discussion of

WT site 40HE37). **4**. Henderson County Court Minutes 1860-1866. pp. 6 and 76 (Tennessee State Library and Archives bound transcription).

Craven, Thomas, II / **BORN** 1775, NC / **DIED** 1857 / **SITE(S)** WT, Henderson County (40HE35)

Thomas Craven, II was born July 16, 1775 near the border between what are now Randolph and Chatham counties in North Carolina. He was a son of Thomas Craven (1742-1817) and grandson of Peter Craven (ca. 1714-ca. 1793), both believed to have been potters. Thomas, II married his wife Lydia in 1799, and they became the parents of three daughters and at least six sons.[1] While direct proof that Thomas was a potter is lacking, the fact that at least four of his sons and several grandsons followed this profession seems to confirm he was. He and two of these sons, Balaam and John, moved from North Carolina to Clarke County, Georgia before 1830.[2] From there they moved to Henderson County, Tennessee to join Thomas's two older sons, William and Tinsley. The 1840 census shows the father and all four sons working in manufacturing occupations, apparently at the Henderson County pottery site identified as 40HE35.[3] By 1850 it appears Thomas and Lydia were removed from the pottery making activity. They were living with their son Solomon in Henderson County District 11, while their potter sons were in Districts 6 and 7. There is no indication Solomon was a potter, and the census refers to Thomas as a farmer.[4] Thomas Craven, II was still in Henderson County when he died on November 5, 1857.[1]

Source(s): **1**. Scarborough (2005:5, 13, and 110). **2**. Federal Census, 1830, Georgia, Clarke County, pp. 307 and 309. **3**. Federal Census, 1840, Henderson County, pp. 37-38 and 43-44. **4**. Federal Census, 1850, Henderson County, District 11, No. 36.

Craven, Thomas A. (see WT site 40HE35)

Craven, Thomas E. / **BORN** 1830, TN / **DIED** 1901 / **SITE(S)** WT, Henderson County (40HE35, 40HE36, 40HE37, and Unrecorded Potteries – Lexington Pottery Works)

Thomas Elwin Craven, the second son of Tinsley W. Craven (see individual entry), was born March 23, 1830 after his parents moved from North Carolina to Henderson County, Tennessee.[1] Thomas probably learned pottery making at the two Henderson County potteries operated by his father and other members of the Thomas Craven, II family (WT sites 40HE35 and 40HE36). When Thomas was 20 years old, he still lived in his father's household, and the census for that year calls him a farmer. By 1860 he was married to his wife Elizabeth, with whom he had one child, and his census occupation that year was potter.[2] Where he worked in 1860 is not entirely clear, but it appears likely he and possibly Alexander Fesmire (see

individual entry) were helping Nancy Craven operate a pottery started by her recently deceased husband Peter Craven (see WT site 40HE37). By 1870 only three people were still listed as potters in the area of the Craven pottery sites. These were Thomas, his brother Malcolm Craven, and Alexander Fesmire.[3] Their proximity suggests they were operating a pottery previously owned by Tinsley Craven, recorded as WT site 40HE36. It is also suggested in a county history that Thomas Craven and Alex Fesmire operated a pottery in Lexington, the Henderson County seat (see WT, Unrecorded Henderson County Potteries).[4] No specific time is suggested for this operation, but it was probably around 1870.

By 1880 Thomas, his wife Elizabeth (sometimes called Isabella), and seven children were in Houston County, Texas. The children's ages and birth places suggest the family moved there in the mid 1870s. Thomas was a widower by 1900, and he died in Houston County in 1901. On both Texas census listings he is called a farmer.[5]

Source(s): **1**. Scarborough (2005:116). **2**. Federal Census, Henderson County – 1850, District 6, No. 122; 1860, District 7, No. 685. **3**. Federal Census, 1870, Henderson County, District 2, Nos. 43, 44, and 48. **4**. Stewart (1979:29). **5**. Federal Census, Texas, Houston County – 1880, Precinct 4, No. 481; 1900, Precinct 8, No. 27; Cemetery Record for Thomas E. Craven, 1830-1901, Bynum Cemetery, Houston County, Texas <http://freepages.genealogy.rootsweb.com/~gonetotexas/East-TX cemeteries/bynum/bynu...>.

Craven, Thomas H. / **BORN** 1836, TN / **DIED** 1862 / **SITE(S)** WT, Henderson County (40HE35)

Thomas H. Craven, at times identified as Thomas R. H. P. Craven, was the elder son of John M. Craven (see individual entry). He was born in Henderson County in 1836 and must have learned to make pottery working with his father in that county (presumably at WT site 40HE35). In 1850 Thomas's father was identified as a Henderson County potter, but Thomas, who was only 14, is not listed on that census with an occupation.[1] In the mid-1850s John Craven moved his family to Independence County, Arkansas, and the 1860 census shows Thomas and his father heading adjacent households, with both of them called potters. Thomas married Margaret J. Chambliss in 1859, and the 1860 census shows they had a four-month-old son named John. Two years later Thomas joined the Union Army's First Battalion of Arkansas Infantry, and four months after his enlistment he died on October 23, 1862 at St. Louis, Missouri.[2]

Source(s): **1**. Federal Census, 1850, Henderson County, District 6, No. 119. **2**. Federal Census, 1860, Arkansas, Independence County, Ashley Township, p. 93, Nos. 622 and 623; Civil War Soldiers & Sailors System, National Park Service <http:/www.itd. nps.gov/cwss/>; Scarborough (2005:121).

Craven, Tinsley W. / **BORN** 1804, NC / **DIED** 1860 / **SITE(S)** WT, Henderson County (40HE35 and 40HE36)

Tinsley Washington Craven was born March 17, 1804, in Randolph County, North Carolina, the second son of Thomas Craven, II (see individual entry). Like two of his brothers, Tinsley chose one of the daughters of neighbor John Vanderford for his wife. He married Mary Vanderford on December 1, 1825, and around 1829 moved with her and with his brother William to Henderson County, Tennessee.[1] They were enumerated on the 1830 census, and the 1840 census shows Tinsley and his father and brothers with manufacturing occupations, obviously meaning pottery.[2] During the early years, Tinsley probably worked with other family members at the Henderson County pottery recorded as 40HE35.

Tinsley is listed as a potter on the 1850 census, living with his wife Mary and six children, with his potter son Malcolm Craven next door.[3] Other sons also must have helped him with the pottery, and one of them, Thomas E. Craven, was later identified with this profession. Tinsley owned land by 1850, and it is possible he had started a pottery two miles south of the original operation (WT site 40HE36). There are some surviving stoneware vessels that carry Tinsley's stamped mark, including one with an 1855 date (see image and discussion with WT site 40HE35). Besides his work as a potter, Tinsley served as minister for a local Methodist church.[4] In 1860 Tinsley was listed as a potter and farmer, and if he was not at the 40HE36 site in 1850, he probably was by 1860.[5] According to family information, Tinsley died soon after being enumerated on the 1860 census.[1]

Source(s): **1**. Scarborough (2005:115). **2**. Federal Census, Henderson County – 1830, pp. 33 and 37; 1840, pp. 37-38 and 43-44. **3**. Federal Census, 1850, Henderson County, District 6, Nos. 122 and 123. **4**. Stewart (1979:44). **5**. Federal Census, 1860, Henderson County, District 17, No. 1678.

Craven, Wesley (see WT site 40HE35)

Craven, William (Bill) (see WT site 40HE37)

Craven, William R. / **BORN** 1800, NC / **DIED** post-1883 / **SITE(S)** WT, Henderson County (40HE35)

William R. Craven was the eldest son of Thomas, II and Lydia Craven, born September 7, 1800 in Randolph County, North Carolina. William must have been trained as a potter by the late 1820s, when he and his brother Tinsley moved to Henderson County, Tennessee and began making pottery there (at WT site 40HE35). William married Hannah Vanderford before leaving North Carolina, and two of his brothers married two of her sisters.[1] William and his family are shown on the census reports for Henderson County in 1830 and 1840, and the latter year he

was indicated to be working in "Manufactures and trades," presumably because he was focused on pottery making rather than farming.[2] Further evidence for this is a surviving stoneware water cooler stamped with the name "W. Craven" and incised "maid by W R Craven & Co." with an 1847 date (see image and discussion with WT site 40HE35). By 1850 William was the wealthiest of the Henderson County Cravens, with $3,400 worth of real estate. Probably because he owned so much farm land, he is listed on the census for that year as a farmer rather than a potter. His brother Balaam, living next to him, was assigned the potter designation.[3]

Perhaps influenced by the death of his father in 1857, William moved to Denton County, Texas, where he is listed with his wife Hannah and other family members from 1860 through 1880, always called a farmer.[4] He was still alive in January of 1883 when he and Hannah donated the land for a Craven family cemetery.[5]

Source(s): **1**. Scarborough (2005:114-115). **2**. Federal Census, Henderson County – 1830, pp. 33 and 37; 1840, pp. 37-38 and 43-44. **3**. Federal Census, 1850, Henderson County, District 6, Nos. 49 and 50. **4**. Federal Census , Texas, Denton County – 1860, Pilot Point P. O., p. 395, No. 20; 1870, Precinct 2, No. 138; 1880, Precinct 2, ED 113, p. 22, No. 155. **5**. Craven Cemetery, Ancestry.com <http://www.rootsweb.ancestry.com/~txdenton/cemeteries>.

Craven, William R. (son of Balaam) (see WT site 40HE35)

Craven, William S. (see WT site 40HE35)

Craven, Zephanieh Washington (see WT site 40HE35)

Cravens, Robert (see ET, Roane County site 40RE149)

Crawley, James / **BORN** ca. 1798, MD / **DIED** 1860 / **SITE(S)** MT, Putnam County (40PM56 and 40PM111), White County --(40WH89)

The 1850 census identifies James Crawley as a White County potter, born about 1798 in Maryland.[1] He was in Tennessee and married to Anna Martin before 1827.[2] They were enumerated in White County in 1830, but it is unknown if James was then a potter.[3] The earliest indication of this profession is the 1840 census, which shows James and four of his close neighbors with a "Manufactures and trades" occupational category.[4] At least six of James's 1840 neighbors were involved with pottery making, and they and James were associated with one or more of the potteries discussed beginning with White County site 40WH89.

Though incomplete, White County tax records show James Crawley owning land from the late 1820s until at least 1850.[5] By 1850 he and Anna, with nine children in their household or close by, were living in a part of White County that later became Putnam County. They appear on the census with James and two sons, James A. and Stephen D., listed as potters.[1] They lived very close to father and son potters Thomas and John A. Roberts, and this probably connects them to Putnam County site 40PM56. However, as James Crawley owned a large tract of land at this time, it is possible he had a pottery on his land (possibly Putnam County site 40PM111). Another son moved to Arkansas in the late 1840s and is shown as a potter in that state in 1850 (see entry for William S. Crawley). James and most of the rest of the family also moved to Washington County, Arkansas in the 1850s, and James died there during February of 1860.[6] Anna Crawley appears as a widow on the 1860 census living among several of her children and grandchildren in two households headed by two of her sons.[7]

Source(s): **1**. Federal Census, 1850, White County, District 7, No. 1207. **2**. Lady (2007). **3**. Federal Census, 1830, White County, p. 3. **4**. Federal Census, 1840, White County, District 8, p. 59. **5**. White County Tax Records, 1820s-1850s, various militia companies followed by part of District 8 changing to District 7 in the 1840s. **6**. Glazner and McLane (1974:26). **7**. Federal Census, 1860, Arkansas, Washington County, Cove Creek Township, p. 505, Nos. 184 and 185.

Crawley, James Allison / **BORN** ca. 1830, TN / **DIED** post-1900 / **SITE(S)** MT, Putnam County (40PM56 and 40PM111)

James Allison Crawley's birth year is estimated from census reports, none in agreement. He married Nancy Phillips in 1848, and they appear together on the 1850 census. This same census identifies him as "Ellison" Crawley, and shows him to be a White County potter living next to his potter father James Crawley.[1] This associates him to a pottery that was in what later became Putnam County (see MT sites 40PM56 and 40PM111). At the time James Allison had two brothers also working as potters (see entries for Stephen D. Crawley and William S. Crawley). By 1860 most of the Crawleys were in Arkansas, but James Allison and his family remained in Putnam County. His wife Nancy died between 1870 and 1880, and by 1900 James was married to Ann, who was a widow by 1910.[2] His name appears as James or James A. on all post-1850 census reports, but there are undated grave markers for "Allison" and Ann Crawley in a Putnam County cemetery.[3] After 1850 James Allison was always called a farmer, and there is nothing to suggest he worked in pottery after the early 1850s.

Source(s): **1**. Federal Census, 1850, White County, District 7, Nos. 1207 and 1208; Lady (2007). **2**. Federal Census, Putnam County – 1860, District 16, No. 804; 1870, District 10, No. 16; 1880, District 17, No. 221; 1900, District 13, No. 118; 1910, District 13, No. 144). **3**. Gilbert (1995:284).

Crawley, Stephen D. / **BORN** ca. 1831, TN / **DIED** post-1850 / **SITE(S)** MT, Putnam County (40PM56 and 40PM111)

Stephen D. Crawley is listed on the 1850 census for White County as a 19-year-old potter in the household of his potter father James Crawley.[1] This connects him to a pottery in what became Putnam County in 1854 (see MT sites 40PM56 and 40PM111). During the 1850s most of the Crawley family moved to Arkansas where Stephen's brother William was established as a potter (see entry for James Crawley). However, Stephen Crawley has not been found on the 1860 census for that state or anyplace else. Family research has also failed to establish anything beyond the fact that he was born about 1831.[2]

Source(s): **1**. Federal Census, 1850, White County, District 7, No. 1207. **2**. Lady (2007).

Crawley, William S. / **BORN** 1827, TN / **DIED** 1921 / **SITE(S)** MT, Putnam County (40PM56), White County (40WH89)

William S. Crawley was a son of the potter James Crawley and according to family research was born July 1, 1827 in White County. Sometime before 1850 William moved to Arkansas, but the same family research indicates he returned to Tennessee and married Ibba Burgess on September 21, 1852.[1] Presumably they were both in Arkansas soon after that date.

William Crawley has received considerable recognition as perhaps the first non-Indian potter in the Arkansas Ozarks, and it is implied he moved to Washington County, Arkansas in 1845.[2] However, the only evidence for this date is a 1938 newspaper article. What this article actually says is that Crawley visited Washington County relatives in 1845, noticed a source of good clay like he had used in working with his father in Tennessee, and returned later to start his pottery.[3] The first official record for his presence in Arkansas seems to be the 1850 census. This shows William as a 24-year-old potter living with a Murray family next to a household headed by 28-year-old potter Leroy Roberts.[4] Indirect evidence indicates Leroy Roberts (see individual entry) was a former Tennessee potter whose family had a close connection with the Crawleys.

The 1938 article makes it clear that William Crawley worked with his father in Tennessee before coming to Arkansas.[3] This probably began in association with one or more potteries in what is now northwest White County (see MT site 40WH89). It is also reasonably certain he would have worked at least some with his father after the family moved into what is now southern Putnam County, sometime before 1847 (see MT site 40PM56). During the 1850s most of the Crawley family moved to Arkansas and were living near William by 1860 (see entry for James Crawley).

William Crawley (Figure 3-26) lived out the remainder of his life in a dogtrot style log cabin in Washington County, Arkansas. According to the 1938 article he built behind this cabin a large kiln that was "10 feet across with outside walls over four feet, with a high round beehive shaped dome, with air vents. Under the floor was the furnace." In addition to this Middle-Tennessee-like kiln description, the article includes a photograph of a group of jugs, jars, crocks, and a grease lamp made by Crawley. Their shapes closely resemble nineteenth-century pieces made in his original home region. It is noted that Crawley stopped making pottery in 1875, that he was married twice, had a total of 21 children, and that none of the children followed his profession.[5] He was almost 94 when he died on May 16, 1921, with cause of death listed as old age.[6]

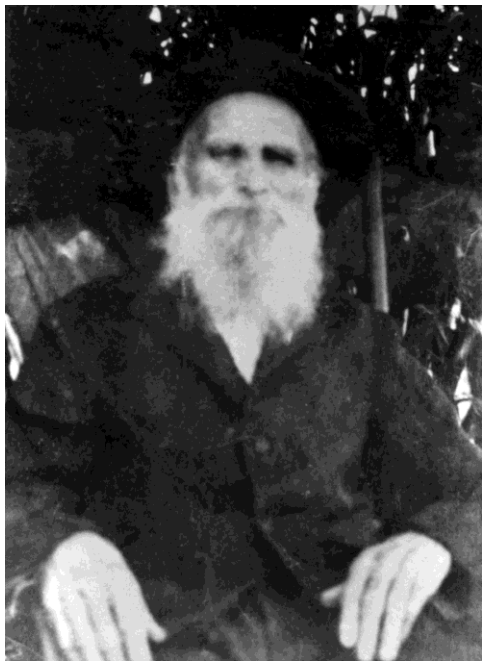


Figure 3-26. William S. Crawley, ca. 1920 (courtesy Shiloh Museum of Ozark History / Hiram Wayne Sharp Collection, S-90-21N95:6).

Source(s): **1**. Lady (2007). **2**. Bennett and Worthen (1990:153); McNeil (1995:57). **3**. Peel (1938). **4**. Federal Census, 1850, Arkansas, Washington County, Cove Creek Township, p. 362, Nos. 39 and 40. **5**. Federal Census, Arkansas, Washington County, Cove Creek Township, 1860, No. 184; 1870, No. 10; 1880, No. 280; 1900, No. 230 (and Note 3 above). **6**. Arkansas Death Certificates, Washington County, Certificate No. 1021 (copy of an original provided by Kathy Lady / this document confirms William S. Crawley's birth date as July 1, 1827).

Crisp, Lee / **BORN** 1881, TN / **DIED** 1960 / **SITE(S)** WT, Hardeman County (40HM13)

A pottery researcher in the early 1970s visited the Hardeman County town of Toone and was given the names of three African-Americans said to have worked at the Toone Pottery (now identified as WT site 40HM13).[1] Additional documentation was only found for one of these, Lee Crisp. There are at least two privately owned stoneware vessels apparently made by him, one an Albany slip-glazed cup with the name "Mr. Lee Crisp" scratched through the glaze. Lee Crisp appears on Hardeman County census reports in 1920 and 1930, and the latter year he lived in the general vicinity of the Connors who owned the Toone Pottery.[2] He wife's name was Beckie, and they had at least seven children. It seems likely he worked at the Toone Pottery around 1930, but no additional information concerning this was found. Lee died Febraury 17, 1960, still living in Hardeman County.[3]

Source(s): **1**. Hulan (2006) [names listed in the discussion of WT site 40HM13]. **2**. Federal Census, Hardeman County – 1920, District 9, p. 245, No. 6; 1930, District 8, p. 82, No. 206. **3**. Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http://register.shelby.tn.us/>.

Crossley, Alfred (see ET, Scott County, Proposed Pottery)

Culberson, Nathaniel J. / **BORN** 1822, NC / **DIED** ca.1898 / **SITE(S)** WT, McNairy County (40MY77)

An online source indicates Nathaniel J. Culberson (commonly called "N. J.") was born Oct. 18, 1822 in North Carolina.[1] By 1850 he was married to his wife Mary, and the census shows him as a farmer in Chatham County, North Carolina. This was in that state's Eastern Piedmont region famous for its stoneware pottery traditions. Culberson, his wife, and eventually at least six children moved from North Carolina, to Georgia, to Arkansas, and finally to Tennessee, and he probably worked as a potter in all these states. The 1860 census for Dallas County, Arkansas calls him a "Manufacturer of Crockery." He left there around 1865.[2]

By 1870 Culberson and his family were in McNairy County, Tennessee, and the county tax records suggest they may have arrived there the same year. The 1870 census identifies him as a potter and shows the family's last child was born in Arkansas in 1866. According to the tax records, Culberson owned no land until 1875.[3] He may have initially lived and worked on some of the land belonging to Pleasant M. Huddleston, then living in Hardeman County (see entry for P. M. Huddleston). The 1880 census lists Culberson as a farmer, but an 1891 state gazetteer identifies him as a "Jug Mnfr [Manufacturer]."[4] County tax records show Culberson changing from one district to another in 1873, but this probably relates to the addition of a district rather than an actual move on his part. These same records suggest he died about 1898.[5] While far from certain, it appears he always lived and worked at the same place in McNairy County (WT site 40MY77).

Source(s): **1**. Individual Record, Nathaniel Culberson <http://www.familysearch.com/E../old_individual_record.asp>. **2**. Watkins (1982:11-12); Bennett and Worthen (1990:153). **3**. Federal Census, 1870, McNairy County, District 3, No. 186; McNairy County Tax Records, District 3, 1860s-1872 (after 1872 Culberson was taxed in District 17). **4**. Federal Census, 1880, McNairy County, District 17, No. 61; Polk & Co. (1891:116 and 422). **5**. McNairy County Tax Records, District 17, 1873-1890s.

Currier, John T. / **BORN** 1856, TN / **DIED** 1938 / **SITE(S)** WT, Henry County (40HY59-60)

John Thomas Currier, a son of Nathaniel and Maria Currier, was born just outside the town of Paris in Henry County on June 11, 1856. In 1876, while John was attending Transylvania University in Kentucky, his father died, resulting in John

returning home to take over the family cotton business. He married Bell Sheppard in 1878, and they appear on the 1880 census with John listed as a cotton manufacturer.[1] His business, called Chickasaw Mills, specialized in the manufacture of cotton warp yarn and twine. Around 1887 Currier formed a partnership with William Weaver to start a pottery adjoining the cotton mill. In 1894 Currier became sole owner of what was thereafter called the John T. Currier Pottery (see discussion of WT site 40HY59-60). The 1900 census lists Currier as a farmer, but his pottery employed no less than seven potters and pottery workers.[2] Around this time a second smaller pottery was added to the operation.[3] It is unclear to what extent Currier participated in running or working at these potteries, but it is assumed his role was primarily managerial. Operation of the pottery ceased about 1909, and Currier's cotton business ended by 1913.[4] Currier worked in the grocery business for a while, before eventually resuming work as a cotton buyer and gin operator. He died January 12, 1938 in his home town of Paris.[5]

Source(s): **1**. Federal Census, Henry County, District 1 - 1860, No. 103; 1870, No. 139; 1880, No. 417; John T. Currier Dies Following Long Illness, Paris Post Intelligencer, January 13, 1938, Paris, Tennessee. **2**. Federal Census, 1900, Henry County, District 1, Nos. 448, 449, 453, 454, 472, 473, 478, and 492. **3**. Eckel (1903:389). **4**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Paris, 1913, Sheet 11). **5**. Federal Census, Henry County, District 1 – 1910, No. 26; 1920, No. 114; John T. Currier Dies Following Long Illness, Paris Post Intelligencer, January 13, 1938, Paris, Tennessee.

Davis, Ammon L. (see MT, Unrecorded DeKalb County Potteries – James Davis)

Davis, Benjamin F. / **BORN** 1858, TN / **DIED** 1933 / **SITE(S)** WT, Madison County (40MD51)

Benjamin Franklin Davis, the youngest son of Richard and Sarah Davis, was born in Madison County on August 16, 1858.[1] Benjamin grew up in association with a pottery belonging to his father (WT site 40MD51), and by 1880 he and two of his brothers (Peter and William), though called farmers on the census, were probably assisting with this operation.[2] There is direct information connecting Peter C. Davis (see individual entry) to pottery making, and he and Benjamin jointly purchased some of their father's Madison County land in 1882.[3] Benjamin married Betty Dorris about 1889, then married Nancy Washam in 1900.[1] In 1900, Benjamin, his new wife, three children, and his widowed father were enumerated in adjoining Chester County, though perhaps not too far from their Madison County lands.[4] By 1910 Benjamin and Nancy and six children had moved through Texas and were in Oklahoma. They then moved to Arkansas, where Benjamin died October 20, 1933.[5] Benjamin Davis's involvement with pottery seems to have been limited to working with his father and brothers in Tennessee.

Source(s): **1**. RootsWeb, theturnerproject <http://worldconnect.rootsweb.com/>. **2**. Federal Census, 1880, Madison County, District 1, Nos. 249 and 250. **3**. Madison County Deeds, Book 40, p. 183. **4**. Federal Census, 1900, Chester County, District 9, No. 145. **5**. Federal Census, 1910, Oklahoma, Choctaw County, Wilson Township, No. 134; Federal Census, 1920, Arkansas, Howard County, County Line Township, No. 161 (and Note 1 above).

Davis, James / **BORN** ca. 1765, (?) / **DIED** post-1840 / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – James Davis)

The only information concerning James Davis's birth comes from the age ranges shown on pre-1850 censuses. Davis was in Williamson County, Tennessee at an early date, but in 1813 he acquired a large tract of land in what would become DeKalb County.[1] His name appears on the 1820 and 1830 censuses for White County, and on the latter he was between 60 and 70 years of age.[2] By 1840 his location was part of newly formed DeKalb County.[3] The only direct indication of Davis's involvement with pottery is an early 1830s advertisement for his "Stone-ware Factory," which he passed on to his son Ammon Davis in 1839.[4] The location of this pottery is unrecorded. James Davis was probably deceased by 1850, when Polly Davis, who appears to be his widow, was living near son Ammon.[5]

Source(s): **1**. Warren County Deeds, Book B, pp. 92 and 94. **2**. Federal Census, White County – 1820, p. 2; 1830, p. 29. **3**. Federal Census, 1840, DeKalb County, District 8. **4**. McMinnville Central Gazette, January 31, 1835, McMinnville, Tennessee (and see MT, DeKalb County Unrecorded Potteries, James Davis). **5**. Federal Census, 1850, DeKalb County, District 7 & 14, No. 635 and District 14, No. 691.

Davis, James H. / **BORN** ca. 1844, PA / **DIED** post-1884 / **SITE(S)** ET, Washington County (40WG51 and 40WG52)

James H. Davis was evidently a son of Daniel Davis and a nephew of James Davis. These brothers(?), aged 36 and 39 respectively, are listed in adjoining Philadelphia, Pennsylvania households in 1850, with James identified as a potter.[1] James H. Davis, who was 7 years old in 1850, may have received training as a potter from his uncle, and it is likely the uncle knew and perhaps worked with Charles F. Decker during the periods the latter worked in Philadelphia. By 1870, Decker was operating a pottery in Southwest Virginia, and James H. Davis, his wife Sarah, and two young children were living nearby. Davis is identified on that census as a 26-year-old Pennsylvania-born potter.[2]

When Charles Decker relocated to Chucky Valley, Tennessee in 1871 to start what would be called Keystone Pottery, Davis was with him, helping with the initial operation and at the later permanent site (ET sites 40WG51 and 40WG52). Davis was still working as a potter and living near Decker in 1880. However, according to the census for that year, a Davis son was born in Pennsylvania around 1875, so the

family, or at least the mother, may have moved back to their home state for a while.[3] It is reported that James Davis eventually began spending less time on pottery, and more on running the store at Keystone. Like Richard Decker, he is remembered for helping to provide the music for dances held in the Keystone Pottery building during the late 1800s.[4] It is not clear what eventually happened to Davis. His name appears on Washington County tax lists in the same district as Decker from 1877 through 1881, then in another district until 1884 (always without land). Whether he then died or moved away has not been determined.

Source(s): **1**. Federal Census, 1850, Pennsylvania, Philadelphia County, 2nd Ward Kensington, p. 90a No. 505a. **2**. Federal Census, 1870, Virginia, Washington County, Abingdon Township, No. 242. **3**. Federal Census, 1880, Washington County, District 6, No. 38. **4**. Tomko and Sanders (2004:8 and 11). **5**. Washington County Tax Records, District 6 and District 9, 1870s-1880s.

Davis, Peter C. / **BORN** 1856, TN / **DIED** 1930 / **SITE(S)** WT, Madison County (40MD51)

Peter Caldwell Davis, a son of Richard and Sarah Davis, was born in Madison County on September 8, 1856.[1] Like his brother Benjamin, he still lived in his father's household in 1880, during the period when it is believed the family's pottery was in active operation.[2] Though much is not clear, Peter seems to have played a key role in this operation, for his is the only name that appears on some vessels assumed to have been made at this location (see discussion and pottery photographs with WT site 40MD51). Peter married Sarah Hudson on September 20, 1883, and they continued to live in Tennessee until the early 1890s. Though they have not been found on the 1900 census, the birth dates and places of their children shown on the 1910 census indicate they moved to Texas by 1895. They remained in that state, where Peter was a widower by 1930. He died that same year on the 7th day of April.[3] A photograph made in Texas that includes Peter, his brother William, and possibly two other brothers is shown in Figure 3-27. There is nothing that suggests Peter or any of his brothers were involved with pottery after leaving Tennessee.

Figure 3-27. Peter C. Davis (far right) with his brother William C. Davis (second from right) and other brothers (?) or family members (courtesy of Betty Kennedy).

Source(s): **1**. RootsWeb, theturnerproject <http://worldconnect.rootsweb.com/>. **2**. Federal Census, 1880, Madison County, District 1, No. 249. **3**. Federal Census, Texas – 1910, Runnels County, Precinct 7, No. 59; 1920, Tarrant County, Precinct 1, No. 146; 1930, Tarrant County, Precinct 3, Fort Worth, No. 89 (and Note 1 above).

Davis, Richard M. / **BORN** 1823, VA / **DIED** 1910 / **SITE(S)** WT, Madison County (40MD51)

Richard Mackey Davis, a son of Samuel and Susannah Davis, was born November 5, 1823 in Halifax County, Virginia.[1] The family moved to Madison County, Tennessee about 1833 and established a farm where Richard continued to reside until late in life.[2] Richard, often called Dick, married Sarah Vantreese on December 29, 1834, and they became the parents of eight sons and one daughter.[1] Richard's exact relationship to pottery making is difficult to define. Census reports from 1850 through 1880 show him as a Tennessee farmer.[3] However, an elderly local resident in the 1970s remembered that Dick Davis owned and operated the pottery at WT site 40MD51, near the site of what had once been the Davis home.[4] Three of Richard's sons are believed to have assisted with this operation (see entries for Benjamin, Peter, and William C. Davis). The 1900 census shows Davis, a widower, living with his son Benjamin in Chester County.[5] This county's north boundary was near Richard Davis's Madison County farm, so he may have still lived close to his former home. According to family information Richard died March 24, 1910 in Spencer, Oklahoma.[1] This was a few weeks before his son Benjamin (see individual entry) was enumerated on the 1910 census for Oklahoma, so it appears Richard accompanied this part of his family on their move west.

Source(s): **1**. RootsWeb, theturnerproject <http://worldconnect.rootsweb.com/>. **2**. Goodspeed (1887b:855-856). **3**. Federal Census, Madison County, District 1 – 1850, No. 74; 1860, No. 234; 1870 [not found]; 1880, No. 249. **4**. W. H. Hinkle, 1978, personal communication [the Davis homestead is shown on an 1877 map (Beers 1877)]. **5**. Federal Census, 1900, Chester County, District 9, No. 145.

Davis, William B. (see ET, Morgan County site 40MO159)

Davis, William C. / **BORN** 1848, TN / **DIED** 1925 / **SITE(S)** WT, Madison County (40MD51)

William Clark Davis (Figure 3-27), a son of Richard and Sarah Davis, was born in Madison County on September 2, 1848.[1] He grew up on his father's farm, which included a stoneware pottery (WT site 40MD51). He married Martha Garrison in 1876, and they became the parents of seven children. They are shown on the 1880 census, living next to his father. On this and other census reports, he and his father and brothers Benjamin and Peter are called farmers, however, according to

family information, William worked as a potter before he left Tennessee for Texas.[2] An isolated surviving tax record indicates William was still in Madison County in 1895.[3] Around that time he was shot as a result of some kind of local feud, and this caused him to move with his family to Texas.[1] Though he has not been found on the 1900 census, his oldest daughter (Gracie Lott) is shown in Texas by then.[4] William and the rest of his family may have also already been there, and they are listed on the census reports for 1910 and 1920.[5] William farmed and ran a small general store in Teague, Texas, and there is nothing to suggest he worked in pottery after leaving Tennessee. He died in Teague on August 16, 1925.[1]

Source(s): **1**. Kennedy (2005). **2**. Federal Census, 1880, Madison County, District 1, Nos. 249 and 250 (and Note 1 above). **3**. Madison County Tax Records, Receipt Book for 1895, District 1, p. 4. **4**. Federal Census, 1900, Texas, Freestone County, Precinct 1, Fairfield Town, No. 252. **5**. Federal Census, Texas, Freestone County – 1910, Precinct 1, No. 160; 1920, Teague City, No. 114.

Day, Richard / **BORN** 1876, TN / **DIED** post-1930 / **SITE(S)** WT, Madison County (40MD194)

Richard Day was apparently born in or near Jackson, Tennessee. He is shown with his parents John and Elizabeth Day near there in 1880.[1] By 1900 he was a 23-year-old potter (born October 1876) and a boarder in the household of Martha Haltom, whose family owned the Jackson Pottery (WT site 40MD194).[2] The Jackson Pottery closed about 1902, and by 1910 Day was married to wife Sophia and was working in a steel plant in Kansas City. He remained at this location through 1920.[3] By 1930 the Days lived in Independence, Missouri, and Richard had returned to work in ceramics, listed on the census as a "Terra Cotta Presser."[4]

Source(s): **1**. Federal Census, 1880, Madison County, District 2, No. 135. **2**. Federal Census, 1900, Madison County, City of Jackson, Ward 2, No. 412. **3**. Federal Census, Kansas, Wyandotte County, Kansas City – 1910, Ward 7, No. 150; 1920, Ward 7, No. 301. **4**. Federal Census, 1930, Missouri, Jackson County, Blive Township, Independence, No. 59.

Dean, Homer (see ET, Morgan County site 40MO159)

Dean, Thomas / **BORN** ca. 1825, TN / **DIED** post-1880 / **SITE(S)** ET, Union County (Unrecorded Potteries)

Little is known about Thomas Dean other than his listing on the 1850 census for Grainger County as a 26-year-old potter, with wife Martha and two children.[1] He and another potter, Thomas Harden, lived on opposite sides of Allen Hurst, and they were almost certainly the two men working for Hurst at his 1850 iron foundry, probably as makers of molds for iron casting rather than as true potters (see ET,

Unrecorded Union County Potteries). Dean remained near Hurst and Harden in the part of Grainger County that soon became eastern Union County until at least 1852.[2] Dean (Deans) is listed on the 1880 census for Kentucky as a 53-year-old "miner.[3] Birthplaces for his children suggest the family moved to Kentucky about 1858.

Source(s): **1**. Federal Census, 1850, Grainger County, District 15, No. 1884. **2**. Grainger County Tax Records, District 15, 1850s. **3**. Federal Census, 1880, Kentucky, Greenup County, Greenup, Precinct 1, No. 18.

Decker, Charles F., Sr. / **BORN** 1832, Germany / **DIED** 1914 / **SITE(S)** ET, Washington County (40WG51 and 40WG52)

Charles Frederick Decker was born Karl Friedrich Deiker on April 4, 1832 in Langenalb, Baden, Germany. His father and paternal grandfather were potters. While still young, Decker left Germany for the United States.[1] His granddaughters related that he left to avoid being conscripted into the German army.[2] There has been a belief that Decker came to the United States in the 1840s. However, both the 1900 and 1910 census reports (see citations below) state that he immigrated in 1852 and was naturalized in Pennsylvania.

It does seem he was working as a potter in Philadelphia, Pennsylvania by or soon after 1852. However, the writers believe there has been some degree of misinterpretation of Decker's activities during the 1850s, with published statements saying he worked for Richard C. Remmey and also soon opened his own "Keystone Pottery." While Decker could have worked at the Remmey Pottery, the business did not pass from the father Henry Remmey to his son Richard until the 1860s.[3] Also, the only implication that Decker had a Keystone Pottery while in Pennsylvania is a vague statement by one of his descendants that actually only says he started "his own pottery" in that state.[4]

Charles Decker married a woman named Cathrine in 1856, as suggested by a piece of pottery marked with both their names, possibly made by him.[1] Their first son Charles F. Decker, Jr. (see individual entry) was born in Pennsylvania on October 27, 1856. Their second son William (see individual entry) was born in Delaware on February 3, 1859. This was evidently in Wilmington, as an 1859 directory for that city lists "Charles Daker, potter" living on East 7th Street.[5] Decker's wife Cathrine apparently died soon after their second child was born. Neither of them has been found on the 1860 census, however, their two children, Charles and William Decker, were living in the 1860 Wilmington household of Sophia Hink and her three children.[6] Sophia soon became Decker's second wife. Their first child, Frederick F. Decker (see individual entry), was born June 27, 1862 in Delaware. There is a suggestion that at the time Decker may have worked at the Wilmington pottery shop of William Hare.[7]

Decker was back in Philadelphia by 1864, listed as a potter in the city directory. This was probably the period when he was associated with Richard C. Remmey, who seems to have taken over the pottery formerly owned by his father.[8] Richard Henry Decker, the second son of Charles and Sophia was born here in 1865, and the father served along with his fellow Philadelphia volunteer firemen as honorary pallbearers at the funeral of President Abraham Lincoln. A ceremonial ribbon commemorating this participation still belongs to Decker descendants.[1]

During early Reconstruction, the Deckers moved to a location near Abingdon in Southwest Virginia, where Charles senior was associated with two or more local potters, while living on property belonging to a Mallicote (or Mallicoat).[9] According to the 1870 census, Decker (who along with his son Charles is listed as a potter) was living in the same Washington County, Virginia neighborhood as potters James H. Davis and John B. McGee.[10] Reports concerning a 2004 archaeological investigation of the "Mallicote-Decker Kiln Site" suggest Decker operated a pottery here from about 1869 until 1873.[11] The latter date, however, does not match what is now known regarding Decker's move to Tennessee.

Information contained in the catalog for an exhibit of Decker pottery indicates Charles Decker, assisted by James H. Davis, was producing pottery in Washington County, Tennessee by late 1871, and that early the following year he moved his family from Virginia to Tennessee.[1] While there could have been a period of work in both states, it is unlikely Decker or Davis spent much time in Virginia after the first quarter of 1872. It is about 45 miles from Decker's Virginia location to where he was establishing what would become Keystone Pottery. By mid-to-late-1873 Decker's new operation was in full production, and he and his wife Sophia (Figure 3-28), assisted by their four sons and other family and non-family workers, enjoyed many prosperous years at "Chucky Valley" (see ET sites 40WG51 and 40WG52). Among the many who worked at Keystone Pottery, Charles Decker, Sr. was always recognized as the most skilled potter. Among other attributes, he is said to have been able to turn 100 gallons of ware a day.[12]

The 1880 census confirms Decker's German birth and indicates Sophia was born in Prussia. The father and three of his four sons are identified as potters or as working in the pottery.[13] Sophia died in 1886, and Decker soon married Susan Elizabeth Broyles G'Fellers. She died in 1909, leaving Decker a widower for the third time.[1] The prosperous years for Keystone Pottery lasted from the 1880s into the 1890s. By 1900 only Charles Decker, Sr., his son William, and a boarder named Frank Gibson were present as potters. Decker and son Richard and his family all lived together in 1910, but no one is called a potter on that census. As noted above, both of these census reports indicate Charles Decker, Sr. had lived in the United States since1852.[14] Charles F. Decker, Sr. died from pneumonia on March 11, 1914.[15] The former Keystone Pottery building became one of the outbuildings on a 160-acre working farm, passed by will to Decker's son Richard.[16]

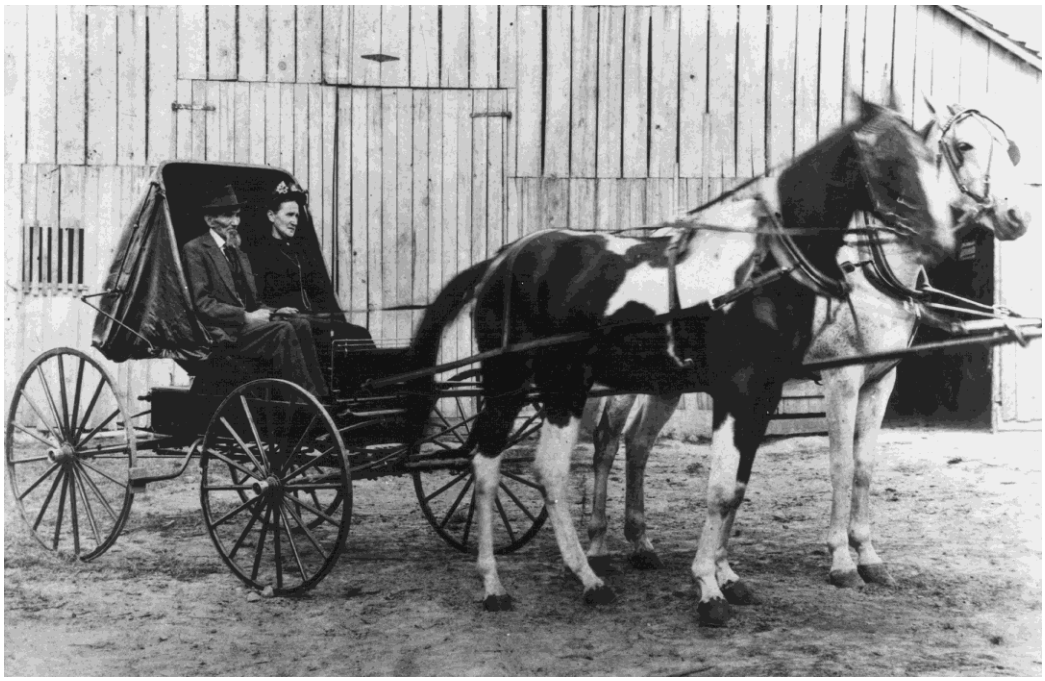


Figure 3-28. Charles F. Decker, Sr. and his second wife Sophia at the Keystone Pottery in Washington County, Tennessee (from the Tennessee State Museum Collection).

Source(s): **1**. Tomko and Sanders (2004:1-14). **2**. Hamill (1967). **3**. Schaltenbrand (2002:9). **4**. Miller (1971). **5**. Wilmington, Delaware 1859 City Directory, Wilmington CityDirectory.com <http://www.delawarecitydirectory.com/Wilmington/1859/>. **6**. Federal Census, 1860, Delaware, New Castle, Wilmington, 2nd Ward, p. 764, No. 780. **7**. Bodor et al. (2004:14). **8**. McElroy's Philadelphia, Pennsylvania City Directory for 1864, pp. 170 and 615, AncestryPlus City Directories of the United States, Various Periods and Locations <Ancestry.com>. **9**. Wahler (2001b). **10**. Federal Census, 1870, Virginia, Washington County, Abingdon Township, Nos. 163 and 242. **11**. Bodor et al. (2004:14); Hoffman (2005:233). **12**. Tomko and Sanders (2004:17). **13**. Federal Census, 1880, Washington County, District 6, No. 28. **14**. Federal Census, Washington County, District 6 – 1900, ED 145, Sheet 10, No. 167; 1910, ED 194, Sheet 3B, No. 49. **15**. Tennessee Death Records, Washington County, 1914, p. 84 (microfilm copy, Tennessee State Library and Archives). **16**. Washington County Wills, Vol. 4, p. 104.

Decker, Charles F., Jr. / **BORN** 1856, PA / **DIED** 1905/ **SITE(S)** ET, Washington County (40WG51 and 40WG52)

Charles Frederick Decker, Jr., the eldest son of master potter Charles Decker, Sr., was born October 27, 1856 in Philadelphia, Pennsylvania.[1] He may have received some early training in that state, but his first significant work in pottery must have been after the family moved to Southwest Virginia in the late 1860s. The 1870 census shows him as a 14-year-old potter in the Washington County, Virginia household of his potter father.[2] Charles Decker, Sr. began establishing a new pottery in Washington County, Tennessee in 1871, and moved his family there early

the following year. Charles Jr. joined in the work of establishing this Keystone Pottery (see ET sites 40WG51 and 40WG52).

Charles Decker, Jr. was still at Keystone and still called a potter at the time of the 1880 census.[3] However, he soon turned to other interests. He reportedly receiving some kind of training as a doctor and opened an apothecary shop near the pottery.[4] Later he moved to another part of Washington County where he owned a store and pharmacy.[1] By 1900 he was working as a dry goods merchant, again living near his father.[5] He died on March 29, 1905.[6] At the time he was relatively wealthy, owing $2,450.59 worth of dry goods, housewares, clothes, and drugs.[1]

Charles Decker, Jr. appears in the much used 1904 family photograph [Figure 2-110], suggesting he continued work at the pottery even after pursuing other interests. It is unclear how much pottery he made, but he was evidently a skilled worker. A notable piece of his work is one of the large cobalt-decorated yard ornaments sometimes made at Keystone. This one carries his name as maker and the date January 15, 1885.[7]

Source(s): **1**. Tomko and Sanders (2004:1-14). **2**. Federal Census, 1870, Virginia, Washington County, Abingdon Township, Nos. 163. **3**. Federal Census, 1880, Washington County, District 6, No. 28. **4**. Miller (1971:10). **5**. Federal Census, 1900, Washington County, District 6, ED 145, Sheet 10, No. 169. **6**. Bennett (1978:209). **7**. Tomko and Sanders (2004:48).

Decker, Frederick F. / **BORN** 1862, DE / **DIED** 1936 / **SITE(S)** ET, Washington County (40WG51)

Frederick (Fred) F. Decker was born June 27, 1862 in Delaware. He was the first son of the potter Charles F. Decker, Sr. and his second wife Sophia. Among the four Decker sons, Frederick probably had the least interest in the family pottery business. While there are a few pieces of marked Decker pottery made by him at the Keystone Pottery (ET site 40WG51), it is said he preferred peddling the ware to making it.[1] On the 1880 census, he is the only member of his father's household listed as a farmer, with all the other males working at the pottery.[2] After Frederick married his wife Sarah about 1885, he moved to Bledsoe County, before soon moving back to Washington County to farm and run a small store.[1] In 1900 he lived near his father, still listed as a farmer.[3] By 1910 he had moved with his large family to another part of Washington County, always identified as a farmer through 1930.[4] He died February 2, 1936 and is buried beside his wife in Greene County.[5]

Source(s): **1**. Tomko and Sanders (2004:1-14). **2**. Federal Census, 1880, Washington County, District 6, No. 28. **3**. Federal Census, 1900, Washington County, District 6, ED 145, Sheet 10, No. 162 (and Note 1 above). **4**. Federal Census, Washington County, District 8 – 1910, p. 72, No. 47; 1920, p. 260, No. 149; 1930, p. 1, No. 1. **5**. Fred F. Decker Funeral Yesterday, Jonesboro Herald and Tribune, February 5, 1936, Jonesborough, Tennessee; Reynolds (1971:357).

Decker, Richard H. / **BORN** 1865, PA / **DIED** 1950 / **SITE(S)** ET, Washington County (40WG51)

Richard (Dick) Henry Decker was born in Philadelphia, Pennsylvania on December 22, 1865. He was the youngest son of Charles F. Decker, Sr. and the second son of Decker and his second wife Sophia.[1] Richard was exposed to pottery making at a young age, but would have been too young to participate much before the family moved to Tennessee to start the Keystone Pottery (ET site 40WG51). According to a descendant, Richard, like all the sons, "worked in the pottery, the store and on the farm in exchange for the clothes, food and spending money provided by C. F. Decker, Sr."[2] The earliest direct proof of this is the 1880 census, which lists 14-year-old Richard with the occupation "works in potter kill."[3]

Richard Decker seems to have been interested in a variety of things besides pottery. He was best remembered locally for his musical abilities, during the era when the Keystone Pottery building served as a community center for weekend dances. His most enduring occupation seems to have been running the family farm that surrounded Keystone. He married his wife Hester between 1900 and 1910, and they became the parents of several children. After 1880, Richard appears on all subsequent census reports as a farmer.[4] He and his family lived with his father until the latter died in 1914. By the terms of Charles Decker's will, his farm, which included the buildings that formerly housed Keystone Pottery, passed to Richard.[5] Richard lived here until his death on October 1,1950.[6]

Source(s): **1**. Tennessee Death Records, Washington County, 1950, Certificate No. 23817 (microfilm copy, Tennessee State Library and Archives); Tomko and Sanders (2004:3). **2**. Miller (1971:10). **3**. Federal Census, 1880, Washington County, District 6, No. 28. **4**. Federal Census, Washington County, District 6 – 1900, ED 145, Sheet 10, No. 170; 1910, ED 194, Sheet 3B, No. 49; 1920, ED 198, Sheet 3, No. 45; 1930, ED 6, Sheet 15 / Tomko and Sanders (2004:1-14). **5**. Washington County Will Books, Vol. 4, p. 104. **6**. Death certificate cited in Note 1 above.

Decker, William / **BORN** 1859, DE / **DIED** 1909 / **SITE(S)** ET, Washington County (40WG51)

William Decker (later in life known as "Uncle Billy") was the second son of the potter Charles Decker and his first wife Cathrine. William [at left in Figure 2-110] was born in Delaware (probably in Wilmington) on February 3, 1859. He had a lifelong physical handicap due to a fall from a highchair, but nevertheless became a skilled potter.[1] This training no doubt began under his father's supervision in Pennsylvania and Virginia, and was fully developed at the family's Keystone Pottery in Washington County, Tennessee (ET site 40WG51). The 1880 census is the first to provide an occupation for William, and it says he "works in potter kill."[2]

In spite of his handicap, William Decker excelled in a number of areas besides his work as a potter, including as a local doctor, a veterinarian, a cobbler, a delegate to the Farmer's Institute in Knoxville, and as postmaster (1889-1893) for Washington County's Chucky Valley community. Still, it seems he and his father, did most of the turning of ware at the Keystone Pottery during the 1880s and 1890s. There are a number of marked pieces of pottery made by William, and he is also credited with making some of the more unusual items produced at Keystone.[3] At the time of the 1900 census the only potters identified at Keystone were William, his father, and a boarder-potter named Frank Gibson.[4] William died at a relatively young age on October 27,1909.[5]

Source(s): **1**. Tomko and Sanders (2004:1-14). **2**. Federal Census, 1880, Washington County, District 6, No. 28. **3**. Frazier (1984:787); Tomko and Sanders (2004:1-14). **4**. Federal Census, 1900, Washington County, District 6, ED 145, Sheet 10, No. 167. **5**. Bennett (1978:209).

Deweese, Elias W. (see MT, Putnam County site 40PM67)

Deweese, Meredith (see MT, Putnam County site 40PM67)

Dismukes, Walter T. / **BORN** 1877, TN / **DIED** 1956 / **SITE(S)** WT, Madison County (40MD55)

Walter Thomas Dismukes was born March 11, 1877 at Pinson in Madison County.[1] He was there with his parents William and Margaret in 1880.[2] During the 1890s Walter began working for Henry Wiest, manager of the Pinson Pottery (WT site 40MD55). In 1899 he married Wiest's daughter Cora. It is said they ran off in a buggy to marry, and this angered Wiest. Nevertheless, he still allowed his new son-in-law to continue working for him.[3] The 1900 census shows Walter and Cora living with his widowed mother, and his listed occupation is "Potter / Turner."[4] A photograph taken in Pinson about 1907 shows Walter, Cora, and their two children in a group of Wiest and Dismukes family members (Figure 3-29). By 1910 Henry Wiest was no longer with the Pinson Pottery, and Walter Dismukes turned to farming. By 1930 he was working as a carpenter.[5] He died February 17, 1956.[1]

Source(s): **1**. Ancestry.com <http://trees.ancestry.com/tree12618074/person/-217738680>. **2**. Federal Census, 1880, Madison County, District 1, Pinson, No. 370. **3**. Suggs (1984). **4**. Federal Census, 1900, Madison County, District 1, No. 147. **5**. Federal Census, Madison County – 1910, District 1, No. 75; 1920, District 1, No. 146; 1930, District 4, Pinson, No. 87.

Figure 3-29. Wiest and Dismukes family members in Pinson, ca. 1907; from discussions with descendants it is believed these are: [adults and teenagers left to right] Viola Dismukes, Will Dismukes, Henry Wiest, Amelia Wiest Jones, Mary Wiest (wife of Henry Wiest), Walter Dismukes, Laura Wiest Hodges, Cora Wiest Dismukes (wife of Walter Dismukes), Mary Wiest, and James Wiest / [children left to right] William Jones, Fred Dismukes, and May Dismukes (photo courtesy of Sybil Thornton).

Dolan, Frank / **BORN** ca. 1863, TN / **DIED** post-1885 / **SITE(S)** WT, Shelby County (40SY357)

Little is known about Frank Dolan, but he is shown as a 17-year-old nephew of Irish-born Patrick Smith, listed in Smith's 1880 Memphis household with the occupation "works at pottery."[1] Where the family lived was not far from James Steel, and it seems a safe assumption Dolan was working at the Bluff City Terra Cotta Works (WT site 40SY357). Patrick Smith, a tin worker, was not the same as Patrick Smith the brother of potter Samuel Smyth (see individual entry), but perhaps the families were related. Frank Dolan was soon working in the same profession as his uncle, but nothing has been found concerning him after 1885.[2]

Source(s): **1**. Federal Census, 1880, Shelby County, Memphis, ED 151, p. 2, No. 19. **2**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http:// register.shelby.tn.us/> 1881, p. 233; 1882, p. 267; 1883 (Sholes), p. 260; 1885, p. 317 [also see entry for John O. Smith].

Dovey, Edward G. / **BORN**, ca. 1818 / England **DIED** 1881 / **SITE(S)** MT, Davidson County (40DV607)

Edward George Dovey was born in Tunstall By Stoke Upon Trent, Stafford, England, in late 1818 or early 1819. He immigrated to the United States in 1845, soon moved to Nashville, and was granted citizenship on May 18, 1852.[1] Dovey is shown on the 1850 census for Davidson County as a potter living with his wife Jane and his brother(?) William, both of them also from England.[2] Dovey's profession was no doubt related to his birth in one of England's better known pottery producing regions, but his 1850 location and other factors suggest he probably worked for the potter Phillip Anthony (at MT site 40DV607). Edward and Jane and two sons were still in Nashville in 1860, but he is listed for that year as a grocer (there is nothing to suggest Phillip Anthony's pottery lasted beyond his death in early 1860).[3] By 1870 the Dovey family moved to the state of Nebraska, where Edward was a successful merchant.[4] He died in Plattsmouth, Nebraska in July of 1881.[5]

Source(s): **1**. M. Smith (1997:202 and 205); William Henry Rabe II Family, Ancestry World Tree Project <http://awt.ancestrylibrary.com>. **2**. Federal Census, 1850, Davidson County, City of Nashville, No. 140. **3**. Federal Census, 1860, Davidson County, Nashville, Ward 6, No. 678. **4**. Federal Census, 1870, Nebraska, Cass County, Plattsmouth City, p. 91, No. 87. **5**. William Henry Rabe II Family, Ancestry World Tree Project <http://awt.ancestrylibrary.com>.

Dryer, Chris / **BORN** ca. 1849, Switzerland / **DIED** 1917 / **SITE(S)** MT, Putnam County (40PM62 and 40PM66); White County (40WH87 and 40WH88)

Chris (Christian or Christopher) Dryer (sometimes Dyer) was probably born in 1849, and his place of birth was Switzerland, according to his death certificate. What seems to be the most reliable census entry indicates he immigrated to the United States in 1867.[1] He may be the Christian Dryer listed as a 21-year-old farmer from "Mecklenburg" on the 1870 census for Michigan.[2] Dryer was in Putnam County, Tennessee at the start of 1880 when he married Letha A. Crabtree. They appear together on the 1880 census, living next to pottery owner John A. Roberts, with Chris identified as a 30-year-old Switzerland-born potter.[3] He was one of four men working for Roberts (MT site 40PM62), and was probably one of the "skilled mechanics" paid $3 per day.[4]

It is not known how long Dryer worked at the Roberts pottery, but by 1891 he was working in another part of Putnam County. A gazetteer entry for that year identifies him as a "Crockery mnfr. [manufacturer]," one of three in the small Putnam County community of Burton.[5] It does not appear Dryer owned any property at this time, and circumstantial evidence suggests he may have worked for or with Jacob C. Barr at MT site 40PM66.

Tax records indicate Chris Dryer moved to White County in 1893, and by 1894 he owned 40 acres of land.[6] The 1900 census shows him married to a different wife, Nannie, for the past 15 years, with seven children in the household.[7] Dryer is again shown to be a potter, born in Switzerland about 1850, and his close neighbors indicate he worked at a White County pottery owned by two Goodwin brothers (see MT site 40WH87). During this same period, Dryer seems to have also made pottery at the place where he lived (see MT site 40WH88).

By 1910 Dryer and his family (Figure 3-30) moved to Cumberland County, and the census for that year identifies him as a traveling salesman of "notions."[8] He must have later moved back to Putnam County, for he has a Putnam County death certificate with a death date of December 20, 1917.[9]

Figure 3-30. Chris and Nannie Dryer (left of center) with some of their children and probably grandchildren (couresty of Cyndi Galati).

Source(s): **1**. Tennessee census records cited below give varying dates and places of birth for Dryer, but the 1900 census shows he was born in October of 1849 (his indicated birthplace is Switzerland in 1880 and 1900, Germany in 1910); Tennessee Death Records, Putnam County, 1917, Certificate No. 592 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, 1870, Michigan, St. Clair County, Town of China, p. 82, No. 176. **3**. RootsWeb's WorldConnect Project: The Melting Pot – Transcription of a marriage bond for Chris Dryer and Letha A. Crabtree <http://wc.rootsweb.com/> [Letha's father William H. Cabtree was a close neighbor to J. A. Roberts]; Federal Census, 1880, Putnam County, District 1, No. 187. **4**. 1880 Census of Manufacturing Establishments, Putnam County, District 1 (microfilm copy, Tennessee Division of Archaeology) [see discussion in MT site 40PM62]. **5**. Polk & Co. (1891:107). **6**. White County Tax Records, District 8, 1890s. **7**. Federal Census, 1900, White County, District 7, No. 138. **8**. Federal Census, 1910, Cumberland County, District 1, No. 272. **9**. In Note 1 above.

Dunagan, Alfred J. / **BORN** 1824, TN / **DIED** 1910 / **SITE(S)** MT, White County (40WH89)

Alfred Jackson Dunagan (a last name with many variants) was born in Warren or White County on March 3, 1824.[1] Like his father Samuel Dunagan, Sr. (see individual entry) Alfred was a potter. This was a skill he must have learned in northwest White County (see MT site 40WH89) before moving to Missouri with his parents in 1843. In 1847 he served as a Mexican War soldier in Company B of Sterling Price's regiment of Missouri troops.[2] Direct proof that Alfred (Figure 3-31) was a potter comes from the 1850 census. At least part of this year he and his bother Samuel Dunagan, Jr. worked in Kentucky, and they are shown as potters on the census for Calloway County. A little later the same year they were also enumerated as laborers in their father's household in Wayne County, Missouri.[3]

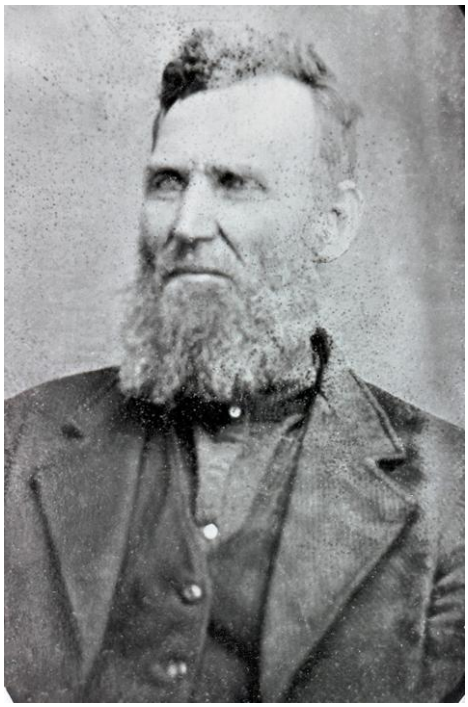


Figure 3-31. Alfred Jackson Dunagan (courtesy of Norman Price).

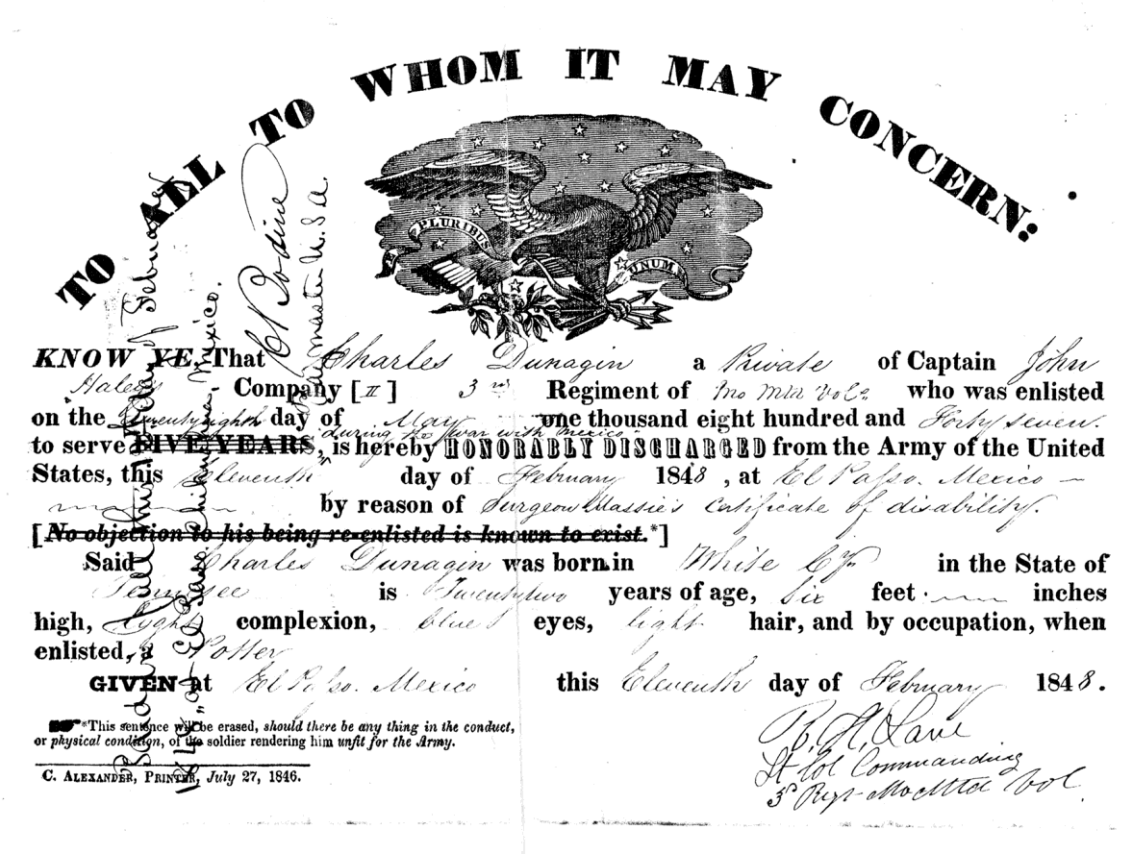
Alfred married sometime around 1850 to Louanza Patrick, but by 1860 he was a widower with four young children.[4] He married his second wife Jane before 1870. Alfred continued to reside in Missouri until he died on November 12, 1910. He is called a farmer on later census reports, so it is unclear if he made any pottery after the 1850s. After 1860 he did live near a pottery operated by his father, and later by his brother Samuel.[5]

Source(s): **1**. Price (2007). **2**. Ramfre Press (1956). **3**. Federal Census, 1850 – Kentucky, Calloway County, District 2, No. 429; Missouri, Wayne County, District 101, p. 192, No. 131. **4**. Federal Census, 1860, Missouri, Wayne County, Logan Township, p. 573, No. 102 (and Note 2 above). **5**. Federal Census, Missouri, Ozark County – 1870, Bridges Township, p. 190, No. 8; 1880; Bridges Township, p. 529, No. 28; 1900, Marion Township, ED 96, Sheet 11, No. 132 / RootsWeb's World Connect Project, Dunagans <http://wc.rootsweb.com/> / Note 1 above.

Dunagan, Charles R. / **BORN** ca. 1825, TN / **DIED** 1848 / **SITE(S)** MT, White County (40WH89)

Charles R. Dunagan, a son of Samuel Dunagan, Sr., was born about 1825 in White County. Like his brother Alfred, he must have been trained as a potter before

the family moved to Missouri, where they continued pottery making (see entry for A. J. and other Dunagans and MT site 40WH89). According to family sources, Charles married Mahala Berryman in 1845 in Wayne County, Missouri, and became the father of one son. Charles, like his brother, served as a soldier in the Mexican War, under the command of Sterling Price. Apparently due to some affliction suffered during this service, Charles died on March 23, 1848 at Santa Fe, New Mexico, while he was trying to return home.[1] A military discharge preserved by Dunagan descendants (Figure 3-32) provides much of what is known about him.



TO ALL TO WHOM IT MAY CONCERN:

KNOW YE, That Charles Dunagin a Private of Captain John Hales Company [x] 3rd Regiment of Mo Mtd Vols who was enlisted on the twenty eighth day of May during the war with Mexico one thousand eight hundred and forty seven. to serve FIVE YEARS, is hereby HONORABLY DISCHARGED from the Army of the United States, this Eleventh day of February 1848, at El Paso. Mexico by reason of Surgeon Massie's Certificate of disability.

[~~No objection to his being re-enlisted is known to exist.~~*]

Said Charles Dunagin was born in White Co. in the State of Tennessee is Twenty two years of age, six feet — inches high, light complexion, blue eyes, light hair, and by occupation, when enlisted, a Potter

GIVEN at El Paso. Mexico this Eleventh day of February 1848.

*This sentence will be erased, *should there be any thing in the conduct, or physical condition*, of the soldier rendering him *unfit for the Army.*

C. ALEXANDER, PRINTER, *July* 27, 1846.

P. H. Dave
Lt Col Commanding
3d Regt Mo Mtd Vol

Figure 3-32. Mexican War discharge for Charles Dunagan (courtesy of Norman Price).

According to this rare document "Charles Dunagin" was a private in Captain John Hales Company of the 3rd Regiment of Missouri Mounted Volunteers. He enlisted May 28, 1847 for the duration of the war with Mexico and was honorably discharged February 11, 1848 at El Passo, Mexico. His discharge was based on a surgeon's certificate of disability. Additionally it is noted that Charles was born in White County, Tennessee; that he was 22 years of age; stood 6 feet tall; had fair complexion, blue eyes, and light hair; and that he was "by occupation, when enlisted, a Potter." A side notation states he was paid in full February 12, 1848.

Source(s): **1**. Price (2007); RootsWeb's World Connect Project, Dunagans <http://wc.rootsweb.com/>.

Dunagan, Samuel, Sr. / BORN 1806, VA / DIED 1882 / SITE(S) MT, White County (40WH89)

Samuel Dunagan, Sr., a son of Absalom H. and Safrona Dunagan, was born in Wythe County, Virginia in 1806.[1] The family moved to Tennessee about 1814 and initially lived sometimes in White and sometimes in Warren counties. Samuel's father either owned or was employed at an iron works.[2] An 1890s biographical entry for one of Samuel's sons noted that Absalom was a "hammersmith," as was Samuel, but that Samuel "latter also followed the calling of a potter."[3] The earliest proof of this is a January 11, 1836 White County court record ordering Samuel Dunagan and others to mark off a new road that would pass "near Dunagans Crock Kill."[4] Samuel's brother William was also a potter, but Samuel was the White County land owner, beginning in 1832.[5] As their father was apparently not a potter it is unclear how Samuel and William came to this profession. There was a marriage connection between the Dunagans and the Spears (see entries for James and Jefferson Spears), but this seems to explain how the Spears came to the craft rather than the other way around. Though the Dunagans were in the general area a few years earlier than the Lafevers, it seems likely Samuel and his brother learned to be potters from some of the Lafevers, who were in White County by 1820 (see entry for Andrew Lafever, Sr. and MT site 40WH75). Later generations of Dunagan potters included Samuel's sons Alfred J., Charles R., and Samuel Jr., as well as a nephew, Ephram, a son of Samuel's brother John.[6]

In 1840 both Samuel and William Dunagan were living in the midst of several known potters discussed collectively under MT site 40WH89. Samuel was married to Sarah Spears, they had several children, and Samuel was noted as engaged in "Manufactures and trade," as opposed to agriculture.[7] Later deeds refer to tracts previously owned by Samuel Dunagan, including mention of a clay bank.[8] In 1843 Samuel moved his family to Missouri, initially living in Wayne County.[9] By 1860 most of the family members were in Ozark County, Missouri. Samuel Sr. has not been found for that year, but his son Samuel Jr. is listed a potter. The 1870 census lists Samuel Sr. as an Ozark County "Ware Manufacturer."[10] A Dunagan pottery was remembered by later Ozark County residents, and Samuel's son Samuel Jr. may have continued its operation into the 1890s.[11] Samuel Dunagan, Sr. died in this same county in 1882, as shown by the probate of his estate.[12]

Source(s): **1**. RootsWeb's World Connect Project, Dunagans <http://wc. rootsweb.com/>. **2**. White County Court Minutes 1814-1817, pp. 28 and 368; White County Court of Pleas and Quarter Sessions 1817-1819, pp. 3 and 148; Federal Census, 1830, Warren County (and various early Warren County tax records). **3**. Ramfre Press (1956). **4**. White County Court of Pleas and Quarter Sessions 1835-1841, p. 55 (Tennessee State Library and Archives bound transcription). **5**. White County Tax Records, 1832, Captain Elmores Company. **6**. Samuel's sons are assumed to have begun work as potters in Tennessee. John died at a relatively early age, and Ephram apparently learned pottery making from his uncle Samuel after the family moved to Missouri. **7**. Federal Census, 1840, White County, District 8, p. 59 (and

Note 1 above). **8**. White County Deeds, Books: Q, p. 178; R, p. 445; S, p. 9. **9**. Federal Census, 1850, Missouri, Wayne County, District 101, p. 192, No. 131 (and Note 3 above). **10**. Federal Census, Missouri, Ozark County – 1860, p. 419, No. 89; 1870, Bridge Township, No. 79. **11**. Tom Hardcastle Plows into Remains of Pioneer Pottery in Corn Field, Ozark County Times, April 28, 1960, Gainesville, Missouri. **12**. Ozark County Probate Records, Vol. B, p. 394 [from Price (2007) transcription].

Dunagan, Samuel, Jr. / **BORN** ca. 1826, TN / **DIED** 1913 / **SITE(S)** MT, White County (40WH89)

Samuel Dunagan, Jr. (Figure 3-33) was born about 1826 in Warren or White County. He died May 10, 1913 in Ozark County, Missouri.[1] Like his brothers Alfred and Charles, it is apparent Samuel received training as a potter before the family left Tennessee in 1843 (see entries for Samuel Dunagan, Sr. and MT site 40WH89). In 1850 Samuel and Alfred worked as potters in Kentucky but were also enumerated in their father's household in Missouri.[2] By 1860 Samuel was married to his Tennessee-born wife Sarah, they had children born in Kentucky and Missouri, and Samuel is listed on the census as an Ozark County, Missouri potter.[3] He was probably working at a pottery started by his father Samuel Dunagan, Sr. Later census reports refer to Samuel Dunagan, Jr. as a farmer, but there is evidence he continued to operate a pottery near Gainesville, Missouri at least as late as the early 1890s.[4] A potter named John D. Lawrence worked with him in 1883.[5]

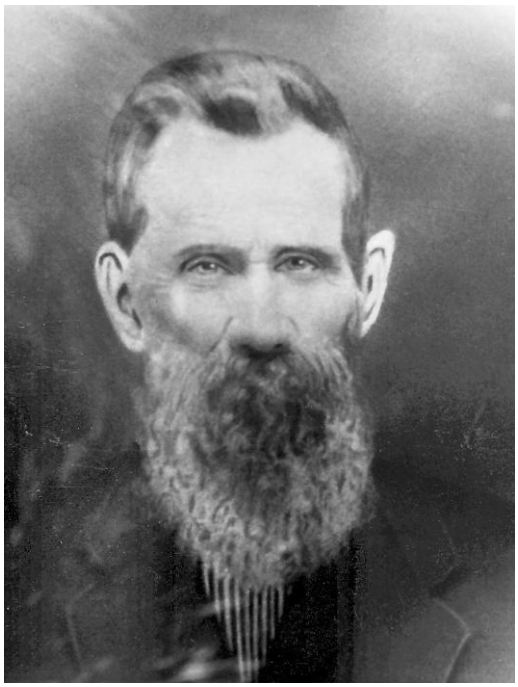


Figure 3-33. Samuel Dunagan, Jr. (courtesy of Norman Price).

Source(s): **1**. Price (2007). **2**. Federal Census, 1850 – Kentucky, Calloway County, District 2, No. 429; Missouri, Wayne County, District 101, p. 192, No. 131. **3**. Federal Census, 1860, Missouri, Ozark County, p. 419, No. 89. **4**. Federal Census, Missouri, Ozark County, Bridges Township - 1870, No. 6; 1880; No. 145; 1900, No. 16 / Tom Hardcastle Plows into Remains of Pioneer Pottery in Corn Field, Ozark County Times, April 28, 1960, Gainesville, Missouri. **5**. From the transcript of a letter in Price (2007).

Dunagan, William / **BORN** ca. 1800, NC / **DIED** post-1860 / **SITE(S)** MT, Putnam County (40PM58), White County (40WH76 and 40WH89)

William Dunagan (last name spelled various ways) was a son of Absolom Dunagan, and both he and his brother Samuel Dunagan, Sr. were involved with the early pottery industry in White County. After William's birth in North Carolina about 1800, the family moved to Wythe County, Virginia, then to Tennessee.[1] They seem to have lived in both Warren and White counties beginning about 1814, with their father working at or possibly owning an iron works.[2] William's brother Samuel purchased land in White County by 1832, and in 1836 there is mention of his "crock kill."[3] William lived near his brother by 1838, and they are shown close to each other on the 1840 census.[4] Various records suggest they were associated with one of the White County potteries discussed beginning with MT site 40WH89. Samuel (see individual entry) and other family members left Tennessee around 1843, but William remained in White County. He is listed on the 1850 census as a 50-year-old potter, with wife Amy and a number of children and grandchildren.[5] His census location suggests he had moved some distance south and was now working at a pottery owned by Henry Collier (MT, White County site 40WH76).

By 1860 William Dunagan, apparently widowed, was living in Putnam County with several of his children and/or grandchildren.[6] The census for that year identifies him as a farmer, but his proximity to several potters suggests a likely association with the pottery at MT site 40PM58. It is not clear what happened to William after 1860. Perhaps like many older people during that era he failed to survive the turmoil of the Civil War years.

Source(s): **1**. RootsWeb's World Connect Project, Dunagans <http://wc.rootsweb.com/>. **2**. White County Court Minutes 1814-1817, pp. 28 and 368; White County Court of Pleas and Quarter Sessions 1817-1819, pp. 3 and 148; Federal Census, 1830, Warren County (and various early Warren County tax records). **3**. White County Tax Records, 1832, Captain Elmores Company; White County Court of Pleas and Quarter Sessions, 1835-1841, p. 55 (Tennessee State Library and Archives bound transcription). **4**. White County Tax Records, 1838, District 8; Federal Census, 1840, White County, District 8, p. 59. **5**. Federal Census, 1850, White County, District 6, No. 812. **6**. Federal Census, 1860, Putnam County, District 8, No. 877 [the Dunagan entry on this census is garbled in terms of names and ages].

Duncan, James M. / **BORN** ca. 1845, PA / **DIED** 1920s / **SITE(S)** ET, Knox County (40KN63)

In 1860 James M. Duncan was living in the Johnstown, Pennsylvania household of his father Samuel Duncan, an iron worker.[1] Johnstown in Cambria County was one of Pennsylvania's major iron producing centers.[2] By 1869 James had migrated to Knoxville, where he started the firm of Duncan and Ellis, "potters and grocers." His household included his partner A. P. Ellis and another potter, M.

K. Kelley.[3] On the 1870 census Duncan is listed as a potter, living adjacent to the newly arrived potters David and William Weaver.[4] On September 18, 1872, Duncan sold his pottery to the Weavers.[5] The deed notes that Duncan was now a resident of Hamilton County, Tennessee. This probably means he had returned to the profession of his father as a Chattanooga ironworker. By 1880 he was in St. Louis, Missouri, serving as the superintendent of an iron works. From there he moved back to his home state of Pennsylvania, continuing to work in iron. Duncan's birth date on census reports varies, but it was around 1845. He was still alive in 1920, but by 1930 his wife Agnes was a widow.[6]

Source(s): **1**.Federal Census, 1860, Pennsylvania, Cambria County, Johnstown, No. 633. **2**. Cambria County Pioneers, "The Building of the Cambria Iron Works," by James M. Swank, 1910 <http://ftp.rootsweb.com/pub/ usgenweb/pa/cambria/bios/swank/10-iron.txt>. **3**. 1869 Knoxville City Directory, pp. 74 and 86 (copy in the McClung Collection, Lawson McGhee Library, Knoxville). **4**. Federal Census, 1870, Knox County, 7th Ward, Nos. 108, 109, and 110. **5**. Knox County Deeds, Book K-3, pp. 262-264. **6**. Federal Census - 1880, Missouri, St. Louis, p. 153B, No. 234; 1900, Pennsylvania, Allegheny County, Mifflin Township, ED 444, Sheet 28B, No. 507; 1910, Pennsylvania, Cambria County, Johnstown, ED 118, Sheet 2A, No. 15; 1920, Pennsylvania, Cambria County, Johnstown, ED 168, Sheet 9A, No. 162; 1930, Pennsylvania, Westmoreland County, Hyde Park, ED 65-58, Sheet 8A, No. 145.

Dunn, George A. / **BORN** ca. 1838, TN / **DIED** 1875 / **SITE(S)** MT, White County (40WH76 and 40WH83)

Census reports indicate George A. Dunn was born about 1838. He was a son of the potter James Allen Dunn and Katherine (Lafever) Dunn and lived with his parents in what is now Putnam County in 1850 (see entry for James Allen Dunn). He married Mary (Hitchcock) Beshears on November 3, 1854 and in 1860 was living with her and three children in White County.[1] This same year they were next to potter William C. Hedgecough (Hitchcock), and it is assumed George was working for him at MT site 40WH83. One of the children in George's 1860 household was a stepson and future potter, John Washington Dunn (see individual entry). For 1870 both George and John are called potters, and their location on the census had changed.[2] Though subject to various interpretations, it is suggested they were likely now working at a pottery owned by George Fraley (see discussion of MT, White County site 40WH76). Sometime after 1870 George went to Kansas. He died there in the town of Topeka in November of 1875.[3]

Source(s): **1**. Federal Census, 1860, White County, District 6, No. 928; Dunn (2001:6-7). **2**. Federal Census, 1870, White County, District 7, No. 9. **3**. George A. Dunn – Overview – Ancestry.com <http://trees.ancestry.com/tree/14176290/person/85618548?ssrc=>.

Dunn, George W. / **BORN** 1870, TN / **DIED** 1944 / **SITE(S)** MT, Putnam County (40PM49, 40PM50, 40PM59, 40PM60, and 40PM69)

George Washington Dunn was the eldest son of potter Newton Dunn, and his birth, on November 28, 1870, may have been in DeKalb County.[1] George is shown with his parents on the 1880 census, and in spite of his young age he was assigned an occupation – "Work in Garden." At the time the Dunn family lived next to George's maternal grandfather, Putnam County potter William C. Hedgecough.[2] By 1900 George, still in the same Putnam County district, was married to Ada, and they had one daughter.[3] Ada died in 1907 and by 1910 George and two daughters were living with his father in DeKalb County, though apparently not far from their former Putnam County location.[4] George continued to live in this part of DeKalb County, where he married his second wife Mary around 1912. By 1920 they were well on the way to establishing what would become a large family.[5] By 1930 George, Mary, and seven children were living in the same Putnam County district where George had formerly lived.[6] On all post-1880 census schedules George is called a farmer.

Contrary to his census listings, in the 1970s George W. Dunn was still known to older residents of southwest Putnam County as the best pottery "turner" anyone could remember. These were collective memories primarily relating to a period from about 1900 to the 1930s. Without more information it is difficult to know when George began making pottery, but his family connections suggest it was at an early age. It was also remembered that he worked for a number of different people. As a true "turner" he moved from place to place making the ware and loading the kiln, but the additional labor, including cutting wood, gathering clay, and firing the kiln, was left to others. It is likely he worked for varying periods at most of the potteries operating in southwest Putnam County during the first third of the twentieth century. George's eldest son Reed, born in 1915, remembered first working with his father at the site recorded as 40PM60.[7] Other information suggests George also worked at what are identified as sites 40PM49, 40PM50, and 40PM59. He was photographed at the 40PM49 site around 1936 (Figure 3-34). He ended his career at the Cookeville Pottery (40PM69), which opened in 1936.[8] George W. Dunn died January 12, 1944.[1]

Figure 3-34. A ca. 1936 photograph of George W. Dunn superimposed over a photograph taken at the Eli Lafever Pottery (courtesy of Dillard Jacobs).

There are a large number of pottery vessels held as collectables that were probably made by George W. Dunn. Most are unmarked and difficult to ascribe to him with certainty. It is likely he made many or perhaps most of the vessels shown in the background photograph in Figure 3-34 [shown in full view in Figure 2-160]. The 3-gallon churn in Figure 3-35 was photographed in 1978, and its owner had worked with George Dunn and knew he made it. The skillfulness of George's turning is evident in the 10-gallon churn shown in Figure 3-36. On the upper portion of the side opposite the number 10 are the cursive incised words "G W Dunn / Silver Point / Tenn / 92." Silver Point was a community and post office a few miles northwest of the area where Dunn usually lived, but it was probably a more widely recognized place name than some local ones, such as "Burton" (see entry for Thomas W. Clouse). The Silver Point Post Office operated continuously from 1877 to 1967.[9] If the number "92" represents the year 1892, this would appear to be the earliest known dated example of George's work.

Figure 3-35. Brown salt-glazed 3-gallon churn (height ca. 15 in.) made by George W. Dunn (private collection).

One of the more artistic of George Dunn's creations is the gray to brown salt-glazed multiple-handled jar in Figure 3-37. This has the words "MADE BY GW DUNN 1930" formed with attached pieces of clay coils, with three rows of applied decorative knobs encircling the shoulder and neck. Another vessel indicative of George's artistic bent is the urn shown with MT site 40PM60 [Figure 2-187].

The 2-gallon churn shown in Figure 3-38 is one of the more intriguing surviving pieces relating to George Dunn. It has the number "2" incised on one side and on the opposite side the words:

G. W. Dunn / His Turning
George Washington Dunn / His Name Miny Miss
Of Miny Minds / Miny Bared [Bards ?] / Of Miny Kinds

This seems to indicate George made the churn, but before it was fired someone else incised the tribute, apparently to commemorate George's death. One person who knew him well said George W. Dunn was a skilled banjo player and a leader in church teaching and singing.[10] His abilities as a potter plus his other skills probably led to his being regarded as worthy of the designation "bard."

Figure 3-36. Salt-glazed stoneware churn (height 23 in.) with incised “10” and words identifying it as made by G. W. Dunn (private collection).

Figure 3-37. Salt-glazed stoneware jar (height 17 in.) with decorative appliqués, including the words “MADE BY GW DUNN 1930” (private collection).

Figure 3-38. Salt-glazed stoneware churn (height ca. 13 in.) with incised “2” and cursive incising, including “G. W. Dunn / His Turning” (private collection).

Source(s): **1**. Gilbert (1995:397) and see entry for Newton Dunn. **2**. Federal Census, 1880, Putnam County, District 8, No. 104 [a relatively young George W. Dunn is said to be one of the people in a photograph of the William C. Hedgecough family (Figure 3-81 below)]. **3**. Federal Census, 1900, Putnam County, District 8, No. 190. **4**. Federal Census, 1910, DeKalb County, District 14, No. 39; Dunn (2006). **5**. Federal Census, 1920, DeKalb County, District 14, No. 109. **6**. Federal Census, 1930, Putnam County, District 8, No. 151. **7**. Dunn (1977). **8**. Cooper (1978), L. Hedgecough (1977), O. Hedgecough (1977), C. Lafever (1978), and R. Lafever (1978). **9**. Frazier (1984:653). **10**. L. Hedgecough (1977).

Dunn, I. Newton / **BORN** 1848, TN / **DIED** 1930 / **SITE(S)** MT, DeKalb County (40DK11), Putnam County (40PM52), White County (40WH89)

Isaac Newton ("Newt") Dunn (Figure 3-39) was one of several children fathered by Hiram Spears. His mother was Mary Ann Dunn, and he was born May 8, 1848 in White County.[1] Newton and two of his brothers, Jasper Dunn and George W. Spears, became potters, perhaps in part through the influence of their grandfather, James Allen Dunn. In 1850 Newton and Jasper lived with their mother who was then using the name Burger (or Barger). They were still in the same White County area in 1860, now with the family name Dunn and very close to potter James Lafever (b. 1816).[2] Newton's early life in this particular neighborhood was probably the main reason he became a potter, and it is likely he first worked at one of the potteries discussed beginning with MT site 40WH89. He has not been found on the 1870 census, but this was about the time he married the eldest daughter of potter William C. Hedgecough. There is a strong family tradition that the Pleasant View Cemetery in Putnam County, where a number of area potters are buried, was initiated by the death of an infant daughter born to Newton and his wife Ellender.[3] The published record for this cemetery gives 1865 as the death date for this daughter, Nancy Dunn.[4] The Dunn's next child, George W. Dunn, is believed to have been born in DeKalb County on November 28, 1870.[5] There is some evidence suggesting Newton Dunn was then working at a DeKalb County pottery (see MT site 40DK11).

Figure 3-39. Newton and Ellender (Hedgecough) Dunn (courtesy of Evelyn Lumpkin).

Newton Dunn is first shown as a potter in 1880. The census also shows him living in southwest Putnam County beside his father-in-law, potter William C. Hedgecough, and several other potters (all of them probably working at MT site 40PM52).[6] Newton and Ellender were now the parents of four boys; they would eventually be the parents of ten children.[5] It is not clear what connection to pottery making Newton Dunn had after 1880, but his son George Washington Dunn became recognized as one of the best turners in the region. Even when the Dunns later lived in DeKalb County, they may have been just across the county line and still close to the pottery center in southwest Putnam County.

By 1899 Newton Dunn was in east DeKalb County, without any land.[7] He was enumerated (as I. N. Dunn) at this location in 1900, with "Ellen" and two sons. On this and subsequent census reports Dunn is always called a farmer. The Dunns were still in the same part of DeKalb County in 1910, and their adult son George W. was again living with them.[8] By 1920 they had moved back to Putnam County to live with another son, Thomas H. Dunn.[9] Newton Dunn died in April of 1930 and was buried in the Pleasant View Cemetery. There is a discrepancy regarding the exact date, but a DeKalb County death certificate shows it as April 11. This document confirms his mother was Mary Ann Dunn of White County, the notation for his father is vague, and Newton's stated occupation is "Basket Maker."[10] Interestingly, this was a skill passed down to subsequent generations.[11]

Source(s): **1**. Winfree (2000:169); Dunn (2001:4 and 8-9). **2**. Federal Census, White County, District 7 – 1850, No. 1280; 1860, No. 1623. **3**. Dunn (2001:5 and 8); Dunn (2006). **4**. Gilbert (1995:397). **5**. Dunn (2001:5). **6**. Federal Census, 1880, Putnam County, District 8, No. 104. **7**. DeKalb County Tax Records, District 14, 1890s. **8**. Federal Census, DeKalb County, District 14 – 1900, No. 278; 1910, No. 39. **9**. Federal Census, 1920, Putnam County, District 8, No. 68. **10**. Gilbert (1995:397); Tennessee Death Records, DeKalb County, 1930, Certificate No. 8029 (microfilm copy, Tennessee State Library and Archives). **11**. When he was interviewed in 1977, Reed Dunn, a grandson of Newton Dunn, was one of the region's better known basket makers (Dunn 1977).

Dunn, James Allen / **BORN** ca. 1802, VA / **DIED** 1850s / **SITE(S)** MT, Putnam County (40PM92), White County (40WH89)

James Allen Dunn was born around 1802 in Virginia. By about 1823 he was in Kentucky, where he married Catherine Lafever, a daughter of potter Andrew Lafever (b. 1774).[1] James apparently came to Tennessee the same time as various members of the Lafever family, and he appears on the 1830 census for White County.[2] In 1840 he was part of a group of known potters, all living close together with a census check mark for employed in "Manufactures and trades."[3] This appears to associate James to a pottery at or near White County site 40WH89. By 1850 "Allen," Catherine, and seven children were living next to Isaac Lollar, with James (Allen) identified as a 48-year-old potter.[4] That same year Isaac Lollar owned a pottery (MT site 40PM92) in the part of White County that would soon be in

Putnam County.[5] This pottery employed at least two men, and clearly one of them was James Allen Dunn. It appears he died between 1850 and 1860, as the 1860 census shows Catherine Dunn living alone with three of their children.[6]

Source(s): **1**. Winfree (2000:145); Dunn (2001:6). **2**. Federal Census, 1830, White County, p. 49 [a John Dunn living nearby in 1830 might be James's father]. **3**. Federal Census, 1840, White County, District 8, p. 59. **4**. Federal Census, 1850, White County, District 7, No. 1229. **5**. 1850 Census of Manufacturing Establishments, White County, p. 336 (microfilm copy, Tennessee Division of Archaeology). **6**. Federal Census, 1860, White County, District 7, No. 1020.

Dunn, Jasper / **BORN** 1846, TN / **DIED** post-1910 / **SITE(S)** MT, Putnam County (40PM68); White County (40WH81 and 40WH89)

Jasper Dunn (Figure 3-40) was born June 6, 1846, apparently in White County. He was the eldest of several sons born to a common-law marriage or association between Hiram Spears and Mary Ann Dunn.[1] Jasper was never listed on a census as a potter, but it is known locally that he worked in the craft.[2] Jasper and two of his brothers, I. Newton Dunn and George W. Spears, may have been influenced to become potters by their grandfather (see entry for James A. Dunn). In 1850 and 1860 Jasper lived with his mother first listed under the name Burger (Barger) and then Dunn.[3] The latter year they lived close to potter James Lafever (b. 1816), and Jasper may have begun related work in this neighborhood, which had a number of potteries (see MT, White County site 40WH89). For 1870 Jasper is shown with the last name Spears, and he was living in the household of Giles Elrod.[4] Though his census listing is "works on farm," he surely must have worked at the Elrod pottery (MT site 40WH81). Japer, again with the last name Dunn, is listed on the 1880 census as a laborer, and he seems to have been back in the 40WH89 neighborhood, near various members of the Lafever family. He was now married to Elizabeth (Sherrell), and they had three young children.[5]

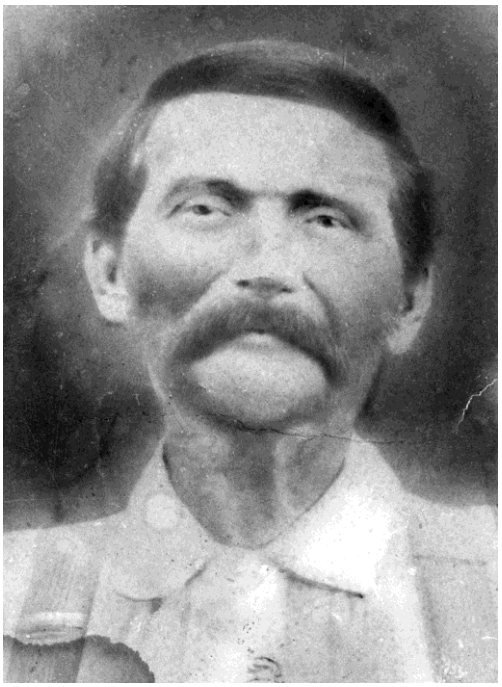


Figure 3-40. Jasper Dunn (courtesy of Ronnie J. Dunn).

Elizabeth Dunn died sometime after 1880, and Jasper married Emiline Spears on February 9, 1892.[6] They were in DeKalb County in 1900, in a household with eight children.[7] Jasper now lived close to his brother

I. Newton Dunn, but if either were working as potters, a site association is not clear. By 1910 Jasper and his family lived near Monroe Lafever, who had become Jasper's son-in-law about 1904.[8] Around 1910 Monroe began operating a kiln, and he was assisted in this work by his father-in-law (see MT, Putnam County site 40PM68). Jasper Dunn has not been found on any census after 1910, and it is assumed he died before 1920.

Source(s): **1**. Winfree (2000:169); Dunn (2001:4 and 8). **2**. Ronnie J. Dunn, 2001, personal communication. **3**. Federal Census, White County, District 7 – 1850, No. 1280; 1860, No. 1623. **4**. Federal Census, 1870, White County, District 7, No. 16. **5**. Federal Census, 1880, White County, District 7, No. 170 (sources in Note 1 above say he married Elizabeth Sherrell about 1863, but he is not shown with her in 1870). **6**. Tennessee State Marriages, 1780-2002 – Ancestry.com <http://search.ancestry.com/cgibin/sse.dll?indiv=1&db=Tnstatemarriages>. **7**. Federal Census, 1900, DeKalb County, District 14, No. 274 (and Note 1 above). **8**. Federal Census, 1910, Putnam County, District 8, No. 92 (and see entry for James Monroe Lafever).

Dunn, John R. / **BORN** 1828, TN / **DIED** 1908 / **SITE(S)** MT, DeKalb County (40DK10 and Unrecorded Potteries – Elrod/Dunn), Putnam County (40PM50 and 40PM57)

John Riley Dunn was born October 22, 1828.[1] His birth place was apparently White County. He was a son of James Allen Dunn, who was a potter and a son-in-law of potter Andrew Lafever (b. 1774). In 1849 John married a woman named Elvira Jane in DeKalb County.[2] They are listed on the 1850 census for DeKalb County with John called a "crockman." He was a close neighbor to John Elrod, a potter about his same age.[3] It is assumed they worked together at an east DeKalb County pottery site that remains unrecorded, under the waters of Center Hill Reservoir. John Dunn seems to have moved from this location by 1860. He is shown as a potter on the 1860 census, but his location between two Robinson family households suggests he was working at a pottery located on their land.[4] This location (MT site 40PM57) was once regarded as being in DeKalb County, but in terms of modern boundaries it is just across the county line in Putnam County.

During the Civil War Dunn served in the Union Army (Company E, 1st Tennessee Mounted Infantry).[5] During this time his family was in Kentucky where one of his children was born in 1863 or 1864.[6] The Dunn family was back in Tennessee by 1868, when John bought a 100-acre tract in District 8 of Putnam County.[7] John and his family were living here in 1870, with him listed on the census as a farmer.[6] It does not appear he was still making pottery, as he was not near any other known potters. He did continue to remain friends with John Elrod, witnessing deeds for him in 1871 and 1875.[8] At some point Dunn was associated with Putnam County site 40PM50, but this may have been later.

By 1880 the John R. Dunn family was back in Kentucky. The census for that year shows John R. as one of three Tennessee-born Dunn potters living in the same portion of Logan County.[9] The others were William T. Dunn (age 30) and Franklin

Dunn (age 25). William was John's youngest brother, while Franklin was one of John's sons.[2] It is unclear whether either of them ever worked as potters in Tennessee. Franklin was living with his father in Tennessee in 1870, but the census provides no indication of a profession.[6]

John R. Dunn possibly left Kentucky before the end of 1880 to work at another DeKalb County pottery (see MT site 40DK10). A deed dated July 11, 1882 shows he was living there in a house adjacent to the "crock kiln & shop."[10] This arrangement seems to have ended by 1884, and Dunn may have returned to Putnam County. His name appears on an 1890 list of DeKalb County Civil War veterans, however, the entry is incomplete and shows him in District 8, which is the Putnam County district he was definitely in a little later.[11] In 1897 he was taxed on 12 acres in District 8 of Putnam County, but his name does not appear in 1898.[12] Names of the owners of the tracts surrounding his land in 1897 suggest he was on the property that included Putnam County site 40PM50. The 1900 census shows John R. Dunn again in DeKalb County, with Lucy, his wife since about 1890, and a young son.[13] Dunn was now 70, and his occupation was "farm laborer." He was apparently still in DeKalb at the time of his death on February 7, 1908.[1]

A piece of pottery said to have been made by John R. Dunn in Putnam County passed down to his great granddaughter (Figure 3-41). It had been used by Dunn's daughter America as a sugar bowl.[1] It is unusual for its decorative effects, including a generous amount of cobalt as well as incising and brown slip.

Figure 3-41. Covered jar (height uncertain) made by John R. Dunn and used by his daughter as a sugar bowl (from a photograph provided by Geneva Rosser).

Source(s): **1**. Rosser (1988). **2**. Dunn (2001:6-7). **3**. Federal Census, 1850, DeKalb County, District 14, Nos. 674 and 680. **4**. Federal Census, 1860, DeKalb County, District 14, No 1393. **5**. Civil War Pension Index, General Index to Pension Files 1861-1864, Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=civilwarpension>. **6**. Federal Census, 1870, Putnam County, District 8, p. 167, No. 107. **7**. Putnam County Deeds, Book G, p. 87. **8**. Putnam County Deeds, Book I, pp. 481 and 482. **9**. Federal Census, 1880, Kentucky, Logan County, Hardison District, Nos. 82, 85, and 302. **10**. DeKalb County Deeds, Book P, p. 272. **11**. 1890 Civil War Veterans Census of DeKalb County Tennessee <http://www.tngenweb.org/dekalb/1890census.htm>. **12**. Putnam County Tax Records, District 8, 1897-1898. **13**. Federal Census, 1900, DeKalb County, District 9, p. 231, No. 473.

Dunn, John W. / **BORN** 1849, TN / **DIED** 1916 / **SITE(S)** MT, DeKalb County (40DK10), Putnam County (40PM66), White County (40WH76)

Descendants of John Washington Dunn were told he was born a Hedgecough (or Hitchcock) but was raised by a family named Dunn.[1] His death certificate indicates he was born May 3, 1849 in White County, Tennessee.[2] Based on this information, it is reasonably certain he is the 11-year-old John W. Dunn shown in the 1860 White County household of George [A.] Dunn, a 22-year-old potter.[3] George's apparent wife in 1860 was 27-year-old Mary, and family history indicates one of her former names was Hitchcock.[4] While it is assumed Mary became the mother of John W. when she was about 16, George A. was too young to have been his father. George A., Mary, and John W. Dunn were still together in 1870, with George and John identified as 31 and 21-year-old potters.[5] It is believed they were at this time associated with the White County pottery at site 40WH76.

By 1880 John was temporarily using what was apparently his mother's maiden name and is listed on the census as "John W. Hitchcock." He was now in the 8th District of Putnam County, married to wife Amanda, and the father of four young children. His occupation shown on the census is "works at potters kiln."[6] He was living next to and presumably working for Jacob Barr, owner of the pottery identified as site 40PM66. Based on available tax records, it appears John W. "Hitchcock" left Putnam County for DeKalb County about 1884 and resumed using the name John Washington Dunn after the move. In DeKalb County he took over the role of principal potter at a pottery in the county seat town Smithville owned by a series of local businessmen (see MT site 40DK10).

John W. Dunn remained at this 40DK10 site for the remainder of his life, living with his family in a house adjacent to the pottery (Figure 3-42). After about 1889 he was considered part owner of the operation, and it was generally referred to as the John Washington Dunn pottery.[7] John W. and Amanda ("Mandy") Dunn are listed on the 1900 census, with John called a "crock turner." The Dunns had several children, and three sons, James, William, and John, were identified in 1900 as day laborers.[8] Any of them might have assisted their father at the pottery, but such is not actually known. John Dunn and his wife still resided at the same location in 1910, and his profession is shown as "potestry" at a "crock kill." The only other members of the household were two young grandsons. It is also noted that Amanda had been the mother of ten children but only three were still alive.[9] It appears John Washington Dunn continued to work as a potter at the 40DK10 site until near the time of his death.[1] This occurred on March 16, 1916.[2] His widow Amanda Dunn died early the following year.[10]

Source(s): **1**. Twilla (1982) **2**. Tennessee Death Records, DeKalb County, 1916, p. 167 (microfilm copy, Tennessee State Library and Archives). **3**. Federal Census, 1860, White County, District 6, No. 928. **4**. Dunn (2001:6-7). **5**. Federal Census, 1870, White County, District 7, No. 9. **6**. Federal Census, 1880, Putnam County, District 8, No. 124. **7**. Dekalb County Tax Records, District 9, 1889-1899; Whitlatch (1936:158). **8**. Federal Census, 1900, DeKalb County, District 9, No. 422. **9**.

Federal Census, 1910, DeKalb County, District 9, No. 151. **10**. DeKalb County Court Clerk, Minutes of Insolvent Estates, Vol. 2, January 1899 - April 1924, p. 84.

Figure 3-42. Photograph of John W. and Amanda Dunn (seated) with (left to right) two neighbors, son John Jr., daughter Mai, son Jim, and daughter Louvella. Taken in front of the Dunn home adjacent to the pottery a MT site 40DK10 (courtesy of Rosa John Twilla).

Dunn, Peter / **BORN** ca. 1812, KY / **DIED** post-1860 / **SITE(S)** MT, Putnam County (40PM57), Van Buren County (Unrecorded Potteries)

Peter Dunn's relationship to other Middle Tennessee Dunns connected to pottery making is unclear. He appears on the 1850 census for Van Buren County as a 38-year-old Kentucky-born "Wareturner," with wife Elizabeth and five children.[1] The children's birth places suggest the family moved from Kentucky to Tennessee about 1842. The place where Dunn worked in 1850 remains unrecorded. By 1860 the family was in Putnam County, with Dunn listed as a 49-year-old potter.[2] His location in relation to others suggests he was probably working at MT site 40PM57. No subsequent record for Peter Dunn has been found.

Source(s): **1**. Federal Census, 1850, Van Buren County, District 5, No. 179 (this is probably the Peter Dunn listed in Mercer County, Kentucky on the 1840 census, though the age seems a little off). **2**. Federal Census, 1860, Putnam County, District 8, No. 863.

Dunn, Reed / **BORN** 1915, TN / **DIED** 1983 / **SITE(S)** MT, Putnam County (40PM49, 40PM59, 40PM60, and 40PM69

Reed (David Reed) Dunn was born March 3, 1915, near the boundary of DeKalb and Putnam counties.[1] He was a son of the potter George W. Dunn, and in 1977 he related that he began helping his father with work at various Putnam County potteries when he was still a young boy. The first such pottery work he could remember was at the Asher Lafever kiln (MT site 40PM60).[2] Other potteries where Reed must have helped his father include those identified as Putnam County sites 40PM49 and 40PM59. After the Cookeville Pottery (MT site 40PM69) opened in 1936, George Dunn agreed to work for the owners on condition they also hire his son Reed, along with Riley Lafever.[3] Reed worked there for a while, but that was the end of his involvement with pottery. When interviewed in 1977, he made no claim to being a potter and remembered that helping his father was hard work. At the same time he noted that he did learn to turn "gallon ware," the local term for small bowls, crocks, and other open forms.[2] By the 1970s Reed was well known for his skill as a traditional basket maker, a craft probably learned from his grandfather (see entry for I. Newton Dunn). Reed died in September of 1983.[1]

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>. **2**. Dunn (1977). **3**. R. Lafever (1978); Darrel Dunn, 2007, personal communication.

Dyer, Joe Lee (see MT, Putnam County site 40PM69)

Eakin, Pat (see ET, Anderson County site 40AN218)

Eaton, Page S. / **BORN** 1850, IA / **DIED** 1936 / **SITE(S)** ET, Washington County (40WG51)

Page S. Eaton was one of several itinerant potters who worked for Charles Decker at the Keystone Pottery in Washington County (ET site 40WG51). Surviving ledgers indicate Eaton was at Keystone from August to October 1889 and from April of 1891 to August of 1892.[1] This is apparently the same Page S. Eaton who was born in the early part of 1850 in Wapello County, Iowa.[2] In 1875 he married Julia McClain in Muscatine County, Iowa.[3] This was followed by a long and checkered career relating to both pottery and marriage.

By 1880 Page and Julia Eaton with two children were in Texarkana, Texas, with Page identified as a 29-year-old potter.[4] In 1888 he was in Birmingham, Alabama, listed as proprietor of the Gate City Stone and Earthenware Pottery.[5] It is unclear if his family was with him. As noted above, Page S. Eaton was working at the Keystone Pottery during the second half of 1889. In July of the following year he began working at potteries in Strasburg, Virginia owned by the Eberly and Bell families. In November of 1890, using a false age and place of birth (possibly

because he was still married), Eaton married Laura E. Belew. He apparently kept this secret from his employers and soon entered a period of drunk and disorderly behavior. He was able to obtain work some of the time at various Shenandoah Valley potteries, but left Virginia in 1891.[6] As noted, Eaton returned to the Keystone Pottery, where he worked for a little over a year, until August of 1892. Around 1900 Eaton seems to have been working in Cleburne County, Alabama.[7] He soon moved to Georgia and apparently remained there for the rest of his life, finding employment at a number of Georgia shops.[8] Census reports suggest Eaton married a Georgia woman named Mary not too long after 1900. He has not been found on the 1900 or 1910 censuses, but he and Mary were in Fayette County, Georgia in 1920 and Paulding County, Georgia in 1930. Both times Eaton is shown with pottery occupations.[9] Page Eaton died in 1936, and his Paulding County grave notes that he was the husband of Mary Jane.[10]

Source(s): **1**. Tomko and Sanders (2004:11). **2**. Federal Census, 1850, Iowa, Wapello County, District 13, No. 321; RootsWeb, Ancestors of Alson D. Braley <http://world connect.rootsweb.com/>. **3**. Ancestry Plus, Iowa marriages, 1851-1900 <Ancestry.com>. **4**. Federal Census, 1880, Texas, Bowie County, Texarkana, p. 43B, No. 220. **5**. Ancestry Plus, Birmingham, Alabama Directories, 1888-90, <Ancestry.com>. **6**. Comstock (1994:397-398). **7**. Brackner (2006:227). **8**. Burrison (1983:174, 202, 212, 241, 261, and 314). **9**. Federal Census, Georgia – 1920, Fayette County, Shake Rag District, p. 192, No. 137; 1930, Georgia, Paulding County, ED 112-9, Sheet 5A, No. 86. **10**. New Harmony Grove Church Cemetery, Paulding County, GA <http://ftp.rootsweb.com/pub/usgenweb/ga/paulding/ cemeteries/newhar.txt.>.

Eichorn, George A. / **BORN** 1878, TN / **DIED** post-1939 / **SITE(S)** ET, Hamilton County (40HA98 and 40HA514)

The names George A. Eichorn and Alonzo Eichorn are assumed to be the same person. The first is listed on the 1900 census for Hamilton County as a 22-year-old potter living near the Tennessee Pottery (ET site 40HA514). For the same year, Alonzo Eichorn is listed as a resident of Daisy, where the Chattanooga Pottery was located.[1] As explained in the discussion of site 40HA98, it is believed that Eichorn is one of at least four potters who transferred with C. L. Krager from the Tennessee Pottery to the Chattanooga Pottery in late 1900. George Eichorn continued to work at the Chattanooga Pottery as it evolved into a very large clay products plant. He was still working there in 1920.[2] In 1939 “G. A.” Eichorn served as a pallbearer in the funeral of J. W. Thomas, a long time supervisor for the B. Mifflin Hood brick and tile plant in Daisy.[3]

Source(s): **1**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 1; 1899-1900 Chattanooga City Directory, p. 899 (copy at Tennessee State Library and Archives). **2**. Federal Census, Hamilton County, District 3 – 1910, ED 78, Sheet 5B; 1920, ED 231, Sheet 6A No. 120. **3**. J. W. Thomas Dies, Was Civic Leader, The Chattanooga Times, August 25, 1935, Chattanooga, Tennessee.

Eldridge, Harry (see MT, Putnam County site 40PM69)

Elku, Andrew / **BORN** ca. 1833, Switzerland / **DIED** post-1880 / **SITE(S)** MT, Davidson County (Unrecorded Potteries – Elku et al.)

Andrew Elku (his name also appears as Elkuh, Elkah, and Elco) is shown as proprietor of an 1870 Nashville pottery that employed three men.[1] Simultaneously he is listed as a 40-year-old potter born in Switzerland and the owner of $400 worth of real estate.[2] He shared his 1870 household with John Winzeler, also a Swiss-born potter, and they apparently worked with a third potter named J. C. Wilbet. Elku remained at his pottery (the location of which is unrecorded) at least through 1873, but by 1880 he moved to a rural portion of Davidson County and worked on a farm. The 1880 census confirms he was from Switzerland but gives his age as 45. His Swiss-born wife Dora had joined him, and they had two children. The son was only four, but the daughter was born in Switzerland around 1864.[3] It is likely Elku came to the United States sometime after her birth.

Source(s): **1**. 1870 Census of Manufacturing Establishments, Davidson County, 9th Ward, p. 1 (microfilm copy, Tennessee Division of Archaeology). **2**. Federal Census, 1870, Davidson County, 9th Ward, p. 464, No. 150. **3**. Davidson County Tax Records, 1870-1880; Federal Census, 1880, Davidson County, District 12, ED 72, Sheet 18, Line 32.

Ellis, A. P. / **BORN** (?), (?) / **DIED** post-1869 / **SITE(S)** ET, Knox County (40KN63)

A. P. Ellis is shown in the 1869 Knoxville city directory as part of the firm of Duncan and Ellis, "potters and grocers." His individual listing states that he was a "grocer and potter" and a boarder in the household of J. M. Duncan.[1] The Duncan and Ellis operation, which also employed the potter M. K. Kelley, was the same location that soon became the Weaver pottery (ET site 40KN63). Ellis seems to disappear from Knoxville by 1870, and nothing more has been learned about him.

Source(s): **1**. 1869 Knoxville City Directory, p. 74 (copy in the McClung Collection, Lawson McGhee Library, Knoxville).

Ellis, Thomas J. / **BORN** 1871, MS / **DIED** post-1910 / **SITE(S)** WT, Shelby County (40SY360)

Memphis census entries for 1900 show a household headed by Charles F. Haltom with six boarder potters, all obviously working for the Memphis Pottery Company (WT site 40SY360). One of these potters was 29-year-old T. J. Ellis.[1] The 1900 and 1901 Memphis city directories show his first name was Thomas and confirm he was a potter for the Memphis Pottery Company, living at the same

location as the pottery.[2] Thomas lived with his parents William and Elizabeth Ellis in Holly Springs, Mississippi in 1880.[3] That location no doubt exposed him to a number of working potters.[4] Sometime after 1901 Thomas left Memphis, and by 1910 he was living in Oklahoma, by then working as a carpenter.[5] It is not known if he had any involvement with pottery after leaving Memphis.

Source(s): **1**. Federal Census, 1900, Shelby County, District 14, ED 50, Sheet 21, No. 26. **2**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1900, p. 350; 1901, p. 365. **3**. Federal Census, 1880, Mississippi, Marshall County, Holly Springs, No. 160. **4**. Greer (1980:50) and see individual entries for Charles T. Connor, James P. Smith, and Samuel Smyth. **5**. Federal Census, 1910, Oklahoma, Jackson County, Altus, Ward 3, p. 24.

Elrod, Albert R. / **BORN** 1881, TN / **DIED** 1966 / **SITE(S)** MT, Putnam County (40PM49, 40PM50, and 40PM59)

Albert Riley "Ab" Elrod was born August 2, 1881.[1] He was the eldest son living with his potter father Riley Elrod in 1900.[2] By then he was probably helping his father with work at one or more Putnam County potteries (see entry for Riley A. Elrod). In the 1970s it was remembered that Ab Elrod had worked for both Rachel Lafever and Eli Lafever (at MT site 40PM49) and during the 1930s for the Hedgecoughs (at MT site 40PM50) and Columbus Lafever (at MT site 40PM59). He sometimes worked with the potter George Dunn, but he was not a skilled turner like George.[3]

Albert Elrod was married three times. His first wife Matilda Sweat died a few years after their marriage in 1901, and he married Elizabeth "Lizzie" Dunn in 1905. They raised a large family, but after she died in 1936, Albert married a third time to Gladys Hayes (Figure 3-43).[4] The 1910 through 1930 census reports show Albert and Elizabeth and eventually nine children moving around the southwest Putnam County and eastern DeKalb County area, with Albert sometimes farming and sometimes working for a lumber mill.[5] This corresponds to the personal recollections that his work as a pottery turner was part time and seasonal. It does seem that work was always in the southwest corner of Putnam County, and he is buried there among several generations of potters in the Pleasant View Cemetery. He died March 14, 1966.[6]

Source(s): **1**. Tennessee Certificate of Death for Albert Riley Elrod, Putnam County, 1966 (copy of an original provided by Geraldine Pollard). **2**. Federal Census, 1900, Putnam County, District 8, No. 159. **3**. Cooper (1978); Dunn (1977); O. Hedgecough (1977); C. Lafever (1978). **4**. Pollard (2007). **5**. Federal Census – 1910, Putnam County, District 14, No. 268; 1920, DeKalb County, District 9, No. 194; 1930, DeKalb County, District14, No. 21. **6**. Gilbert (1995:397) and Note 1 above.

Figure 3-43. Albert Elrod with his third wife Gladys (courtesy of Geraldine Elrod Pollard).

Elrod, George W. / **BORN** 1849, TN / **DIED** 1938 / **SITE(S)** MT, White County (40WH81)

George W. Elrod was born August 13, 1849, one of two sons of Giles and Senith Elrod.[1] He grew up in association with a White County pottery owned by his father (MT site 40WH81), and he eventually became the person in charge of its operation (though like his father he is always shown on census reports as a farmer).[2] By 1880 he and his older brother John were living in separate households near their father.[3] At the time George was married to Rebecca Martin. She soon died and he next married Laura Ann Robinson (Figure 3-44), with whom he raised a large family.[4] By the 1890s George's brother John was living in Arkansas, and his father was no longer able to work. George took over the family pottery and seems to have continued work here until about 1920. He died March 19, 1938.[5]

Figure 3-44. George W. Elrod and his second wife Laura Ann (Robinson) Elrod (courtesy of Emogene Elrod Andrews).

Source(s): **1**. LeFevre (1997a); Pollard (2003[1]:168). **2**. Hopson (1993:138). **3**. Federal Census, 1880, White County, District 7, Nos. 227, 230 and 231. **4**. Federal Census,

White County, District 7 – 1900, No. 29; 1910, No. 70; 1920, No. 33; 1930, No. 15; Hopson (1993:138); LeFevre (1997a). **5**. Note 1 above and discussion of MT site 40WH81.

Elrod, Giles / **BORN** 1823, TN / **DIED** 1903 / **SITE(S)** MT, White County (40WH81)

Giles Elrod was obviously named for his father Giles Elrod, who was living in White County by 1820, married to Elizabeth Thomas.[1] The younger Giles was born April 23, 1823.[2] By 1840 he was apparently living with his widowed mother, in DeKalb County between potters Nathaniel Steel and Zachariah Lafever (see individual entries).[3] This location must have influenced Giles later profession. He married Senith Howell on March 4, 1847.[4] Soon after the marriage they were living on a tract of White County land where Giles established a pottery that his family continued to operate until around 1920 (see MT site 40WH81). Giles and Senith raised two sons and two daughters at this location, where he is always shown on census reports as a farmer.[5] However, his status as the owner of a pottery is known from family information and from an entry in an 1860 state business directory.[6] During the Civil War, Giles served as a Confederate soldier in Company A of Colms Battalion, Tennessee Infantry. In 1899 he applied for a pension based on this service, and this shows that by then he was in poor health and was unable to work.[7] Other information indicates the Elrod pottery was now operated by Giles's son George W. Elrod.[8] Giles Elrod died January 28, 1903.[2]

Source(s): **1**. Federal Census, 1820, White County, p. 3; Austin (2002). **2**. LeFevre (1997a); Pollard (2003[1]:167). **3**. Federal Census, 1840, Dekalb County, District 8 (household of Elizabeth Elrod). **4**. LeFevre (1997a). **5**. Federal Census, White County, District 7 – 1850, No. 1256; 1860, No. 951; 1870, No. 16; 1880, No. 227; 1900, No. 31. **6**. Mitchell (1860:238) and see discussion of MT site 40WH81. **7**. Confederate Pension Applications, Microfilm Roll 16, No. 1953, Giles Elrod (Tennessee State Library and Archives Microfilm). **8**. See discussion of MT site 40WH81 and entry for George W. Elrod.

Elrod, John / **BORN** 1826, TN / **DIED** 1914 / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – Elrod/Dunn), Putnam County (40PM57, 40PM58 and 40PM66)

John ("Jack") Elrod was born April 27, 1826, probably in a portion of White County that became part of DeKalb County in 1837. He and his brothers Giles (b. 1823), William (b. 1825), Thomas (b. 1830), and Issac (b. 1836) were sons of Giles Elrod, who was born in South Carolina in the late 1700s.[1] John's brother Giles was a long-time potter in White County, Tennessee. John, his wife Mary, and a young son appear on the 1850 census for DeKalb County with John's occupation described as "Crock M. [man or maker]."[2] He was near John R. Dunn, and it is assumed they were working together (see MT, Unrecorded DeKalb County Potteries, Elrod / Dunn).

By 1860 John Elrod was living in Putnam County, and a death certificate for one of his sons indicates the family moved there by 1858. John is listed on the 1860 census as a potter.[3] Though he might have been operating his own pottery, he was not far from the potter William Massa, suggesting he may have worked at the Putnam County pottery identified as site 40PM58. He and Mary were now the parents of two daughters and four sons - William H. (age 11), James C. (9), Riley A. (3), and Owen (6 months). At least three of these sons (William, Riley, and Owen) were learning to make pottery and are known to have later practiced the craft.[4] While it appears John Elrod continued to live in Putnam County most of his life, he continued to own land in eastern DeKalb County.[5]

The 1870 census shows the Elrod family still in the same part of Putnam County, but now closest to potters Asher (b. 1812) and Thomas Lafever.[6] This suggests a likely association with the site identified as 40PM57. There were now three more sons – Albert (age 9), John D. (5), and Enoch (5 months). John Elrod is called a farmer on this census, but it seems reasonable to assume some of his work was still in pottery. William H. Elrod was now married and living next to his father, and he too was probably working as a potter (see individual entry). At 13 years of age, son Riley A. may also have been close to being fully trained as a potter.

In 1880 John Elrod and his son Owen lived in adjoining households, with both shown on the census as engaged in farm work.[7] However, their immediate neighbors suggest they were still close to the 40PM57 site, and if pottery continued to be made there, it was probably by them. John's household now included one more son, Christopher (age 7), but wife Mary was deceased.

In 1900 John Elrod (Figure 3-45) still lived in the same Putnam County district, and he is listed on the census as a 73-year-old farmer. He had been married for 19 years to his second wife Amanda, and they had a 16-year-old son Ammon.[8] If John still worked as a potter, it was probably in association with his immediate neighbor Jacob Barr, who owned the pottery identified as site 40PM66.

Figure 3-45. John Elrod with his second wife Amanda (courtesy of Geraldine Elrod Pollard).

In 1910 John and Amanda Elrod were enumerated in the DeKalb County household of their son Ammon.[9] The same year John filed a "Declaration of a Father for Original Pension" based on his son William H. Elrod's

service with a Union Army Civil War company. The claim was rejected, but a letter requesting reconsideration of the claim noted John Elrod was blind and unable to do manual labor.[10] His death certificate shows he died in DeKalb County on May 27, 1914. Cause of death was "old age." T. W. Clouse, a Putnam County potter who must have known him well, is listed as "Informant" on the death certificate.[1]

There is at least one surviving vessel (Figure 3-46) indicative of John Elrod's work. This tall, small mouth stoneware jar carries the name "John D Elrod" incised in large cursive script on its side. It has a wide extruded strap handle near the rim and a lug handle on the opposite side near the base. It is unknown at which of the several potteries where John Elrod worked this piece was made.

Figure 3-46. Stoneware jar (height 16½ in.) with incised name "John D Elrod; salt glaze over brown slip (private collection).

Source(s): **1**. Tennessee Certificate of Death for John Elrod, DeKalb County, 1914 (copy of an original provided by Geraldine Pollard); LeFevre (1997a). **2**. Federal Census, 1850, DeKalb County, District 14, No. 674. **3**. Federal Census, 1860, Putnam County, District 8, No. 879; Tennessee Certificate of Death for Riley Asbury Elrod, Coffee County, 1923 (copy of an original provided by Geraldine Pollard). **4**. From the daughter of Owen Elrod – Virgie Elrod Clouse, 2004, personal communication (and see individual entry for William H. Elrod). **5**. DeKalb County Tax Records, District 14, periodic from 1850s-1880s. **6**. Federal Census, 1870, Putnam County, District 8, Nos. 21 and 22. **7**. Federal Census, 1880, Putnam County, District 8, Nos. 96 and 97. **8**. Federal Census, 1900, Putnam County, District 8, No. 187. **9**. Federal Census, 1910, DeKalb County, District 14, No. 37. **10**. Federal Pension File for John Elrod as father of William H. Elrod, Certificate 488.679, National Archives, Washington, D. C. (copy filed at the Tennessee Division of Archaeology, Nashville).

Elrod, John D. (see MT, White County site 40WH81)

Elrod, Owen E. / **BORN** 1860, TN / **DIED** 1950 / **SITE(S)** MT, Putnam County (40PM57 and 40PM60)

Owen Elmer Elrod was born March 7, 1860 in Putnam County. He married Clementine Medlin in 1878.[1] His name appears on all census reports with some

kind of farming occupation, and the only direct information that he worked as a potter comes from his daughter.[2] He obviously had considerable early exposure to pottery as a son of the potter John Elrod.[3] On the 1880 census Owen and Clementine (Figure 3-47) are shown in their own household living next to Owen's father.[4] This was near Putnam County pottery site 40PM57, and it is reasonable to assume Owen made at least some pottery at this location.

Figure 3-47. Owen and Clementine Elrod (courtesy of Geraldine Elrod Pollard).

By 1900 Owen, his wife, and several children were enumerated in DeKalb County, though their location was just slightly across the line from Putnam County.[5] This becomes especially clear for 1910, when Owen is shown on the census for DeKalb County next to Asher Lafever (b. 1850).[6] Asher also lived right at the county line, and it appears he was mistakenly enumerated in DeKalb rather than Putnam County. This means Owen lived very close to and probably worked at the pottery owned by Asher Lafever (MT site 40PM60).

Clementine Elrod died in 1904, and Owen married Flossie Maynard the following year.[1] About 1915 Owen moved his family to Coffee County, and they brought with them a considerable amount of pottery said to have been made in Putnam County by Owen and his brother Riley A. Elrod. No family member continued pottery making in Coffee County. Owen died there November 9, 1950.[7]

Source(s): **1**. Pollard (2007). **2**. Virgie Elrod Clouse, 2004, personal communication. **3**. Owen is listed as a child in his father's household in 1860 and 1870 (see individual entry for John Elrod). **4**. Federal Census, 1880, Putnam County, District 8, Nos. 96 and 97. **5**. Federal Census, 1900, DeKalb County, District 14, No. 262 (and Note 2 above). **6**. Federal Census, 1910, DeKalb County, District 14, Nos. 2 and 3. **7**. Notes 1 and 2 above; the Owen Elrod family appears on the last two available Federal Census reports for Coffee County – 1920, District 6, p. 141, No. 24; 1930, District 6, p. 283.

Elrod, Riley A. / **BORN** 1858, TN / **DIED** 1923 / **SITE(S)** MT, Putnam County (40PM49, 40PM58, 40PM60, and 40PM67)

Riley Asbury Elrod, one of several sons of the potter John Elrod, was born October 5, 1858 in Putnam County.[1] He probably began learning the potter's craft at an early age. In 1879 he married Nancy Lafever, a daughter of potter Thomas Lafever.[2] On the 1880 census Riley and Nancy are listed between William Gambrell and Nancy's father and grandmother, the widow of Asher Lafever, (see individual entries). Riley's stated profession in 1880 was blacksmith.[3] Even if this was his primary occupation, he may have worked some of the time at either Putnam County site 40PM49 or site 40PM58. There is clear oral history that "Uncle Rile" Elrod worked for Asher Lafever (son of Thomas).[4] This associates him to Putnam County site 40PM60, after about 1893. It was also remembered that he turned pottery at what are now identified as sites 40PM49 and 40PM67.[5]

In 1900 Riley and Nancy Elrod and five children were living near the Hedgecough and Lafever families, and Riley could have worked at any of several kilns.[6] On the census he is next to Thomas Cole, suggesting a possible association to site 40PM58. Riley and his family were still in the same general location in 1910 and 1920.[7] Riley is called a farmer on all census reports after 1880. The only clear associations between him and specific potteries are the personal recollections cited above. Riley and Nancy Elrod had several sons, but only one is known to have worked as a pottery turner (see entry for Albert R. Elrod). Riley Elrod died February 18, 1923 at the home of his brother Owen in Coffee County, Tennessee.[8] His remains were returned to Putnam County, with burial in the Pleasant View Cemetery, near where so many of the area's potteries operated.[9]

Source(s): **1**. Tennessee Certificate of Death for Riley Asbury Elrod, Coffee County, 1923 (copy of an original provided by Geraldine Pollard). **2**. Pollard (2007). **3**. Federal Census, 1880, Putnam County, District 8, No. 114. **4**. R. Lafever (1978); Dunn (1977); Asher Lafever (see individual entry) was married to Riley Elrod's sister. **5**. Cooper (1978). **6**. Federal Census, 1900, Putnam County, District 8, No. 159. **7**. Federal Census, Putnam County, District 8 – 1910, No. 104; 1920, No. 161. **8**. Note 1 above; Virgie Elrod Clouse, 2004, personal communication. **9**. Gilbert (1995:397).

Elrod, William H. / **BORN** 1849, TN / **DIED** 1875 / **SITE(S)** MT, Putnam County (40PM57 and 40PM58)

William Harrison Elrod, eldest son of potter John Elrod, was born March 29, 1849 in DeKalb County.[1] He appears as a child in his father's household on the 1850 and 1860 censuses, then as a farmer, living next to his father and married to Elizabeth, in 1870.[2] Beyond this, most of what is known regarding William's life comes from a "Declaration of a Father for Original Pension" filed by John Elrod, initially in 1890, then again in 1910.[3] The various documents in the pension file

show William served as a Union soldier during the Civil War, and - of special importance - that his occupation was "potter." William enlisted in the summer of 1864 at Carthage, Tennessee (not long after his 15th birthday), joining Company K of the First Tennessee Mounted Infantry. He was discharged in the spring of 1865. He is described as 5 ft., 7 inches tall, with dark complexion and black hair and eyes. William died October 20, 1875, and it was claimed his death was due to acute pain he suffered as a result of some kind of injury related to his war service in the saddle.

William's work as a potter was evidently in conjunction with his father. This must have occurred entirely in Putnam County, and for the period around 1860 to 1870 it appears the Elrods were associated with sites 40PM57 and 40PM58.

Source(s): **1**. Pollard (2007). **2**. Individual entry for John Elrod; Federal Census, 1870, Putnam County, District 8, Nos. 21 and 22. **3**. Federal Pension File for John Elrod as father of William H. Elrod, Certificate 488.679, National Archives, Washington, D. C. (copy filed at the Tennessee Division of Archaeology, Nashville).

English, Matthew (see ET, Roane County site 40RE150)

Erb, Jacob / **BORN** ca. 1838, Germany / **DIED** 1878 / **SITE(S)** WT, Shelby County (40SY358 and Unrecorded Potteries – Malsi/Tighe)

Jacob Erb's life before he arrived in Memphis is unclear. The spelling of his last name was a problem for others, and it sometimes appears as Alp, Arb, or Erp. According to the 1870 census he was born about 1838 in Baden, which was in southwest Germany's historic stoneware region. This census shows him living alone and called a "Stoneware Maker."[1] Erb's first listing in a Memphis city directory, in 1871, shows he was a "foreman" for Samuel Tighe. This connects him to what is identified as the Malsi/Tighe pottery (WT, Unrecorded Shelby County Potteries). His tenure there was relatively brief, for by 1872 he was operating his own pottery several blocks north of the Malsi/Tighe location (at WT site 40SY358). Erb continued to be shown owning this pottery through 1878.[2] He died in September of that year, during the Memphis yellow fever epidemic, one of at least five Shelby County potters who succumbed to this disease.[3] Jacob Erb apparently married sometime after he arrived in Memphis, for the 1879 and later city directories indicate he left a widow named Margaret Erb.[4]

Source(s): **1**. Federal Census, 1870, Shelby County, Memphis, Ward 9, p. 452, No. 414. **2**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register.shelby.tn.us/> [relating to Jacob Erb: 1871, p. 78; 1872, pp. 163 and 472; 1874 (Edwards), p. 201; 1874 (Boyle-Chapman), p. 441; 1876, p. 160; 1877, p. 207; 1878, p. 200]. **3**. Death's Roll Call (… list of persons who died from yellow fever in Memphis during the week ending September 14), Daily Arkansas Gazette, September 22, 1878, Little Rock,

Arkansas. **4**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1879, p. 202; 1880, p. 197.

Ervin, Ike / **BORN** ca. 1860, IL / **DIED** post-1910 / **SITE(S)** WT, Hardeman County (40HM19)

Ike Ervin (possibly Erwin) is listed as a 50-year-old stoneware potter and a boarder in a Grand Junction hotel in 1910.[1] He shared his living and work arrangements with the potter George M. Glover, with both of them working at the Grand Junction Pottery owned by William Follis (Hardeman County site 40HM19). Beyond the one census listing, nothing else has been found concerning Ervin. It is possible his name is incorrectly recorded on the census, and there is a vague possibility he is the same person as William S. Ewing (see individual entry).

Source(s): **1**. Federal Census, 1910, Hardeman County, District 4, Grand Junction, No. 395.

Evans, F. M. / **BORN** 1830, TN / **DIED** post-1862 / **SITE(S)** ET, Monroe County (40MR98)

A potter identified as F. M. Ivans appears on the 1860 census for Monroe County.[1] No one with this name was found in other Monroe County records, and it was eventually concluded the name should have been F. M. Evans. Francis Marion Evans was born somewhere in Tennessee in 1830, but by 1850 he was living with his parents in Cherokee County, North Carolina. The census for that year identifies him as a 20-year-old farmer.[2] By 1860 he was back in Tennessee, listed on the census as a 30-year-old potter, apparently associated with a Monroe County pottery where a succession of potters worked (see ET site 40MR98). In 1860 Evans (Ivans) had a wife(?) named Elizabeth and three small children.[1] Perhaps she died, for on January 1, 1862, F. M. Evans married Caroline Graves.[3] In 1860 she was living in the same North Carolina county as Evan's parents.[4] At the time of his marriage to Caroline, Evans was already serving as a Confederate soldier.[5] He was listed on muster rolls as late as January-February 1862, but no subsequent records of any kind have been found for him.

Source(s): **1**. Federal Census, 1860, Monroe County, District 12, No. 1110. **2**. Federal Census, 1850, North Carolina, Cherokee County, p. 36, No. 469. **3**. Monroe County Marriages, Book 4 (1856-1868), p. 122. **4**. Federal Census, 1860, North Carolina, Cherokee County, Murray District, p. 174, No. 103. **5**. Sergeant Francis M. Evans, Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee, Lillard's 3rd Mounted Infantry (Tennessee State Library and Archives Microfilm).

Everhart, Charles R. / **BORN** 1877, TN / **DIED** 1965 / **SITE(S)** ET, Greene County (40GN28)

A small stoneware crock found in Greene County is marked with the incised name C. R. Everhart (Figure 3-48). Local information collected and provided to the writers is that Everhart worked in the pottery at "Pottertown" (ET site 40GN28), probably in the 1890s. He was born November 20, 1877 and died January 21, 1965. He later worked as a rural mail carrier in southwest Greene County.[1]

Figure 3-48. Mottled brown and tan salt-glazed stoneware crock (height 4½ in.) incised on side "C R Everhart / Midway Tenn" (private collection).

Source(s): **1**. Bible (1999:2).

Ewing, William S. / **BORN** ca. 1860, IL / **DIED** post-1920 / **SITE(S)** WT, Hardeman County (40HM19)

William S. Ewing was born in Illinois, and as a child lived with his parents in Knoxville, Illinois.[1] By 1880 he was living with his grandparents in Macomb, Illinois, with the census entry "Works at Pottery."[2] Around this time there were a number of potteries operating in and around Macomb.[3] William was still at the same location in 1900, living with an uncle, but his listed occupation for that year was assistant to the County Clerk.[4] The writers' efforts to find him in 1910 have proven unsuccessful, but there is a possibility he is the potter called Ike Ervin (or Erwin), who was working at the Grand Junction Pottery that year (WT site 40HM19). Like William Ewing, Ike Ervin was unmarried and was born in Illinois around 1860. In 1919 William S. Ewing and Torrence Connor purchased the Grand Junction Pottery, though a short time later Ewing conveyed his interest to Connor.[5] In early 1920 they were both identified as potters at the Grand Junction "jug factory."[6] What became of Ewing after that date has not been determined.

Source(s): **1**. Federal Census, 1870, Illinois, Knox County, Knoxville, No. 44. **2**. Federal Census, 1880, Illinois, McDonough County, City of Macomb, No. 345. **3**. Mounce (1989:49-57). **4**. Federal Census, 1900, Illinois, McDonough County, Macomb, ED 60, Sheet 14, No. 331. **5**. Hardeman County Deeds, Book E-3, pp. 276 and 383. **6**. Federal Census, 1920, Hardeman County, District 4, Grand Junction, Nos. 41 and 71.

Ferguson, Douglas / BORN 1912, NC / DIED 1999 / SITE(S) ET, Anderson County (40AN218), Sevier County (40SV182)

Douglas James Ferguson (Figure 3-49) was born July 18, 1912 in Yancy County, North Carolina.[1] During the Depression he had to drop out of Mars Hill College, moving to Norris, Tennessee to work on the new dam being built by the Tennessee Valley Authority. He also began working unofficially at the nearby Ceramics Research Laboratory (ET, Anderson County site 40AN218) and eventually transferred to that operation. He initially worked on design and testing of electric kilns but soon began learning to make pottery. In 1936 he married Ruth Wilson, the daughter of one of his supervisors, potter Ernest Wilson. Nepotism rules forced Ferguson to transfer to another job, and he next worked for TVA in Knoxville, supervising a staff of women preparing electrical drawings. Following this, he worked for a while at an electrical plant in Ohio.[2]

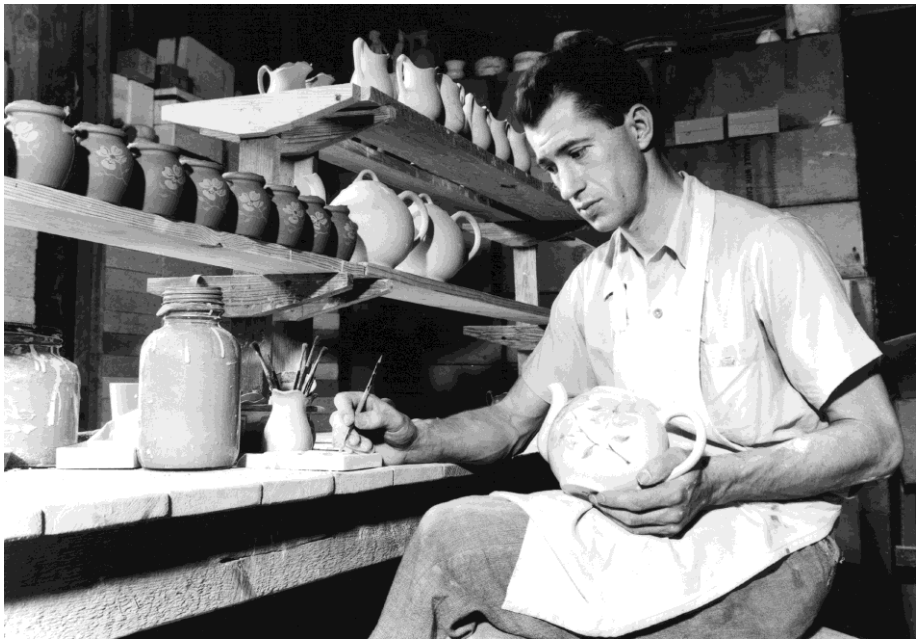


Figure 3-49. Douglas Ferguson decorating pottery at the Pigeon Forge Pottery (Tennessee Department of Conservation Photograph Collection, 1937-1976, R. G. 82, Series 4, Box No. 8-9, Tennessee State Library and Archives).

In 1946 Ferguson and his father-in-law decided to open a pottery. They looked for a location that would take advantage of the Smoky Mountains tourist trade. They soon found a place with a good source of clay in the Sevier County community of Pigeon Forge and named their operation for that community. Wilson sometimes worked there, sometimes at other places, but Ferguson continued to run the Pigeon Forge Pottery for the remainder of his life (see ET site 40SV182).

Douglas Ferguson was skilled in a number of areas of artistic design, and in later years he received commissions for several major projects involving the use of

ornamental tiles and sculptural elements. However, he always retained an interest in the traditional aspects of pottery making. He died February 14, 1999, at his home in Pigeon Forge, and his obituary notes, among other things, that he was a charter member of the Southern Highland Handicraft Guild.[3]

Source(s): **1**. Ferguson and Wilson (2002). **2**. Bullard (1976:21-24) and Note 1 above. **3**. Services today for Pigeon Forge potter Douglas Ferguson, Knoxville News Sentinel, February 17, 1999, p. A11, Knoxville, Tennessee.

Fesmire, Alexander W. / **BORN** 1830, TN / **DIED** 1914 / **SITE(S)** WT, Henderson County (40HE35, 40HE36, 40HE37, and Unrecorded Potteries – Lexington Pottery Works)

According to his obituary, Alexander Wilson Fesmire was born December 3, 1830 in Henderson County, a son of Balaam and Amy Fesmire.[1] Balaam came from North Carolina in the 1820s with members of the Thomas Craven, II family, and Alex grew up in the midst of sustained Craven family pottery making (at WT site 40HE35). He still lived with his parents in 1850, with no listed occupation, but they were close neighbors to William R. and Balaam Craven (see individual entries).[2]

Alex Fesmire married Mary T. L. Cox on October 1, 1854, and they are shown with three children in 1860. The census for that year lists Alex as a farm tenant with no real estate.[3] In spite of this, he might have been working with Thomas E. Craven, listed as an 1860 potter in the same neighborhood as Alex. Their proximity to the widow of Peter Craven suggests they may have helped her continue the operation of a pottery started by her recently deceased husband (see WT site 40HE37). By 1870 Alex was a close neighbor to Thomas E. and Malcolm Craven, with the three of them carrying the census listing potter.[4] Though not certain, it appears they were continuing a pottery started earlier by Tinsley Craven, the father of Thomas and Malcolm (see WT site 40HE36). It also appears from comments in a county history that around this time Alex Fesmire and Thomas E. Craven operated a pottery in the town of Lexington, the Henderson County seat (see WT, Unrecorded Henderson County Potteries).[5] The 1870 census is the only one that lists Alex Fesmire as a potter. He continued to reside in the same part of Henderson County, later with a second wife named Sarah, always shown as a farmer.[6] His death on January 24, 1914 was caused by the "general debility of old age."[1]

Source(s): **1**. RootsWeb, Ancestors of Alice Ann Fesmire <http://worldconnect.rootsweb.com/>. **2**. Federal Census, 1850, Henderson County, District 7, No. 53. **3**. Federal Census, 1860, Henderson County, District 7, No. 632. **4**. Federal Census, 1870, Henderson County, District 2, Nos. 43, 44, and 48. **5**. Stewart (1979:29). **6**. Federal Census, Henderson County, District 2 (or Crucifer) – 1880, No. 10; 1900, No. 170; 1910, No. 251.

Fichter, George W. / **BORN** 1901, OH / **DIED** 1966 / **SITE(S)** ET, Anderson County, (40AN218)

George Warren Fichter, a son of James and Daisy Fichter, was born November 1, 1901 at Kings Mills, Ohio.[1] George (listed as Warren) was with his parents in Covington, Kentucky in 1910, then in Hamilton County, Ohio by 1920.[2] The latter census identifies him as a "caster" working in a pottery. By 1930 Fichter was working as a decorator at one of the several potteries operating in Sebring, Ohio. He was by then married to his wife Ruth, who was from Tennessee.[3] This connection no doubt led him to East Tennessee, and one source says he was "principal potter" for the Tennessee Valley Authority Ceramics Laboratory (ET site 40AN218) when it was established in 1935.[4] There is also a late 1936 newspaper photograph showing George Fichter and Ernest Wilson (see individual entry) working at the Ceramics Laboratory.[5] From about 1940 until about 1944, Fichter conducted research for the American Lava Corporation in Chattanooga, Tennessee.[6] This company specialized in making ceramic gas fittings, insulators, and components for a variety of electronic products.[7] George Fichter died January 7, 1966 at Cleveland, Ohio, where his occupation was still in "Ceramics Research."[1]

Source(s): **1**. Certificate of Death (18/1801/420 0/ 220), Ohio Department of Health. **2**. Federal Census – 1910, Kentucky, Kenton County, Covington, Ward 6, No. 22; 1920, Ohio, Hamilton County, Springfield Township, No. 185. **3**. Federal Census, 1930, Ohio, Mahoning County, Smith Township, Sebring Village, No.90; Sebring Ohio Historical Society <http://www.sebringohiohistoricalsociety.org [Potteries of Sebring, Ohio and Sebring Pottery Company]>. **4**. Stephenson (1983). **5**. Part of a group of photographs appearing on one page of the New York Times, November 29, 1936; Fichter is shown removing a vessel from a ceramic mold (a photocopy of the page with these photographs is housed at the Lenoir Museum, Norris, Tennessee). **6**. Chattanooga City Directories (various publishers), 1930s-1940s (copies at Tennessee State Library and Archives) – 1940, p. 1002; 1941, p. 987; 1942, p. 958; 1943, p. 988. **7**. Smartt (2010).

Fisher, F. B. (see WT, Madison County site 40MD55)

Flatt, Wesley (see MT, Putnam County site 40PM69)

Fleet, Theodore B. / **BORN** 1865, VA / **DIED** 1946 / **SITE(S)** ET, Washington County (40WG51)

Theodore ("Thedy") Brown Fleet was born in Strasburg, Virginia, a son of the potter Lorenzo D. Fleet.[1] A family genealogical source shows he was born March 31, 1865.[2] Theodore worked with his father and for at least two Virginia potteries until mid-1889. He then traveled down to Washington County, Tennessee to work at a pottery owned by Charles F. Decker.[1] Ledgers remaining from this Keystone

Pottery (ET site 40WG51) indicate Fleet was there from August of 1889 until October of 1890.[3] His name appears one time on the Washington County tax rolls, for the year 1890.[4] A researcher who examined the relevant surviving ledger or account book states that Fleet turned a total of 16,406 gallons of ware while he was at Keystone.[1] Besides the Deckers, Fleet is one of the few people known to have produced some marked pieces at Keystone. The best known is a large stoneware base for a flowerpot. It was made to resemble a tree stump and is marked "Keystone Pottery Chuky Valley / Sept. 10, 1889 / Tenn. / T. B. Fleet / C. F. Decker," with some of the words incised and some formed using appliquéd lettering.[5]

After his stay in Tennessee, Fleet returned to Virginia, where he married Cora Allen Strosnider at Strasburg on October 20, 1897.[2] He had a long career as a Virginia potter, working at least into the 1920s.[1] When he died on November 12, 1946, he was in Washington, D. C.[2] There are two published photographs of T. B. Fleet, showing him at work at the Round Hill Pottery in Virginia about 1928.[6]

Source(s): **1**. Comstock (1994:401-403). **2**. RootsWeb, Grims <http://worldconnect.rootsweb.com/>. **3**. Tomko and Sanders (2004:10). **4**. Washington County Tax Records, District 6, 1880s-1890s. **5**. Collections of the Tennessee State Museum, Nashville and depicted in Tomko and Sanders (2004:11). **6**. Comstock (1994:27 and 39).

Flesher, George / **BORN** ca. 1863, OH / **DIED** post-1891 / **SITE(S)** ET, Washington County (40WG51)

Surviving privately owned ledgers relating to the Keystone Pottery (ET site 40WG51) identify a few journeymen potters who worked there around 1890. One of these was George Flesher, who was employed during some portion of 1891.[1] Most likely this was the George W. Flesher (Jr.) listed on at least two census reports for Ohio. In 1870 he was a child in the household of his father, who is identified as a 39-year-old potter. Then for 1880, George W. Flesher (Sr.) is identified as a 48-year-old potter, with George (Jr.) listed as 17 years old and, along with his brother John, working in his father's pottery shop.[2] While it is possible the 1891 Keystone potter was the elder Flesher, it is much more likely it was his son, who would then have been about 28 years old.

Source(s): **1**. Tomko and Sanders (2004:11). **2**. Federal Census, Ohio – 1870, Muskingum County, Hopewell Township, West Zanesville, No. 279; 1880, Perry County, Harrison, p. 101D, No. 75.

Floyd, John / **BORN** 1804, VA / **DIED** 1879 / **SITE(S)** ET, Knox County (40KN61)

John Floyd was born in Virginia in 1804 and died in Collin County, Texas in 1879.[1] He was in Tennessee by 1831 and closely connected with George Graves.[2] Floyd married Eliza Lewis of Pennsylvania about 1840.[3] It is likely he was already a potter by the 1830s, an assumption partially supported by a vessel believed made

by him that is dated 1842 (see ET site 40KN61). By 1850 Floyd's associate George Graves was listed as the owner of a Knox County pottery.[4] John and Eliza Floyd were close by with John's census occupation "potter."[5] Though not repeated on later census reports, the 1850 census indicates four of the Floyds' young children were born in Ohio, suggesting some moving back and forth between that state and Tennessee. Knox County tax records for the 1840s and 1850s are not complete, but they too suggest that John Floyd was sometime present, sometimes not.[6] He does seem to have become firmly established at the Knox County pottery by the late 1850s. By 1858 he owned 350 acres of what had been George Graves's land, apparently including the pottery (see ET site 40KN61). In 1860 Floyd was again listed as a potter.[7] He probably continued to operate the 40KN61 pottery into the 1860s, though for exactly how long is unclear. He is called a farmer on the 1870 census.[8] He sold some of his land to M. L. Owsley, his son-in-law, in 1870, and then in 1875 the Floyds and the Owsleys moved to Texas.[9]

Source(s): **1**. Pitts et al. (1975:576). **2**. Knox County Deeds, Book W-1, pp. 167-168. **3**. RootsWeb, 21036 <http://worldconnect.rootsweb.com/>. **4**. 1850 Census of Manufacturing Establishments, Knox County, p. 170 (microfilm copy, Tennessee Division of Archaeology). **5**. Federal Census, 1850, Knox County, 15th Subdivision, No. 1229 and No. 1232. **6.** Knox County Tax Records, District 5, 1840s-1860s. **7**. Federal Census, 1860, Knox County, District 5, No. 685. **8**. Federal Census, 1870, Knox County, District 5, No. 46. **9**. Knox County Deeds, Book J-3, p. 656 and Book R-3, p. 543; Pitts et al. (1975:576); on the 1880 census John Floyd's widow Eliza is shown in the Collin County, Texas household of her son-in-law Milton L. Owsley.

Follis, William T. / **BORN** 1867, TN / **DIED** 1954 / **SITE(S)** WT, Hardeman County (40HM19)

William Thomas Follis, a son of John M. and Mary Follis, was born in Tennessee on October 18, 1867.[1] He initially lived with his parents in or near the Hardeman County town of Grand Junction and by 1900 was married to his wife Bettie, had three daughters, and was identified as a Grand Junction merchant.[2] In 1898 Follis began buying property for starting what was soon called the Grand Junction Pottery (WT site 40HM19). This included purchasing whatever was left of a Grand Junction pottery previously owned by potter Sam Smyth (site 40HM18).[3] During the early 1900s the Grand Junction Pottery "owned and operated by W. T. Follis" was a going concern with at least 6 to 8 employees.[4] The 1910 census lists Follis as a manufacturer of clay products.[5] In 1912 Follis sold the Grand Junction Pottery and returned to other pursuits.[6] He later lived in Memphis, but died of a heart attack on May 7, 1954, while living with his daughter in Nashville, Tennessee.[7]

Source(s): **1**. Tennessee Death Records, Davidson County, 1954, Certificate No. 9425 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, Hardeman County - 1880, District 1, No. 157; 1900, District 1, Grand Junction, No. 60. **3**. Hardeman County Deeds, Book LL, pp. 200 and 396. **4**. Nelson (1911:76) and see discussion of WT site 40HM19. **5**. Federal Census, 1910, Hardeman County, District 4,

Grand Junction, No. 74 **6**. Hardeman County Deeds, Book D-3, p. 390. **7**. Federal Census, 1930, Shelby County, Memphis, p. 123, No. 405 (and Note 1 above).

Fonda, Susie (see ET, Hamilton County site 40HA515)

Foreman, Charles W. / **BORN** ca.1873, WV / **DIED** 1951 / **SITE(S)** ET, Unicoi County (40UC1)

Charles W. Foreman first appears on a census report as an 8-year-old child in his parents' 1880 West Virginia household.[1] By 1900 he was living in Philadelphia, working for the railroad, and married to Mary Carr from Minerva, Ohio. He began work for the Owen China Company in Minerva in 1905 and by 1909 was promoted to general manager.[2] In 1920 he was still living in Minerva and listed on the census (age 45) as the pottery's "President and General Manager."[3] When Ted Owen left Minerva to start the Southern Potteries in Erwin, Tennessee (ET, Unicoi County site 40UC1) he either left Foreman in charge of Owen China or sold it to him. Foreman was still in charge of this operation when he bought Southern Potteries, Inc. in 1922. Though he held the title of president of Southern Potteries until his death, he seems to have spent much of his time in Ohio and Florida, leaving much of the management of Southern Potteries to it general managers. However, he is usually given credit for starting Southern Potteries' successful line of Blue Ridge hand-painted wares during the 1930s. By the 1940s he was in poor health and spent most of his time in Florida until he died in 1951.[4]

Source(s): **1**. Federal Census, 1880, West Virginia, Wood County, Williams, p. 320B, No. 180. **2**. Binnicker (1999:160). **3**. Federal Census, 1920, Ohio, Stark County, Paris Township, Minerva Village, ED 104, Sheet 10, No. 233. **4**. Price (1986:67); Binnicker (1999:241, 160).

Foust, Allen (see WT, Carroll County site 40CL21)

Foust, Henry E. / **BORN** 1880, TN / **DIED** 1951 / **SITE(S)** WT, Carroll County (40CL21)

Henry E. Foust was the son of Allen Foust, a Carroll County minister who owned a pottery in the town of McKenzie from 1894 to 1900 (WT site 40CL21). Henry lived with his parents in 1880 and 1900 and with other relatives and friends later.[1] His death certificate shows he died May 14, 1951 and had never been married.[2] Henry's father was not a potter, and it appears Henry had a relatively brief connection to the craft. Sometime after 1893 the potter Torrence Connor (see individual entry) began operating the pottery owned by Allen Foust, and by 1900 Henry E. Foust was working there. The 1900 census lists him as "Laborer – Pottery." The 40CL21 pottery changed ownership after 1900, and it seems Henry Foust's involvement with pottery making was limited to a period no earlier than 1894

and no later than 1900. The exact nature of his work is unclear, but the small size of the operation likely required his participation at some level in all activities. Later census reports identify him as a farmer.

Source(s): **1**. Federal Census – 1880, Weakley County, District 9, ED 172, p. 20, No. 175; 1900, Carroll County, District 4, No. 183; 1910, Henry County, District 9, No. 44; 1920, Henry County, District 9, No. 225. **2**. Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http://register.shelby.tn.us/>.

Fraley, George A. / **BORN** 1813, NC / **DIED** 1892 / **SITE(S)** MT, White County (40WH76)

George A. Fraley was born in west North Carolina in 1813. He may have been a son of Jacob Fraley from Germany. He married Mary Smoot in 1837, and they were in Davie County, North Carolina with four children in 1850.[1] Sometime after 1857 the Fraley's moved to White County, Tennessee. In 1860 George and his family lived next to his younger brother(?) J. B. Fraley, who was next to Henry Collier.[2] By then the Fraleys had already signed a deed that eventually led George to become the owner of Collier's land and the pottery identified as MT site 40WH76.[3] By 1870 J. B. Fraley was no longer present, Henry Collier was deceased, and George Fraley was living in Collier's former location, close to several potters.[4] George Fraley and his family still lived at this location in 1880, but either the old or a new pottery was now owned by John Oliver and John Southard. Meredith Bussell, Fraley's son-in-law since about 1875, was working at this pottery.[5] Though Fraley was always identified as a farmer on census reports, it is clear he owned and remained involved with a pottery most of his life. One source gives Fraley's death date as 1892.[6]

Source(s): **1**. Federal Census, 1850, North Carolina, Davie County, No. 825; Ancestry.com – North Carolina Marriage Bonds, 1741-1868 <http://search.ancestry.com/cgi-bin/>; Gen Forum discussion regarding Fraleys in North Carolina and Tennessee <http//genforum.genealogy.com>. **2**. Federal Census, 1860, White County, District 6, Nos.931-933. **3**. White County Deeds, Book T, p. 633. **4**. Federal Census, 1870, White County, District 6, No. 150. **5**. Federal Census, 1880, White County, District 6, No. 10 (and see discussion of MT site 40WH76). **6**. Ancestry World Tree Project: Bussell <http://awt.ancestry.com/cgi-bin/>.

Frazier, John / **BORN** ca. 1822, SC / **DIED** post-1850 / **SITE(S)** ET, Carter County (Unrecorded Potteries)

John Frazier is listed as a potter on the 1850 census for Carter County, and his birth year is assumed from the age given in that document.[1] He and his family lived near another potter named David O'Danields, and it appears both were associated with what was known in 1850 as Union Furnace. This operation produced large quantities of cast iron wares, and this is one of the instances where

it seems persons listed as potters on the 1850 census may have been engaged in making ceramic molds for iron casting. Even if this was true in 1850, it is possible Frazier at times also worked as a potter in the usual sense (see ET, Unrecorded Carter County Potteries). It does not appear he was in Tennessee very long. The census shows his youngest child was born in North Carolina in 1847, and a search of the 1860 census suggests the family left Tennessee before that year.

Source(s): **1**. Federal Census, 1850, Carter County, District 10, No. 25.

French, Hugh / **BORN** 1844, TN / **DIED** ca. 1869 / **SITE(S)** ET, Knox County (40KN286)

There is minor uncertainty regarding the H. French associated with the Knoxville pottery that initially operated under the firm name "Bowlus, Miner & French." The last name French is mentioned in a November 1866 deed relating to the pottery, but a month later a deed conveying additional interest in the business to this same French refers to him by the first initials "H. K."[1] In spite of this one-time designation, all other sources indicate the French co-owner of the pottery was Hugh Lawson White French (Figure 3-50), who was born October 28, 1844.[2]

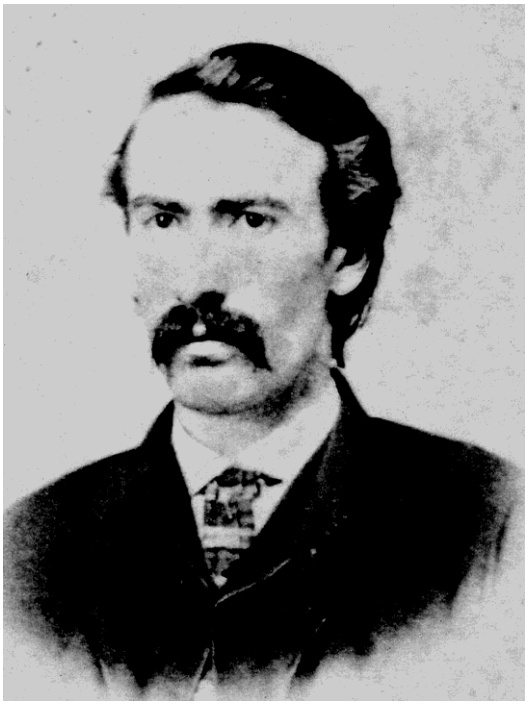


Figure 3-50. Hugh L. W. French (courtesy of P. Edward Pratt).

Hugh L. W. French belonged to a prominent Knoxville family, and by 1850 his father was a wealthy Knoxville lawyer.[3] The father soon died, and it is unclear where Hugh was in 1860. After the start of the Civil War he joined the Confederate Army, enrolling in the 5th Battalion of Tennessee Cavalry.[4] Following the war he applied for a pardon for this military service against the United States, and by 1866 he was associated with Lewis Bowlus and Samuel Miner in operating their Knoxville pottery. The December 1866 deed suggests he became the principal owner of this operation, the name of which became "French and Miner." A few months later, in March 1867, a major flood severely damaged or destroyed the pottery, which a contemporary notice says was owned by "Messrs. French & Carpenter."[5] After this event Hugh French applied for and was granted the right to practice law. His name appears on Knox County tax records through 1869, but he apparently died that same year. His widowed mother and brothers are shown on the 1870 census for Knox County, but there is no Hugh French in the county after 1869.[6]

Source(s): **1**. Knox County Deeds, Book D3, pp. 485 and 513. **2**. Pratt (2005). **3**. Federal Census, 1850, Knox County, p. 236, No. 346. **4**. Civil War Soldiers & Sailors System, National Park Service <http:/www.itd.nps.gov/cwss/>. **5**. The Great Freshet! The flood in East Tennessee. Immense Destruction of Property. Macon Weekly Telegraph, March 22, 1867, Vol. 2, Issue 17, Macon, Georgia [America's Historical Newspapers <http://infoweb. newsbank.com>]. **6**. Knox County Court Minute Books, Volume 24, p. 199; Knox County Tax Records, 1860s, District 1; Federal Census, 1870, Knox County, 4th Ward, p. 389, No. 1541; Pratt (2005).

Gallion, Frank B. (see WT, Henry County site 40HY62)

Galloway, Andrea (see ET, Morgan County site 40MO159)

Gambrell, William / **BORN** 1826, TN / **DIED** post-1900 / **SITE(S)** MT, Putnam County (40PM49; 40PM58)

William "Bill" Gambrell is always shown on census reports as a farmer, and his true relationship to pottery making is unclear. According to Lafever family tradition, Gambrell owned the first pottery at Putnam County site 40PM49. Later he swapped this pottery for another one the Lafevers were operating nearby (MT site 40PM58). He continued the operation of this second pottery for at least a few more years.[1] As discussed under site 40PM49, the land and pottery swap probably occurred soon after 1880, and there were a number of local potters who might have worked for Gambrell at either location. The only deed found that seems to relate to any of this is dated 1893. It suggests the land swap had occurred before that year, and it appears Gambrell was divesting himself of his Putnam County holdings.[2]

William Gambrell was born January 26, 1826, a son of Unk and Permillia Gambrell.[3] By 1850 William and his new bride Sarah were living with his widowed mother in DeKalb County. They were next to Thomas Leek (see individual entry), and this association might have provided William's first exposure to pottery making. William and Sarah still lived in the same county in 1860, by then with five children.[4] They moved to Putnam County sometime in the 1860s, and by 1870 were living there with ten children. The family appears in more or less the same location in 1880, and it is believed Gambrell owned the 40PM49 pottery at least through that year.[5] As noted above, he next owned the pottery at site 40PM58, then eventually moved back to DeKalb County. There is no clear evidence for when this move occurred, but it may have been in 1893, as vaguely suggested by the deed mentioned above.[2] Gambrell and what remained of his large family were enumerated in DeKalb county in 1900.[6] He has not been found on any later record.

Source(s): **1**. Cooper (1978). **2**. Putnam County Deeds, Book P, p. 550. **3**. RootsWeb's WorldConnect Project: Seidler and McCurdy Family Tree <http://wc.rootsweb.com/>.

4. Federal Census, DeKalb County – 1850, District 14, No. 705; 1860, District 8, No. 818. **5**. Federal Census, Putnam County, District 8 – 1870, No. 26; 1880, No. 117. **6**. Federal Census, 1900, DeKalb County, District 8, No. 204.

Gann, John A. / **BORN** 1857, TN / **DIED** post-1920 / **SITE(S)** ET, Hamilton County (40HA98 and 40HA514)

The 1900 census identifies John A. Gann as a 43-year-old "engineer" at the "pottery," an obvious reference to the Tennessee Pottery in south Chattanooga (ET, Hamilton County site 40HA514). Gann was also one of four individuals who, by late 1900, seem to have moved with C. L. Krager to work at the Chattanooga Pottery in Daisy (ET site 40HA98).[1] It appears Gann still worked at one of the later Daisy clay products plants in 1920.[2]

Source(s): **1**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 4; 1899-1900 Chattanooga City Directory, p. 899 (copy at Tennessee State Library and Archives). **2**. Federal Census, 1920, Hamilton County, ED 232, Sheet 1A.

Garner, J. Carson / **BORN** ca. 1854, OH / **DIED** 1943 / **SITE(S)** WT, Madison County (40MD55)

James Carson Garner's birth date on census reports is inconsistent, but he was born around 1854 in Ohio. The 1860 census shows him with his parents William and Sarah Garner, living in Illinois.[1] The 1860 census calls William a farmer, but by 1870 he moved his family back to Ohio and for that year is shown as a potter.[2] Carson Garner obviously learned from his father, and he appears as a potter on the 1880 census.[3] He was single, living in his own Hickman County, Kentucky household, and close to two German-born pottery manufacturers. He was also next door to Thomas E. Grubb and his much younger wife Emma. According to family information, Emma divorced her husband and married Carson Garner. Emma's son Eddie (Edward R. Grubb), who was 15 in 1880, soon began work as a potter, and it is believed this was through training provided by his stepfather.[4]

Tracing the family's movements in the 1880s and 1890s is difficult, but there are some of clues. The 1900 census indicates Carson and Emma Garner remained in Kentucky through 1885, based on the birth place and date of a daughter.[5] Between that year and about 1892 Carson must have worked for some period at the Pinson Pottery in West Tennessee. A stoneware grave marker shows that one of the Garner's daughters died there in 1889 (see discussion under WT, Madison County site 40MD55). Whether or not Carson's stepson Eddie Grubb also worked at Pinson remains unknown. Around 1892 the two of them were working together at a pottery near Winnsboro in Wood County, Texas.[4] By 1898 they were operating a pottery at Rector in Clay County, Arkansas.[6] In 1900 Garner was in Missouri, while his stepson was back in Texas.[7] By 1910 Garner had also returned to Texas, and

he was still working as a potter in that state in 1920.[8] Carson Garner died in Dallas, Texas on August 1, 1943.[9]

Source(s): **1**. Federal Census, 1860, Illinois, Mercer County, Township 13N4W, No. 562. **2**. Federal Census, 1870, Ohio, Lawrence County, Lawrence Township, No. 36. **3**. Federal Census, 1880, Kentucky, Hickman County, Columbus District, No. 389. **4**. Greer (1984). **5**. Federal Census, 1900, Missouri, Stoddard County, Liberty Township, No. 148. **6**. Ketchum (1971:160); Smith (1972:8-9). **7**. Federal Census, 1900, Texas, Titus County, Justice Precinct 2, No. 302 (Note 5 above). **8**. Federal Census, Texas – 1910, Bastrop County, Justice Precinct 6, No. 51; 1920, Harrison County, Marshall, No. 160. **9**. Ancestry.com – Texas Death Index, 1903-2000, James C. Garner, Certificate No. 36574 <http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=tx death>.

Garner, J. D. / **BORN** 1831, OH / **DIED** 1917 / **SITE(S)** ET, Blount County (40BT17)

Dr. Jeptha Davis Garner (December 11, 1831 to December 24, 1917) was born in Ohio but moved to Blount County about 1871.[1] He was a Quaker who became active in trying to improve the post-Civil War conditions of schools and churches in Blount County, and he was the patriarch of one of Blount County's better known families.[2] Garner's many accomplishments are discussed in Burns history of Blount County, and this source notes that from about 1888 to 1896 he was involved with the production of "tile and crockery," bringing in two potters from Ohio (Gunion and Noonkesser) to handle most of the operations. It appears from the Blount County tax records that by 1889 Dr. Garner had taken over a two-acre tract that formerly belonged to William Grindstaff, assumed to contain the pottery site recorded as 40BT17.[4] This seems to indicate Garner's tile and pottery operation was on the same location as Grandstaff's former pottery (see ET site 40BT17).

Source(s): **1**. RootsWeb, g675 <http://worldconnect.rootsweb.com/>; Tennessee Death Records, Blount County, 1917, Certificate No. 567 (microfilm copy, Tennessee State Library and Archives). **2**. Smith and Kintner (1991). **3**. Burns (1974:162-165, 247). **4**. Blount County Tax Records, District 7, 1884-1900.

Garner, Richard / **BORN** ca. 1814, TN / **DIED** post-1870 / **SITE(S)** WT, Henderson County (Unrecorded Potteries – Garner)

Richard Garner was the younger of two potter sons of Adam and Sarah Garner. Census reports consistently show Richard was born in Tennessee, but his indicated birth year varies. Family information says it was 1814.[1] The Garners eventually lived in West Tennessee, but Richard's birth was before that part of the state was settled. Census reports show Adam Garner and his wife were from North Carolina, but nothing else has been found regarding the family before 1830. That year they were in Henderson County.[2] By 1840 Richard Garner was married and living in Hardin County.[3] Though they were in separate counties, Richard might

have been relatively close to his older brother Riley Garner. In 1840 Riley was probably working at a pottery in south Henderson County, near the Henderson-Hardin county line (see WT site 40HE39).

By 1850 Richard was in Henderson County with his wife Margaret and seven children, living adjacent to his parents and close to his brother Riley. Both Richard and Riley are listed on that census as potters.[4] Various records suggest their pottery was in east central Henderson County, but an actual site has not been found (see WT, Unrecorded Henderson County Potteries). By 1860 Richard and his family were in Pemiscot County, Missouri, with one child born in that state in 1859. They were still in Missouri in 1870 but in a different county.[5] Both census years Richard was engaged in farming. No post-1870 record has been found for him.

Source(s): **1**. RootsWeb, Anderson Winters Young Garner <http://worldconnect.rootsweb.com/>. **2**. Federal Census, 1830, Henderson County, p. 104. **3**. Federal Census, 1840, Hardin County, p. 89. **4**. Federal Census, 1850, Henderson County, District 16, Nos. 12, 13, and 20. **5**. Federal Census, Missouri – 1860, Pemiscot County, Township 18, Range 12, No. 337; 1870, New Madrid County, Le Sieur Township, No. 266.

Garner, Riley / **BORN** 1801, TN / **DIED** post-1850 / **SITE(S)** WT, Henderson County (40HE39 and Unrecorded Potteries – Garner)

Family and census information indicate Riley Garner was born in Tennessee in 1801.[1] As is the case for his brother Richard, it is unclear where in Tennessee this occurred. It appears Riley still lived with his parents Adam and Sarah Garner in 1830.[2] They must have moved to Henderson County sometime after about 1820, when settlement began in this part of the state. By 1840 Riley was head of his own family, and he was living very close to and presumably working with south Henderson County potter Mark Mooney (see WT site 40HE39). Both he and Mooney are shown as engaged in "Manufactures and trades" as opposed to agriculture.[3] Ten years later Riley and his brother Richard were listed as potters, living close to their parents in east Henderson County (see WT, Unrecorded Henderson County Potteries). Riley's wife was named Lucinda and they had seven children.[4] In 1860 Riley's parents were still in Henderson County, and his brother was in Missouri.[5] However, no additional record for Riley Garner has been found.

Source(s): **1**. RootsWeb, Anderson Winters Young Garner <http://worldconnect.rootsweb.com/>. **2**. Federal Census, 1830, Henderson County, p. 104. **3**. Federal Census, 1840, Henderson County, pp. 83-84. **4**. Federal Census, 1850, Henderson County, District 16, Nos. 12, 13, and 20. **5**. Federal Census, 1860, Henderson County, District 20, No. 1939 (and see entry for Richard Garner).

Gibson, Frank / **BORN** 1866, PA / **DIED** post-1900 / **SITE(S)** ET, Washington County (40WG51)

Frank Gibson was perhaps the last in a series of journeymen potters who worked for Charles F. Decker at his Keystone Pottery (ET site 40WG51). Some privately owned ledgers for this operation indicate Gibson worked there from 1890 to 1895.[1] He was still at Keystone in 1900, living in the household of Charles Decker, Sr. and identified on the census as a 34-year-old boarder and a potter. The census also shows he was born in Pennsylvania in March of 1866.[2]

Source(s): **1**. Tomko and Sanders (2004:11). **2**. Federal Census, 1900, Washington County, ED 145, Sheet 10, No. 167.

Glass, John E. / **BORN** 1820, TN / **DIED** 1865 / **SITE(S)** ET, Blount County (40BT18)

John E. Glass was born in Tennessee on June 19, 1820.[1] During adulthood he seems to have moved several times back and forth between Blount County, Tennessee and Chambers County, Alabama. On December 13, 1846 he married Sarah J. Howard in Chambers County.[2] The following year John E., Samuel, and Ruthy Glass, the heirs of John Glass, sold 164 acres of Blount County land that had belonged to the elder Glass. The deed notes that all these inheritors were residents of Blount County.[3] If son John was actually living in Blount County, he soon moved to Alabama. He and Sarah and three young Alabama-born children are listed on the 1850 census, with John called a "merchant." It seems he was operating a store with his brother Samuel, who was a "grocer."[4] John Glass apparently remained in Alabama until sometime between 1855 and 1858. Part of the time he served as local postmaster, perhaps operating the post office out of his store.[5]

By March of 1858, John Glass was back in Tennessee where a "Business Directory" in a local newspaper shows him as the only "potter" on a long list of Blount County citizens with non-farming professions.[6] Nothing found indicates how Glass learned this profession, but he seems to have been well established in it. In May of 1859, he signed a Blount County trust deed by which he mortgaged to Jacob Best, subject to repayment of a loan, a horse and wagon and "the proceeds of my crock factory."[7] The following year Glass was identified on the census for Blount County as a potter.[8] At the time he and wife Sarah and six children, lived next to David Grindstaff, whose son William probably learned pottery making from Glass. It does not appear Glass owned any land in Blount County at this time, and he may have been working on David Grindstaff's property (presumably at ET site 40BT18).[9]

By 1865 Glass was back in Alabama, where he is reported to have died on December 10, 1865, probably by drowning.[10] The 1870 census shows Sarah as a widow but also indicates the family lived in Georgia just before returning to Alabama. Son Albert was born in that state about 1865.[11] Everything found suggests John E. Glass worked as a potter in Blount County from about 1857 to about 1864. He may

have worked as a potter before and after these dates in other states, but there is currently no proof of this.

Source(s): **1**. Glass (2000). **2**. Thomas (1968:23). **3**. Blount County Deeds, Book U, p. 326. **4**. Federal Census, 1850, Alabama, Chambers County, District 19, Nos. 1431 and 1444 (the accompanying slave census schedule for Chambers County shows that John Glass owned three slaves, a 33-year-old woman with two small children). **5**. John E. Glass was appointed postmaster of the Osanippa, Alabama Post Office on May 20, 1853 (information extracted from a list of Alabama post masters by Martha Glass; original at the Cobb Memorial Archives, Valley, Alabama); John E. Glass is also listed on an 1855 Chambers County, Alabama census (Crump 1985:44). **6**. The East Tennessean, March 26, 1858, Vol. 3, No. 35, p. 1, Maryville, Tennessee. **7**. Blount County Deeds, Book Z, p. 453. **8**. Federal Census, 1860, Blount County, District 8, No. 444. **9**. There are several first half of the nineteenth-century deeds for a John Glass, but these all appear to be for John Glass, Sr. **10**. Martha Glass, 2006, personal communication. **11**. Federal Census, 1870, Alabama, Chambers County, Beat No. 13, No. 211.

Glover, Alexander S. (see ET, Hamilton County site 40HA514)

Glover, George M. / **BORN** 1851, PA / **DIED** post-1930 / **SITE(S)** WT, Hardeman County (40HM19)

Census reports indicate George M. Glover and his parents were born in Pennsylvania, where George's birth probably occurred in June of 1851. The earliest direct record found for him is 1880, when he was living and working with three other potters in Henderson, Texas.[1] The 1880 census shows George as single, but he was apparently already married to his wife Louise. By 1900 they were in McDonough County, Illinois, with two children still living at home, and George employed as "Turner" in a pottery.[2] He no doubt worked for the Colchester Pottery Company, which in the late 1800s employed about 40 men.[3] By 1910 George was again living alone as a boarder and stoneware potter in Grand Junction, Tennessee, employed at the Grand Junction Pottery (WT, Hardeman County site 40HM19).[4] He apparently remained there until about 1913, when he moved to Franklin County, Alabama to help his potter son George E. Glover start the Spruce Pine Pottery.[5] Both father and son are listed as the operators of a pottery at this location in 1920.[6] By 1930 George M. Glover, listed without any profession, was living with his daughter in Florida.[7] Given his advanced age, it seems likely he died there.

Source(s): **1**. Federal Census, 1880, Texas, Rusk County, Town of Henderson, p. 47, No. 532. **2**. Federal Census, 1900, Illinois, McDonough County, Colchester Township, No. 43. **3**. Mounce (1989:53). **4**. Federal Census, 1910, Hardeman County, District 4, Grand Junction, No. 395. **5**. Brackner (2006:144-145). **6**. Federal Census, 1920, Alabama, Franklin County, Precinct 9, p. 106, No. 57. **7**. Federal Census, 1930, Florida, Boward County, p. 195, No. 237.

Glover, Harrison / **BORN** 1891, TN / **DIED** post-1917 / **SITE(S)** WT, Hardeman County (40HM19)

Harrison Glover, a son of Harrison and Viney Glover, is shown living with his parents and several siblings in the Hardeman County town of Grand Junction in 1900 and 1910.[1] On the latter census he is identified as a "potter" in the "Jug Factory." He was obviously working in the Grand Junction Pottery, at the time operated by William Follis (WT site 40HM19). Harrison's potter listing is unusual in that he and all of his family were identified as black. Though many African Americans worked in potteries around this time, few were listed on census reports as "potters". Little else is known about Glover, but he did register for the World War I draft. His registration card gives his date of birth as May 31, 1891, his residence as Grand Junction, and his occupation in 1917 as a laborer for the railroad.[2]

Source(s): **1**. Federal Census, Hardeman County – 1900, District 1, Grand Junction, No. 9; 1910, District 4 (old District 1), Grand Junction, No. 35. **2**. Draft Registration Cards, 1917-1918 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?indiv=a&db=ww1draft&MS_>.

Goodall, John L. (see MT, Davidson County site 40DV140)

Goodwin, James T. / **BORN** 1842, TN / **DIED** 1905 / **SITE(S)** MT, White County (40WH87)

In the 1970s there were still White County residents with personal information about a former pottery owned by brothers James and John Goodwin at the place called Bakers Crossroads. This included memories of the pottery building that stood until about 1920.[1] James and John are shown in adjacent or near adjacent households from 1870 to 1900.[2] The 1900 census indicates James was born in November of 1842, and his brother's death certificate indicates their parents were Alexandra and Martha Ann Goodwin (see entry for John Goodwin). James's occupation during the 1870, 1880, and 1900 census years ranged from farmer, to tanner, to merchant. He was married to Martha, and they had at least six children. As discussed in connection with the Goodwin pottery (MT site 40WH87), there is an 1898 source with a direct reference to James Goodwin making or at least firing pottery in 1895.[3] In 1900 the potter Chris Dryer (see individual entry) lived next to James and his family. There is an obituary for James Goodwin showing he died March 16, 1905.[4] His death may have caused the 40WH87 pottery to close.

Source(s): **1**. Ira Howell, Gertrude Saylors, and Sampson Sullivan, 1978, personal communications. **2**. Federal Census, White County, District 7 – 1870, Nos. 96 and 97; 1880, Nos. 250 and 251; 1900, Nos. 134 and 136. **3**. Mercer (1898:487). **4**. Putnam County, TN – Obituaries – Deaths from Putnam County Herald – 1905 <http://ftp.rootsweb.com/pub/usgenweb/tn/putnam/obits/pch1905.txt>.

Goodwin, John W. / **BORN** 1844, TN / **DIED** 1932 / **SITE(S)** MT, White County (40WH87)

As discussed in Part Two, John W. Goodwin and his brother James owned a pottery at the White County village of Bakers Crossroads from about 1890 to about 1905 (MT site 40WH87). The brothers were at this location from 1870 to 1905, and John continued to live here long after the pottery closed.[1] While there is one direct reference to James Goodwin (see individual entry) making pottery, proof of John's involvement with the craft is circumstantial. On the 1880 census he is identified as a boot maker, proving he had handcraft skills. John was married to Nancy, and they had at least four children. In the 1970s John Goodwin's house was still standing, and there were still people who knew the former locations of the pottery and at least two Bakers Crossroads stores operated by John and his brother.[2] A death certificate for John Goodwin shows he was born November 11, 1844, worked as a farmer, and died December 29, 1932 due to pneumonia. It also shows he was a son of Alexandra and Martha Ann Goodwin, and that his remains were buried in the local Goodwin Cemetery.[3]

Source(s): **1**. Federal Census, White County, District 7 – 1870, Nos. 96 and 97; 1880, Nos. 250 and 251; 1900, Nos. 135 and 137; 1910, No. 25; 1920, No. 62. **2**. Ira Howell, Gertrude Saylors, and Sampson Sullivan, 1978, personal communications. **3**. Tennessee Death Records, White County, 1932, Certificate No. 28127 (microfilm copy, Tennessee State Library and Archives).

Gordon, George / **BORN** ca. 1767, DE / **DIED** 1852 / **SITE(S)** ET, Greene County (Unrecorded Potteries – Gordon/Hardbarger), Roane County (40RE150)

George Gordon was the owner of at least two early iron furnaces that had potteries associated with them. It is unclear if he had any involvement with these potteries besides ownership. The 1850 census indicates Gordon was born in Delaware about 1767.[1] He was in Greene County by 1794, when he married Mary Love.[2] By 1820 he was already involved with iron manufacture in that county. The same year he agreed to sell his Greene County property known as "Bright Hope Furnace," and by 1821 he was involved with another iron works in Roane County.[3] This one included what was called "Piney Grove Charcoal Furnace" and "Gordon's Bloomery Forge."[4]

In 1827 Gordon executed an agreement concerning his Roane County properties with Matthew English, and mention is made of Gordon's "furnace and blushes and pottery," along with the forge and a combination saw and grist mill.[5] It is believed the pottery at Piney Grove Furnace (part of ET site 40RE150) was operated by Daniel Hardbarger (see individual entry).[6] By 1835 George Gordon had renewed his interest in the Bright Hope Furnace. He and Daniel Hardbarger were both there at the time, as shown by an 1835-1836 furnace ledger.[7] This document also indicates the existence of a pottery at or near that furnace, presumably operated by Hardbarger (see ET, Unrecorded Greene County Potteries).

Little more is known about Gordon's activities after 1836. He began selling his Roane County lands in the late 1830s and sold the large Piney Grove Furnace track in 1850.[8] At the time he was living in Roane County, listed on the census as an 83-year-old farmer.[1] He died two years later, and his estate included a large quantity of left-over iron.[9]

Source(s): **1**. Federal Census, 1850, Roane County, 20th Subdivision, No. 1044. **2**. George Gordon, IGI Individual Record <http:www.familysearch.org/Eng/Search/>. This same source gives a different date and place of birth for Gordon. **3**. Burgner (1987:91-92); Roane County Court Minutes, Book I (1821-1823), p. 2. **4**. Leslie (1859:83 and 204). **5**. Roane County Deeds, Book F-1, p. 253. **6**. Ann Hartbarger, 1978, personal communication. **7**. "Bright Hope Iron Furnace Ledger 1835-1836 Greene County, Tennessee" <http://kiva.net/~jeskewic/brighthope.html>, pp. 1, 301, 310, 311. **8**. Roane County Deeds, Books: H-1, p. 601; K-1, pp. 4 and 645; S-1, p. 378. **9**. Bailey (1998:68).

Gould, Robert E. / **BORN** 1900, PA(?) / **DIED** 1979 / **SITE(S)** ET, Anderson County (40AN218)

Robert Edwards Gould was born May 20, 1900, possibly in Pennsylvania, and died May 25, 1979 in Florida.[1] He received a degree in Ceramic Engineering from Ohio State University in 1926 and a second degree in the same field from this same institution in 1937.[2] During his first period at Ohio State he was a member of the school's chapter of the American Ceramic Society (Figure 3-51).

Figure 3-51. Photograph including Robert E. Gould, front row, fifth from right, from the 1925 "Makio," the Ohio State University student yearbook. This is a group shot of the school's chapter of the American Ceramic Society. Professor A. S. Watts is at the center of the front row (next to Gould); other students are named in the yearbook (photograph courtesy of Ohio State University Archives, Columbus, Ohio).

From about 1928 to 1934, Gould assisted with the operation of a porcelain dinnerware plant in Poland. In 1934, he came back to the states as the newly hired Chief Ceramic Engineer for the Tennessee Valley Authority. He was immediately sent back to Europe to inspect potteries that used electric kilns. During this mission he visited eight different plants in six countries.[3] Upon his return to America in early 1935 he was placed in charge of the TVA Ceramics Research Laboratory at Norris, Tennessee. He oversaw this operation for almost four years and was responsible for successfully completing a program of experimental production of porcelain made from North Carolina kaolin, fired in electric kilns. In 1938 he left to become general manger of the Buffalo Pottery in Buffalo, New York.[4]

Source(s): **1**. Mills (1978); Social Security Death Index <http://search.ancestry.com/search/>; information provided by Ohio State University Alumni Association, 2002. **2**. Merriweather (2002). **3**. "Gould to Direct New Norris Plant," Knoxville News Sentinel, January 25, 1935; Gould (1935); Wing (1998). **4**. Ogden (1938).

Grant, H. W. (see ET, Hamilton County site 40HA98)

Grant, Marcus (see ET, Hamilton County site 40HA98)

Graves, George / **BORN** ca. 1785, NC / **DIED** 1861 / **SITE(S)** ET, Knox County (40KN61)

It is unclear if George Graves had a direct involvement with pottery making, but he was the 1850 owner of a Knox County pottery (ET site 40KN61).[1] This was an operation probably started in conjunction with his gristmill and various other endeavors at Graveston, the Knox County community named for him. By the late 1850s he apparently no longer owned this pottery, which was by then solely operated by his former partner John Floyd.[2] George Graves was born about 1785 in North Carolina, the son of Boston S. Graves. He married Anna Rutherford in 1809 and died July 25, 1861, both events occurring in Knox County, Tennessee.[3]

Source(s): **1**. 1850 Census of Manufacturing Establishments, Knox County, p. 170 (microfilm copy, Tennessee Division of Archaeology). **2**. Rodgers (1980:5-32) and see discussion of ET site 40KN61. **3**. RootsWeb, The castles of my mind genealogy <http://worldconnect.rootsweb.com/>.

Gray, John H. (see MT, Dekalb County site 40DK10)

Green, Thomas / **BORN** ca. 1830, Ireland / **DIED** post-1880 / **SITE(S)** WT, Shelby County (40SY357))

Only limited information is available for Thomas Green. He is listed on the 1880 census as a 50-year-old Memphis potter, born in Ireland, with an Irish wife named Winnifred. Efforts to find Green before or after 1880 proved unsuccessful. A street notation included on his census page suggests he was relatively close to the Bluff City Terra Cotta Works, and it seems reasonable to assume he was one of seven adult males who worked there in 1880 (see WT site 40SY357).

Source(s): **1**. Federal Census, 1880, Shelby County, Memphis, ED 135, p. 8, No. 82.

Griffin, George (see ET, Morgan County site 40MO159)

Grim, Benjamin F. / **BORN** 1858, VA / **DIED** post-1900 / **SITE(S)** ET, Greene County (40GN24)

Benjamin Grim was the youngest son of the potter William Grim (or Grimm), and he is said to have been born May 28, 1858, shortly before the family moved from Augusta County, Virginia to Greene County, Tennessee. He also moved with his father to the state of Washington in 1889, and died there (in Tacoma) sometime after 1900.[1] There is no direct evidence showing Benjamin worked as a potter, but the circumstantial evidence seems clear. He was still living in his father's Greene County household in 1880, with no occupation given.[2] At the same time, his father's pottery was operating with three adult males.[3] These were almost certainly Benjamin, his older brother David, and his father. After moving to the state of Washington, Benjamin was listed on the 1900 census as a Virginia-born brick mason, married to Sue, with a son Charles, born in Tennessee in 1883.[4]

Source(s): **1**. Bechtel (2002a:6) and Note 4 below. **2**. Federal Census, 1880, Greene County, District 14, No. 131. **3**. 1880 Census of Manufacturing Establishments, Greene County, District 14 (microfilm copy, Tennessee Division of Archaeology). **4** Federal Census, 1900, Washington, Pierce County, Tacoma, Ward 3, No. 273.

Grim, David A. / **BORN** 1844, VA / **DIED** 1920 / **SITE(S)** ET, Greene County (40GN24)

David Addison Grim was born August 26, 1844 in Augusta County, Virginia and died September 9, 1920 in Asotin County, Washington. He came to Tennessee with his father, the potter William Grim, in 1859.[1] Though no occupation is given for him on the 1860 census, at age 15 he was no doubt already working in pottery with his father. On the 1870 census he is called a potter. By then he was married to wife Margaret, and they had a 2-year-old son named William.[2] All indications are that David continued to work with his father at their Greene County pottery until the late 1880s, and that by 1880 David's young sons William and Joseph were probably

also helping some with the work (see discussion of ET site 40GN24). David last appears in the Greene County tax records for the year 1888, and he and his family moved with his father to the state of Washington the following year.[3] Figure 3-52 is a photograph of the father and son made sometime after this move.

Figure 3-52. David Grim (left) and his father William Grim in the state of Washington, after 1889 (courtesy of John Bechtel).

Source(s): **1**. Bechtel (2002a:5-6). **2**. Federal Census, 1870, Greene County, District 14, No. 128. **3**. Greene County Tax Records, District 14, 1880s-1890s (and Note 1 above).

Grim, Jacob W. / **BORN** 1848, VA / **DIED** post-1891 / **SITE(S)** ET, Greene County (40GN24)

Jacob William Grim was born October 20, 1848, the third son of the potter William Grim. He moved with the family from Augusta County, Virginia to Tennessee in 1859, and by 1870 was listed on the census for Greene County as a potter.[1] At the time he had a young wife, Caroline, and he lived near and presumably worked with his father and brother David. What happened to Jacob after 1870 is unclear. He has not been found in any later records, except that the 1891 settlement of his mother Rebecca Grim's estate indicates he received a small tract of Greene County land.[2] Most of the rest of the Grim family moved to the state of Washington around 1889, but it does not appear Jacob was with them.[3]

Source(s): **1**. Bechtel (2002a:5-6); Federal Census, 1870, Greene County, District 14, No. 104. **2**. Greene County Court Minute Books, Vol. 34, pp. 462-477. **3**. Bechtel (2002a:5).

Grim, Joseph B. / **BORN** 1870, TN / **DIED** post-1930 / **SITE(S)** ET, Greene County (40GN24)

Joseph B. Grim was a son and grandson of potters David and William Grim. He is listed on the 1880 census for Greene County as 10 years old in the household of his father David.[1] According to the 1880 special census of manufacturing establishments, William Grim's pottery employed two children under the age of 16.[2] Other records concerning the family suggest these were Joseph and his brother William H. Grim (see ET site 40GN24). Most of the Grims moved to the state of

Washington around 1889 (see entry for David Grim), but Joseph appears to be the only family member listed there (as an 19-year-old farmer) on a special census for 1889.[3] He was also found on two later census reports, with a wife named Katherine and several children.[4] His only suggested occupation in Washington was farmer.

Source(s): **1**. Federal Census, 1880, Greene County, District 14, No. 128. **2**. 1880 Census of Manufacturing Establishments, Greene County, District 14 (microfilm copy, Tennessee Division of Archaeology). **3**. Washington State and Territorial Censuses, 1857-1892 – Ancestry.com, 1889, Whitman County <http://search.ancestry.com/cgi-bin/sse.dll?indiv=>. **4**. Federal Census, Washington, Asotin County, West Clarkson Precinct – 1920, No. 93; 1930, No. 8.

Grim, William H. / **BORN** 1868, TN / **DIED** post-1880 / **SITE(S)** ET, Greene County (40GN24)

William H. Grim was a son of the potter David Grim, listed in his father's 1880 household as 12 years old.[1] Like his brother Joseph B. Grim, he is believed to be one of two children working in his grandfather William M. Grim's 1880 pottery (see entry for Joseph B. Grim). It is assumed the brothers continued to work in their grandfather's pottery until they moved with their father to the state of Washington in 1889 (see discussion of ET site 40GN24).

Source(s): **1**. Federal Census, 1880, Greene County, District 14, No. 128.

Grim, William M. / **BORN** 1819, VA / **DIED** 1906 / **SITE(S)** ET, Greene County (40GN24)

William M. Grim (often spelled Grimm) was one of three sons of Virginia potter Christian Grim who followed their father's trade. William was born March 19, 1819 and grew up in Augusta County, Virginia, apparently working with his brothers David and Jacob. He married Rebecca Kiracofe in 1841. At the 1844 sale of the estate of Christian Grim, William purchased some of his father's pottery-making equipment. He is listed as a potter on the 1850 census.[1]

William and Rebecca Grim (Figure 3-53) moved to Greene County in early 1859, and quickly established a pottery for making glazed earthenware and at least some stoneware (see ET site 40GN24). For 1860 they are shown with real estate and other possessions valued at almost $900, in a household with ten children, with William called a potter.[2] There were seven sons who may have worked varying amounts in the family pottery: Henry, David, Jacob, Joseph, Elijah, John, and Benjamin, but only for David, Jacob, and Benjamin is there actual evidence for this. Indirect evidence also suggests two of William's grandsons, William H. and Joseph B., were involved with pottery making while the family remained in Tennessee (see individual entries for several Grims).

Figure 3-53. William and Rebecca Grim, sometime before her death in Tennessee in 1878 (courtesy of John Bechtel).

The 1870 census identifies William and his sons David and Jacob as potters. William's real estate and other property was by then valued at just over $2,000.[3] The 1880 population census fails to identify any of the Grims as potters, but the special census for manufacturing establishments shows William Grim owned a pottery that employed three males over 16 and two children or youths.[4] Based on past records and family members still living near William Grim, it is assumed these were William (age 60), his sons David (36) and Benjamin (22), and grandsons William H. (12) and Joseph B. (10).

William's wife died in 1878 and his brother David died in Virginia in 1889, with the Grim family estate there passing to David's children. With these ties to Tennessee and Virginia severed, William Grim made a decision to move to the state of Washington, taking most of the family members with him. Though it appears he moved there in 1889, there is an indication the process of moving the entire family occurred over a period of three to four years (ca. 1888 to 1892).[5] While it is a possible some of the family may have made pottery in Washington, there is no clear proof for such. One source indicates William and his sons had a Washington ranch where they raised horses.[6] A death certificate for William Grim (spelled Grimm) shows he died April 22, 1906 at Colfax, Whitman County, Washington.[7]

Source(s): **1**. Augusta County, Virginia Court Records, Will Book No. 25, p. 458; Federal Census, 1850, Virginia, Augusta County, District 2, No. 300; Comstock (1994:411-415); Bechtel (2002a:5). **2**. Federal Census, 1860, Greene County, District 14, No. 739; Bechtel (2002a:5-6). **3**. Federal Census, 1870, Greene County, District 14, Nos. 103, 104 and 128. **4**. 1880 Census of Manufacturing Establishments, Greene County, District 14 (microfilm copy, Tennessee Division of Archaeology). **5**. Bechtel (2002a:6); Greene County Deeds, Book 52, p. 420; Greene County Tax Records, District 14, 1880s-1890s. **6**. Bechtel (2002b). **7**. Death Certificate for William Grimm, State of Washington, Register No. 737 (copy provided by John Bechtel).

Grindstaff, William / **BORN** 1847, TN / **DIED** ca. 1897 / **SITE(S)** ET, Blount County (40BT16, 17, and 18), Knox County (40KN62)

The earliest information for William Grindstaff comes from the 1850 census for Carter County, Tennessee, when he was three years old.[1] William's father David

Grindstaff, a blacksmith, moved his family to the Six Mile Creek area of southern Blount County by 1853, the year he donated some land for a church.[2] The Grindstaff family still lived there in 1860, and their adjoining neighbor, John Glass, was a potter.[3] As noted in the discussion of Blount County site 40BT18, it seems likely Glass was the source of William Grindstaff's training as a potter.

By 1870, William, age 23, was listed on the census with the occupation potter. He was still unmarried, but shared a household with his younger sister Caroline. The census shows them in a Blount County district adjoining the one where their parents lived in 1860.[4] As noted in Part Two, it is likely William's change in location related to his beginning work at ET site 40BT17. The move may have been precipitated by the death of his father in 1865. It has been suggested that William also had some kind of connection to the site identified as 40BT16, but actual proof for this seems lacking (see ET Blount County site 40BT16).

In 1880 William still lived in the same district that contained the 40BT17 site, but he was by then married to the former Kansas Lawson.[5] It appears he also had a work association with his brother-in-law (see entry for B. A. Lawson). In August of the following year, William signed a deed in which he stated he was "formerly of the county of Blount but now a citizen of Kentucky."[6] This seems to mark the beginning of a period during which William and his family moved about a great deal. There is a family story suggesting he once worked with a potter named Noonkesser, possibly in Jefferson County.[7]

By 1884 Grindstaff was back in Blount County, working with his brother-in-law, and advertising his pottery in a local newspaper (see ET site 40BT17). The same year Grindstaff and Lawson were taxed on adjoining two-acre tracts and a jointly owned one-acre tract, all described in such a way as to connect them to the 40BT17 site. B. A. Lawson's name no longer appears on the tax records after 1884, but Grindstaff appears to have remained in the same location until 1889. After that he is listed sporadically on the Blount County tax rolls through 1897. That year he is shown with what must be the same two acres he had owned since 1884 or before, but his name does not appear after that date.[8]

In 1889 Grindstaff and Lawson formed a partnership to start a pottery in Knox County.[9] Grindstaff probably worked there during his remaining years. He died at this location (ET site 40KN62), and is buried in an unmarked grave in a nearby cemetery.[10] So far as the writers can determined, the 1897 Blount County tax record is Grindstaff's last official record. It is assumed to be his approximate date of death. This same year B. A. Lawson (see individual entry) moved to Jefferson County, and this too suggests Grindstaff was deceased and their Knox County pottery defunct.

A photograph of William Grindstaff and his four children has passed down through descendants (Figure 3-54). The children were James, Ida, Mamey, and Dave. Based on their apparent ages in the photograph, it was probably taken

around 1890. There is a family tradition that the mother, Kansas, met some tragic end and may have been dead by the time this photograph was taken. Other family stories are that William would encourage his children to help with the pottery work by hiding coins in the clay, and that the children sometimes applied the stamped name to the unfired vessels, accounting for some of the strange spellings of Grindstaff and other words seen on extant pieces.[11]

Figure 3-54. William Grindstaff and his children James, Ida, Mamey, and Dave (courtesy of Kim Yunker).

There are a large number of surviving salt-glazed stoneware vessels attributed to William Grindstaff, most in private collections. Excluding those shown in the discussion of specific sites, other examples seen by the writers included: a brown, wide-mouth jar or churn (18 in. tall) with bilateral lug handles, marked "W. GRINSTAFF POT.TR / 1872 / 8 / G" (with backwards N and S); a dark-colored jar (14½ in. tall) with bilateral wheel-thrown knob-handle ears, stamped "W GRINSTAFF" and "2," with the raised impression of a man with a plough on its lower portion; a dark jar or churn (13 in. tall) with bilateral strap handles, a straight-collar rim with medial groove and heavy coggle wheel decoration, stamped "W GRINSTAFF / 18" and "2" (with backwards G); a light-colored jar or churn (12 in. tall) with one pulled strap handle, two throw lines, and an impressed bird on a limb over a stamped "W GRINSTAFF" (with backwards G and S) and "2" (all near the base); a dark-colored jar (10¼ in. tall) with bilateral lug handles, marked "W GRINSTAFF / 18" and "2," with rather straight sides, beaded shoulder, slightly insloping neck, wide mouth, and coggle decoration around the lower neck; a jar or churn (10¼ in. tall) with a high collar, stamped "W. GRINSTAFF / 1871" (with

backwards G and upside down 7); a dark jar (7½ in. tall) with constricted neck, stamped "W GRINSTAFF" and "2," (with upside down G and backwards 2); a pitcher (ca. 10 in. tall) with strap handle, stamped "W GRINSTAFF" twice; a dark pitcher (10 in. tall) with strap handle, large pouring spout, and stamped "W GRINSTAFF" in a semi-circle on the shoulder (with a backwards S); a tall jug stamped "W. GRINSTAFF" (with upside down G) near the base below the handle; a brown, ovoid jug (15½ in. tall) with medial incised line around its lip, single strap handle, and stamped "W GRINSTAFF / 18" (with upside down and backwards G) and "1874 / 2" (with backwards 4); the jar and jug in Figure 3-55; the crock and jar in Figure 3-56; the jar in Figure 3-57; the jug in Figure 3-58; the crock in Figure 3-59; the lidded jar in Figure 3-60, and the two jars in Figure 3-61 (with mark image in Figure 3-62).

Source(s): **1**. Federal Census, 1850, Carter County, District 10, No. 110. **2**. Blount County Deeds, Book X, pp. 465 and 490 and Book Z, p. 80 [David Grindstaff died in 1865 and is buried in Liberty Church Cemetery, the same church to which he gave the land in 1853]. **3**. Federal Census, 1860, Blount County, District 8, Nos. 443 and 444. **4**. Federal Census, 1870, Blount County, District 7, No. 62. **5**. Federal Census, 1880, Blount County, District 7, No. 129. **6**. Blount County Deeds, Book II, p. 212. **7**. Kitty Grindstaff, 1978, personal communication; Clifton Grindstaff, 1978 and 1996, personal communications; Kim Yunker, 1996, personal communication [it was previously suggested (Smith and Rogers 1979:44) that Grindstaff might have worked at ET, Jefferson County sites 40JE31 and 32, but additional research concerning these sites provides no real support for this]. **8**. Blount County Tax Records, District 7, 1880-1900. **9**. The Knoxville Journal, Knoxville, Tennessee – From Our Note Books, April 26, 1889, Vol. 5, Issue 52, p. 4; A New Industry / Extensive Pottery Works at House Mountain, May 15, 1889, Vol. 5, Issue 68, p. 4. **10**. A list of burials in the Zachary Cemetery, Knox County, compiled by the Zachary family, copy filed at the Tennessee Division of Archaeology, Nashville [local residents in the 1970s said Grindstaff's grave was once marked with a large ceramic urn that had been broken or removed]. **11**. First part of Note 7 above.

Figure 3-55. **Left**, brown salt-glazed stoneware jar (height 13 in.) with collared rim and impressed marks – "1" and "W GRINSTAFF" (with upside down G and vague N); **Right**, brown-tan salt-glazed stoneware jug (height 18 in.) with double pulled handles, wide flat lip, and impressed mark – "W GRINSTAFF (with upside down G and vague N) (private collections).

Figure 3-56. **Left**, tan salt-glazed stoneware crock (height ca. 7 in.) with double throw lines near rim and marks near base [a relief cursive “2” in a square stamp over an impressed “W GRINSTAFF” (with upside down G and backwards N)]. **Right**, greenish-gray salt-glazed stoneware jar (height ca. 6¼ in.) with insloping shoulder, throw lines, and impressed marks just below shoulder [“W GRINSTAFF” (with vague N and backward S) and a slanting “1”] (private collections).

Figure 3-57. Brown salt-glazed stoneware jar (height 14 in.) with wheel-thrown knob-handle ears (probably once had a lid with similar knob handle), marked “W GRINSTAFF / 1871” (with upside down G and 7 and vague N) (Lenoir Museum, Norris, Tennessee).

Figure 3-58. Tan salt-glazed stoneware jug (height 14 in.) with medial incised line around lip, pulled handle, and impressed marks near front base “POT.TR ^{2} / W. GRINSTAFF” (with upside down G, vague N, and backwards S) (private collection).

Figure 3-59. Tan salt-glazed stoneware crock (height ca. 6 in.) with wide collar rim, wheel incised lines, and impressed marks on collar; marks are “W GRINSTAFF” (with upside down G, vague N, and backwards S), “1,” and a row of decorative marks below (private collection).

Figure 3-60. Tan salt-glazed stoneware jar with lid (height 11 in.) with pulled strap handle with wheel-like stamp on lower attachment point and impressed mark near base “W GRINSTAFF” (with vague G and S) (private collection).

Figure 3-61. Two salt-glazed stoneware jars (height of tallest is 7½ in.), each with an unusual stylized arrow-like “W GRINSTAFF” mark; jar on left also has a relief stamped, backwards “2” in a box; jar on right also has an impressed “1” (private collection).

Figure 3-62. Close-up of "W GRINSTAFF" mark used on left jar in Figure 3-61.

Grissim, Henry / **BORN** ca. 1846, PA / **DIED** post-1870 / **SITE(S)** WT, Shelby County (Unrecorded Potteries – Malsi/Tighe)

Though his last name is difficult to read, Henry Grissim seems to be the name of a 24-year-old "turner," listed on the 1870 census in the household of Shelby County pottery owner Valentine Malsi (WT, Unrecorded Shelby County Potteries, Malsi/Tighe).[1] While turner was sometimes used to denote a woodworking occupation, in this case Grissim was one of three single men in the Malsi household who apparently worked at the pottery (the other two and Malsi are called potters on the census). Grissim appears to have been born in Pennsylvania (his birthplace is also difficult to read), and he was apparently unmarried. Efforts to trace him further, using a variety of names, have proven unsuccessful.

Source(s): **1**. Federal Census, 1870, Shelby County, District 5, No. 63.

Grubb, Edward (Eddie) R. (see WT, Madison County site 40MD55)

Gunion, _____ / **BORN** 1845(?), PA(?) / **DIED** post-1888 / **SITE(S)** ET, Blount County (40BT17)

A potter from Ohio with the last name Gunion is mentioned in describing a Blount County pottery owned in the late 1880s by J. D. Garner.[1] This pottery is thought to have been at the same location as an earlier one recorded as ET site 40BT17. Though nothing concerning this Gunion has been found in Blount County records, his stated colleague (Daniel Noonkesser) does appear briefly in 1889.[2] A search of census records suggests the Gunion mentioned might be James Gunion, who was a child in Ohio in 1850 and was a potter in Kentucky in 1880.[3] Additional research in the records of states other than Tennessee might lead to an understanding of who Gunion was and where he worked at different times.

Source(s): **1**. Burns (1974:247). **2**. Blount County Tax Records, District 7, 1889. **3**. Federal Census, 1850, Ohio, Muskingum County, Springfield Township, No. 68; Federal Census, 1880, Kentucky, Graves County, District 3, No. 43.

Haltom, Archibald N. / **BORN** 1872, TN / **DIED** 1931 / **SITE(S)** WT, Madison County (40MD194), Shelby County (40SY360)

Archibald Nathan Haltom was born October 11, 1872.[1] He was the eldest son of Elisha and Martha Haltom and was with them in the Madison County town of Pinson in the 1880s.[2] He no doubt had considerable exposure to pottery making while growing up, probably starting at the Pinson Pottery (WT site 40MD55). By 1896 the Haltoms were involved with starting the Jackson Pottery (WT site 40MD194). Archibald's mother was an initial co-owner, but in 1899 she relinquished her interest to Archibald and his brother Charles F. Haltom. They almost immediately sold a part interest in the Jackson Pottery to J. L. Pearson, then in September of 1900 the three of them released the business to W. H. Weaver.[3]

While these transactions were taking place, Archibald Haltom was already involved with establishing the Memphis Pottery Company (WT site 40SY360). The 1900 Memphis City Directory shows him and William D. Wells as its operators ("Stoneware Manufacturers").[4] The following year, Archibald's brother Charles replaced him at the Memphis Pottery Company, and Archibald began working as a traveling salesman for a company called Irby and Gilliland, dealers in "China, Glass, and Queensware." By 1906 the Haltoms were operating their own distribution company, "A. N. Haltom Company," with Archibald as president.[5] Archibald held this position at least through 1910, by which time he was married to his wife Macie.[6] The Haltom Company, which apparently engaged in the sale of wholesale import pottery, remained in operation until May 25, 1918.[7] At some point Archibald moved to New Orleans, where he worked as a pottery salesman for one or more other companies. According to his World War I draft registration card, he was tall with brown eyes and gray hair and part of his right foot was missing.[8] By 1930 he was back in Memphis, still a pottery salesman.[9] According to genealogical information he died in 1931.[10]

Source(s): **1**. Ancestry.com – World War I Draft Registration Cards, 1917-1918 <http://search.ancestry.com/iexec/?htx=View&r=an&dbid=6482&iid=LA>. **2**. Federal Census, 1880, Madison County, District 1, No. 381. **3**. Madison County Deeds, Book 59, pp. 384, 385, and 392. **4**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directory, 1900, pp. 444 and 679 <http://register.shelby.tn.us/>. **5**. Memphis City Directories – 1901, pp. 464 and 705 (copy at Tennessee State Library and Archives); 1906, p. 596; 1908, pp. 629 and 739; 1909, p. 649 (copies at Memphis Public Library). **6**. Memphis City Directory, 1910, p. 666 (copy at Tennessee State Library and Archives); Federal Census, 1910, Shelby County, Memphis, Ward 17, No. 47. **7**. A. N. Haltom Company, Tennessee Secretary of State Charters of Incorporation, Record Group 227, Microfilm Roll No. 5, Tennessee State Library and Archives, Nashville. **8**. Federal Census, 1920, Louisiana, New Orleans, Ward 14, No. 16 / Note 1 above / In December of 1924 Haltom made a return trip from Havana, Cuba to New Orleans (New Orleans Passenger Lists, 1820-1945 – Ancestry.com <http://search.ancestry.com/>). **9**. Federal Census, 1930,

Shelby County, Memphis, Ward 20, ED 79-74, Sheet 8A, No. 405. **10**. RootsWeb's WorldConnect Project: Ward <http:// wc.rootsweb.com/>.

Haltom, Charles F. ca. 1875, TN / **DIED** 1958 / **SITE(S)** WT, Madison County (40MD194), Shelby County (40SY360)

Like his brother Archibald Haltom (see individual entry), Charles F. Haltom initially lived with his parents in Pinson, Tennessee, in close association with the Pinson Pottery (WT site 40MD55). However, his main involvement with pottery was probably after the family became associated with the Jackson Pottery in 1896. Charles, along with Archibald, owned this pottery from 1899 to 1900 (see WT site 40MD194). By the time the 1900 census was taken, Charles was in Memphis, listed as an accountant but heading a household of six potters who worked for the Memphis Pottery Company, which was co-managed by Archibald Haltom.[1] The following year Charles took over his brother's position at what was soon called the Memphis Stoneware Company (WT site 40SY360).[2] Charles later joined his brother in running the "A. N. Haltom Company," serving as its secretary and treasurer from at least 1909 until 1918.[3] As for Archibald, it is unclear to what extent Charles ever worked as a pottery maker. It appears that after 1918 he continued to be a pottery salesman, and the 1930 census records his occupation as "Wholesale China." The same census shows he married his wife Mary in 1905.[4] Apparently Charles later returned to live in Madison County, where he died January 8, 1958.[5]

Source(s): **1**. Federal Census, 1900, Shelby County, District 14, ED 50, Sheet 21, No. 26. **2**. Memphis City Directory, 1901, pp. 464 and 705 (copy at Tennessee State Library and Archives). **3**. Memphis City Directories – 1909, p. 640 (copy at Memphis Public Library); 1910, p. 666; 1911, p. 597; 1916, p. 507; and 1918, p. 537 (copies at Tennessee State Library and Archives); A. N. Haltom Company, Tennessee Secretary of State Charters of Incorporation, Record Group 227, Microfilm Roll No. 5, Tennessee State Library and Archives, Nashville. **4**. Federal Census, 1930, Shelby County, Memphis, ED 79-64, Sheet 8A, p. 89, No. 88. **5**. Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http:// register.shelby.tn.us/>.

Haltom, Elisha S. / **BORN** 1845, TN / **DIED** 1900 / **SITE(S)** WT, Madison County (40MD55)

Elisha Starks Haltom (sometimes Halton or Haltan) was born in 1845, a son of Nathaniel and Malinda Haltom. He grew up in Madison County and married his wife Martha there in 1871. In 1880 he was living in the village of Pinson, called a farmer on the census.[1] By 1887 he was managing the "stoneware factory" at Pinson, officially purchasing it at the beginning of the following year. He then sold this "Pinson Pottery" (WT site 40MD55) in 1890.[2] What next happened to the Haltoms is unclear, including whether they stayed on in Pinson a few more years or moved directly to the county seat, Jackson. In 1896, possibly because Elisha was in

poor health, his wife Martha purchased a half interest in a Jackson lot that soon became the site of the Jackson Pottery. Her interest passed to two of her sons, and another son is listed as a potter in 1900 (see WT site 40MD194 and entry for J. Floyd Haltom). Elisha Haltom died in 1900, before completion of the 1900 census, which lists Martha as a widow.[3] It is difficult to understand Elisha's exact relationship to pottery, whether he worked in its production or was just a short-term manager/owner of the Pinson Pottery. The subsequent involvement of his wife and sons suggests he had more than a casual relationship to the craft.

Source(s): **1**. Federal Census, Madison County – 1850, District 17, No. 916; 1860, District 17, No. 1789; 1880; District 1, Pinson, No. 381; RootsWeb's WorldConnect Project: Ward <http://wc.rootsweb.com/>. **2**. Polk & Co. (1887:647); Madison County Deeds, Book 45, p. 134 and Book 48, p. 182. **3**. Federal Census, 1900, Madison County, Jackson Ward 2, No. 412; RootsWeb's WorldConnect Project: Ward <http://wc.rootsweb.com/>.

Haltom, J. Floyd / **BORN** 1878, TN / **DIED** post-1910 / **SITE(S)** WT, Madison County (40MD194), Shelby County (40SY360)

John Floyd Haltom was still young when his family sold the Pinson Pottery (WT site 40MD55 and see entry for Elisha Haltom), but he was 18 when they became involved with the Jackson Pottery (WT site 40MD194). The 1900 census shows him living with his mother in Jackson, listed as a 22-year-old potter, born in February of 1878.[1] By 1901 Floyd had joined his older brothers Archibald and Charles in Memphis, and the city directory shows he was a potter for the Memphis Pottery Company (WT site 40SY360).[2] It is unclear how long Floyd stayed with the Memphis Pottery, but by 1910 he was working for his brothers' A. N. Haltom Company. The 1910 Memphis city directory notes he was working for them as a traveling salesman in Dallas, Texas, and the census for that year calls him a Salesman of Queensware. He had a Texas born wife named Myra.[3] No additional information has been found concerning Floyd Haltom.

Source(s): **1**. Federal Census, 1900, Madison County, Jackson, Ward 2, No. 412. **2**. Memphis City Directory, 1901, p. 464 (copy at Tennessee State Library and Archives). **3**. Memphis City Directory, 1910, p. 666 (copy at Tennessee State Library and Archives); Federal Census, 1910, Texas, Dallas County, Precinct 1, Ward 3, No. 122.

Haltom, Martha T. (see WT, Madison County site 40MD194)

Hamilton, Harvey (see ET, Hamilton County site 40HA516)

Hammer, Aaron / **BORN** 1778, NC / **DIED** ca. 1856 / **SITE(S)** WT, Decatur County (Unrecorded Potteries)

Aaron Hammer was born in Randolph County, North Carolina in 1778, and he married Hester Lane in that same county on October 26, 1801. About 1805 the entire Hammer clan, headed by Aaron's father Elisha Hammer, moved to Butler County, Ohio, then around 1817 most of them moved to Warren County, Tennessee.[1] Elisha and Aaron are shown as heads of Warren County households on the 1820 census.[2] Elisha died about 1837, and an inventory of his estate provides a slight suggestion ("1 lot of stoneware") that the family might have been involved with pottery making.[3]

Court records suggest Aaron moved to Perry County by 1828, apparently into the part of Perry used to form Decatur County in 1845.[1] The 1850 census for Decatur County lists Aaron (shown as Adron) Hammer as a 71-year-old potter, living alone.[4] He sold his Decatur County land in 1855 and was by then living with his son Enoch in Lawrence County, Missouri. He died there, probably in 1856.[5] There are obviously more questions regarding Aaron Hammer than there are answers. He may have worked as a potter in other states, and it is possible he and/or his family made pottery in Warren County, Tennessee. Presently, there is simply not enough information to be sure of any of this.

Source(s): **1**. Hammer (2000:7 and 21). **2**. Federal Census, 1820, Warren County, pp. 287-288. **3**. Warren County Inventories, Sale Bills, Settlements, Volume 1, p. 244; Hammer (2000:6). **4**. Federal Census, 1850, Decatur County, District 6, No. 47. **5**. Decatur County Deeds, Book 3, p. 133; RootsWeb's WorldConnect Project: Rushing, Dawson, Bringham, Mayes, Brandt, McClung, Stephens, Simmons, Cain, and Kentopp Genealogy <http://wc.rootsweb.com/>; Hammer (2000:21).

Hardbarger, Daniel / **BORN** ca. 1786, VA / **DIED** 1865 / **SITE(S)** ET, Greene County (Unrecorded Potteries – Gordon/Hardbarger), Roane County (40RE149 and 40RE150)

Based on census reports, which do not agree as to his age, Daniel Hardbarger (family name later spelled Hartbarger) was born in the mid-1780s in Virginia.[1] A genealogical entry gives his birth year as 1786 and indicates he served in an East Tennessee infantry unit during the War of 1812.[2] Family tradition also places him in Tennessee by the early 1800s and says he worked at a Roane County pottery established in connection with an iron furnace owned by George Gordon and Matthew English.[3] This was the Piney Grove Furnace (see ET site 40RE150).

By 1835 Hardbarger was in Greene County working at a furnace owned by George Gordon, and his name appears numerous times in a ledger kept for this Bright Hope Furnace.[4] It appears a pottery also operated here, presumably with a connection to Hardbarger (see ET, Unrecorded Greene County Potteries).

By 1850 Daniel Hardbarger was back in Roane County living with his wife Sarah and three children. At the time he was working at the Eagle Furnace where he had a pottery, a vague description of which passed down through later generations.[3] On the 1850 census he is identified as a potter as is his son Samuel.[5] There were also four other potters living nearby (see ET site 40RE149). According to the 1860 census Daniel Hardbarger was 70 years old, and for that year he is called a farmer. His 23-year-old son Daniel O. Hardbarger, still living with him, was a blacksmith.[6] The elder Hardbarger's grave near the Eagle Furnace site shows he died in 1865.[7]

Source(s): **1**. Federal Census, Roane County - 1850, 20th Subdivision, No. 1019; 1860, District 12, No. 1608. **2**. RootsWeb, Peggy Leyva-Conley, Hollister, CA (Daniel Hardbarger) <http://worldconnect.rootsweb.com/>. **3**. Ann Hartbarger, 1978, personal communication. **4**. "Bright Hope Iron Furnace Ledger 1835-1836 Greene County, Tennessee" <http://kiva.net/~jeskewic/brighthope.html>. **5**. Federal Census, 1850, Roane County, 20th Subdivision, Nos. 1014 and 1019. **6**. Federal Census, 1860, Roane County, District 12, No. 1608. **7**. Grave marker at Eagle Furnace Missionary Baptist Church Cemetery, Roane County, Tennessee.

Hardbarger, Samuel / **BORN** ca. 1828, TN / **DIED** post-1860 / **SITE(S)** ET, Roane County (40RE149)

Like his father Daniel, Samuel Hardbarger is listed as a potter on the 1850 census for Roane County.[1] He was then married to Margaret, but she was apparently deceased by 1860, leaving him with six children. The 1860 census refers to Samuel as a laborer.[2] The censuses do not agree as to his age, indicating he was born in 1826 or 1830. Family tradition maintains Samuel Hardbarger worked with his father at a pottery operated at Eagle Furnace (ET site 40RE149).[3] It is also likely he was part of a group of six 1850 "potters" who made molds for the furnace casting operation.

Source(s): **1**. Federal Census, 1850, Roane County, 20th Subdivision, No. 1014. **2**. Federal Census, 1860, Roane County, District 12, No. 1605. **3**. Ann Hartbarger, 1978, personal communication.

Harden, Thomas D. / **BORN** ca. 1800, NY / **DIED** post-1880 / **SITE(S)** ET, Union County (Unrecorded Potteries)

Family genealogical information indicates Thomas D. Harden was born in New York in 1795 and worked as an "iron moulder."[1] Though the age agrees with only one census listing, this is obviously the same New York born Thomas D. Harden shown as a 47-year-old potter on the 1850 census for Grainger County. He was married to Elizabeth, and they had several children, one born in Tennessee in 1833. Harden and another potter, Thomas Dean, lived on opposite sides of Allen Hurst, associating them to Hurst's iron foundry, which was in a part of Grainger

County that soon became Union County.[2] Both of these "potters" where apparently engaged in making molds for casting iron wares, though there is a faint piece of evidence suggesting Harden might have also made some traditional pottery (see ET, Unrecorded Union County Potteries). Thomas D. Harden is shown on the 1860 census for Union County, still married to Elizabeth, with his age now given as 58. He is called a farmer.[3] By 1870 he was a widower living in Campbell County and identified as an "Iron Moulder." He was still in that county in 1880 (shown as age 85), living with one of his daughters.[4]

Source(s): **1**. RootsWeb, King and Smith Tree, Thomas D. Harden <http://worldconnect.rootsweb.com/>. **2**. Federal Census, 1850, Grainger County, District 15, No. 1884; Grainger County Tax Records, District 15, 1850s. **3**. Federal Census, 1860, Union County, District 2, No. 189. **4**. Federal Census, Campbell County, District 7 – 1870, No. 104; 1880, No. 66.

Harley, Elmore E. (see MT, Davidson County site 40DV138)

Harley, Harvey B. / **BORN** 1885, MO / **DIED** 1965 / **SITE(S)** MT, Davidson County (40DV603)

Harvey Brantley Harley, a son of Absolom Harley, was born April 14, 1885, after his parents moved from Tennessee to Ozark County, Missouri. In 1902 he married Dona Ada Eakle, and they were living in Tennessee by early 1905. Harvey was a nephew of Henry J. Harley, the main founder of the Harley Pottery Company in Nashville.[1] Harvey's name appears in the 1905 Nashville City directory as a "potter" at the same location as the first Harley Pottery (MT site 40DV603).[2] It is not clear if Harvey continued in the pottery business beyond that time. At some point he moved to California, where he died in February of 1965.[3]

Source(s): **1**. RootsWeb, Anita Hill Family / William-Joy Ancestors <http://worldconnect.rootsweb.com>. **2**. Nashville City Directories (various publishers), 1900-1910 (copies at Tennessee State Library and Archives). **3**. Social Security Death Index <http:// search.ancestry.com/search/>.

Harley, Henry J. / **BORN** 1838, TN / **DIED** 1927 / **SITE(S)** MT, Davidson County (40DV138 and 40DV603)

Henry Jasper Harley, a son of George Washington Harley, was born on a farm in Jackson County, Tennessee, on June 27, 1838. He worked in Missouri as a young man, married Mary E. McKoy in 1860, and during the Civil War served in Company G, 25th Tennessee Volunteer Infantry (CSA). In 1871 he became a salesman for the Phillips & Buttorff Manufacturing Company of Nashville. This put him in contact with H. W. Buttorff, with whom he eventually started a pottery.[1] In 1880 the Harleys resided in Jackson County, Harvey and Mary had eight children,

and Harvey served as County Court Clerk.[2] He soon moved to Nashville to work for Phillips & Buttorff and in 1890 became manager of the Broad Street Stove and Tinware Company.[1] In 1903 Henry Harley and his son William H. Harley joined H. W. Buttorff and W. H. Weaver in forming the Harley Pottery Company. Henry Harley served as company president while the pottery was at its first location (MT site 40DV603) and as vice-president at the second location (MT site 40DV138), staying with the firm until 1916. Several other Harleys served as officers or workers for the Harley Pottery during its lifetime, including Henry's sons James M. (b. 1860) David R. (b. 1870), and William H. (b. 1872); his grandsons (sons of James) Elmore (b. 1886) and Thomas (b. 1887); and his nephew Harvey B. (b. 1885).[3] Henry Harley died in Nashville on January 22, 1927.[4]

Source(s): **1**. Hale and Merritt (1913:1415-1417). **2**. Federal Census, 1880, Jackson County, Town of Gainesboro, p. 196B, No. 458. **3**. Charters of Incorporation, Tennessee Secretary of State, Book U-5, p. 127 (Tennessee State Library and Archives); Nashville City Directories (various publishers), 1900-1920 (copies at Tennessee State Library and Archives); RootsWeb, Anita Hill Family / William-Joy Ancestors <http://worldconnect.rootsweb. **4**. Died – Harley, Nashville Banner, January 23, 1927, Nashville, Tennessee.

Harley, James M. (see MT, Davidson County sites 40DV138 and 40DV603)

Harley, Thomas (Lewis Thomas) (see MT, Davidson County site 40DV138)

Harley, William H. (see MT, Davidson County sites 40DV138 and 40DV603)

Harmon, Francis A. / **BORN** 1887, TN / **DIED** 1927 / **SITE(S)** ET, Greene County (40GN28)

Francis Asbury Harmon was born and died in west Greene County (November 3, 1887 – May 24, 1927).[1] He was a son of Moses P. Harmon and no doubt learned to make pottery when he was young. He is one of the children in the 1894 photograph of the M. P. Harmon Pottery (Figure 2-34). In 1900 he lived at home and was attending school.[2] In 1910 he still lived in M. P. Harmon's household and seems to have been running the family pottery. The census shows he was the "Employer" of those working at what was now called the "Tile Factory."[3] He continued to supervise the making of tile and brick at the 40GN28 site until about 1917, then apparently supervised the final years of operation of the former Weaver brick and tile operation in the town of Mohawk (ET site 40GN23).[4] By 1920 he, like his brother John, was working as a rural mail carrier.[5] The accompanying photograph of him (Figure 3-63) was made in the Mohawk Post Office.

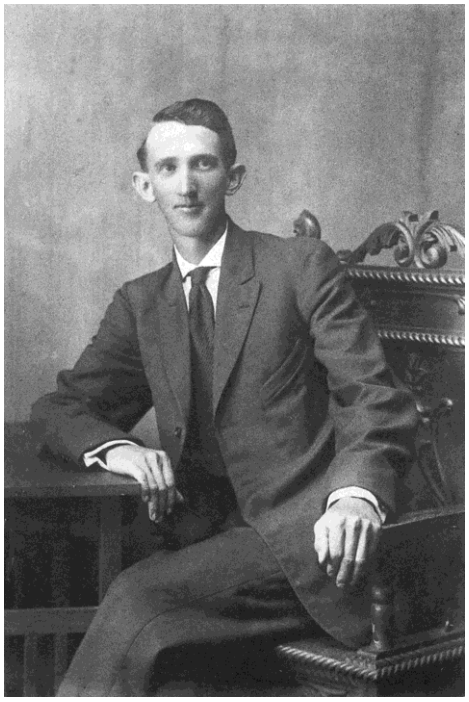


Figure 3-63. Francis Harmon in the Mohawk, Tennessee Post Office (courtesy of Judy Goan).

Source(s): **1**. Family Search, Francis Asbury Harmon <www.familysearch.org/>. **2**. Federal Census, 1900, Greene County, District 19, No. 138. **3**. Federal Census, 1910, Greene County, District 19, No. 139. **4**. Bible (1999:1); Charles Harmon, 1998, personal communication. **5**. Federal Census, 1920, Greene County, District 19, No. 117.

Harmon, H. C. (see ET, Greene County site 40GN28)

Harmon, John (see ET, Greene County site 40GN227)

Harmon, John B. / **BORN** 1882, TN / **DIED** 1932 / **SITE(S)** ET, Greene County (40GN28)

John Benjamin Harmon was born June 21, 1882 and died August 13, 1932. He was a son of Moses P. Harmon (see individual entry) and grew up in close proximity to his father's Greene County pottery.[1] He appears in the 1894 photograph of the pottery (Figure 2-34). He is not shown as working at the pottery on available census reports, but he still lived in his father's household as late as 1910 (working as a "Mail Boy ").[2] Later he was a rural mail carrier out of the Midway Post Office, about two miles from his father's home.[1] His inclusion here is based on the existence of two signed stoneware vessels. The first of these was shown to the writers in the 1970s. It was a small vase-like form with the incised words "J. B. Harmon Midway Ten." The second example is shown in Figure 3-64. This is marked with just the incised name "J. B. Harmon." It seems clear that in spite of any other profession, as a young man, John B. Harmon must have worked at least some of the time at the M. P. Harmon pottery (ET site 40GN28).

Figure 3-64. Gray salt-glazed stoneware crock (height 8½ in.) incised on side "J B Harmon" (private collection).

Source(s): **1**. Bible (1999:1). **2**. Federal Census, 1910, Greene County, District 19, No. 139.

Harmon, Moses P. / **BORN** 1855, TN / **DIED** 1915 / **SITE(S)** ET, Greene County (40GN28)

Moses Perry Harmon (Figure 3-65) was born August 26, 1855 and died of heart failure on January 8, 1915.[1] It appears he lived his entire life in Greene County. He was a son of John and Sallie Cobble Harmon and a nephew of Jacob Harmon, hanged by the Confederates for being one of the leaders of the 1861 pro-Union burning of the Lick Creek railroad bridge.[2] On available census reports Moses Harmon is called a carpenter, a farmer, and a miller, but he was owner of the M. P. Harmon stoneware pottery at what was called "Pottertown" from about 1877 until the early 1900s. About 1906 this operation was converted to the "Harmon Drain Tile and Brick Works," and M. P. Harmon's son Francis seems to have been the person primarily in charge of this later operation (see ET site 40GN28).

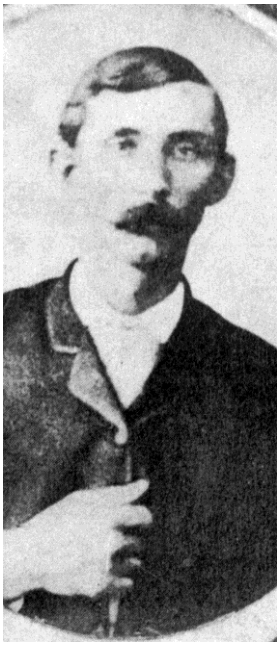


Figure 3-65. Moses P. Harmon, from a photocopy of the original photograph (courtesy of Judy Goan).

M. P. Harmon was married twice. He is shown with his first wife Sarah Margaret on the 1880 census, and was at that time living on or near his pottery lot.[3] Tax and other county records show this was a three-acre tract that contained, besides the pottery, two dwelling houses.[4] These and other sources suggest that shortly after 1880 Harmon moved to and served as postmaster for the nearby village of Payne, which became Mohawk in 1887. During this period his pottery continued to operate, and soon after his father's death in 1890, he moved back to Pottertown (this is more fully discussion under ET site 40GN28). Harmon married for the second time, to Minerva Bell Rader, in 1885.[5]

Two of Harmon's sons, John by his first wife and Francis by his second, appear to have worked in their father's pottery while they were young. They and several daughters are shown in the Harmon household on the 1900 and 1910 census reports.[6] While it is unclear to what extent M. P. Harmon personally participated in the craft of pottery making, his name is widely known through the continued existence of many stoneware vessels marked with the brand "M. P. Harmon Mohawk." There are also a few pieces carrying the name "Pottertown" that are known to have been made at his shop. The home where he last lived is one of the few visible remains of this former small industrial center (Figure 2-33).

Source(s): **1**. Nikazy (1997:125) **2**. Bible (1996). **3**. Federal Census, 1880, Greene County, District 19, No. 17. **4**. Greene County Tax Records, 1870s-1890s, Districts 6 and 19; Greene County Court Minutes, Book 9, p. 188 and p. 229; Greene County Deeds, Book 42, pp. 509-510 and Book 58, p. 500-504. **5**. RootsWeb, Rader all 3rd attempt <http://worldconnect.rootsweb.com/>. **6**. Federal Census, Greene County, District 19 - 1900, No. 138, 1910, No. 139.

Harmon, Peter L. / **BORN** 1785, VA / **DIED** 1870 / **SITE(S)** ET, Greene County (40GN27)

Peter L. Harmon was born in Virginia on April 18, 1785. He moved to Tennessee before August 13, 1820, when he married Elizabeth Bowman.[1] He, his father John, and possibly two brothers were established Greene County gunmakers by that year.[2] Peter Harmon's exact relationship to pottery making is unclear, but he was the owner of a Greene County farm that included an earthenware pottery (ET site 40GN27). Beginning in the 1830s, a series of potters lived on this property and worked for or through some arrangement with Harmon. Harmon is listed on the 1850 through 1870 census reports as a farmer with sizable real estate holdings.[3] He died in August of 1870, but some similar arrangement between his sons and a resident potter continued until the 1880s (see ET site 40GN27). Peter Harmon had eight sons, any of whom might have had some involvement with the pottery. Their names, from oldest to youngest, were John, William, Kennedy, Sparling, Joseph, Thomas, Alexander, and Robert.[1]

Source(s): **1**. RootsWeb, Carpenter/Harmon/Cox/Casteel <http://worldconnect.rootsweb.com/>; Roots Web, Osborne <http://worldconnect.rootsweb.com/>. **2**. Smith et al. (1991:27 and 64). **3**. Federal Census, Greene County – 1850, 9th Division, Eastern District, Nos. 521; 1860, District 12, No. 481; 1870, District 12, No. 37.

Harris, B. / **BORN** 1881, TN / **DIED** post-1900 / **SITE(S)** ET, Greene County (40GN23)

Information that a B. Harris possibly made pottery in the Greene County town of Mohawk comes from the existence of a small, cobalt decorated salt-glazed stoneware crock marked "Byard Harris" on its side and "Mohawk Pottery Co. Mohawk" on its bottom.[1] The closest match in available, relevant census reports

appears to be Boyed Harris, listed on the 1900 census for the Mohawk district as a 19 year old "laborer," living in the household of his father Walling Harris.[2] It is unclear if this Harris name has any connection to the information related by a life-long Mohawk resident that "A man from Ohio by the name of Harris established a pottery plant here about 1899."[3]

Source(s): **1**. Wahler (1997:43, No. 169). **2**. Federal Census, 1900, Greene County, District 6, No. 122. **3**. Roberts (1958:8).

Hart, Isaac / **BORN** 1795, TN / **DIED** 1865 / **SITE(S)** ET, Carter County (40CR9)

Isaac Hart was born in what soon became Tennessee on May 23, 1795. He was one of fourteen children of Leonard Hart, who was born in Germany in 1758.[1] Isaac is listed on the 1820 schedule of manufacturing establishments as the co-owner of a Carter County earthenware pottery (ET site 40CR9).[2] His partner, John Mottern, was married to Isaac's sister Sarah.[3] The extent of Isaac Hart's involvement with pottery making is unclear. He may simply have been a non-involved owner. By 1848 he was living in McMinn County, and he is listed on the 1850 and 1860 censuses as a farmer.[4] His will indicates he died in 1865.[5]

Source(s): **1**. Hendrix (1976:244). **2**. 1820 Census of Manufacturing Establishments, Carter County, Earthenware, p. 2 section (microfilm copy, Tennessee State Library and Archives). **3**. Ancestry – Family History.com Message Boards <http://search. ancestr…epage&gs=hart+isaac&gss>. **4**. Hendrix (1976:244); Federal Census, McMinn County – 1850, No. 261; 1860, District 3, No. 338. **5**. McMinn County Wills, Book G, p. 50 and p. 126.

Hart, William / **BORN** ca. 1841, TN / **DIED** 1920s / **SITE(S)** ET, Carter County (40CR9)

William Hart, born about 1841, was a grandson of Leonard Hart, a son of Abraham Hart, and a nephew of Isaac Hart.[1] His family and the family of John Mottern were associated with a pottery in Carter County from an early date (ET site 40CR9). The 1850 and 1860 census reports show William lived with his parents near this pottery, and he was probably working there by the 1860s. By 1870 he was married to his wife Emma, they had one child, and William's occupation was potter.[2] In 1880 William and his family lived in Parker County, Texas. There were now five children and their places of birth suggest the family moved to Texas around 1875. The Harts continued to live in the same county with William always called a farmer. By 1930 Emma Hart was a widow.[3]

Source(s): **1**. Hendrix (1976:244 and 247). **2**. Federal Census, Carter County – 1850, District 8, No. 102; 1860, First Division (Elizabethton P. O.), No. 437; 1870; District 7, No. 109. **3**. Federal Census, Texas, Parker County – 1880, Precinct 5, No. 173; 1910, Precinct 4, No. 160; 1920, Weatherford, Ward 2, No. 380; 1930, Weatherford, Ward 2, No. 377.

Haun, C. A. / **BORN** 1821, TN / **DIED** 1861 / **SITE(S)** ET, Greene County (40GN227)

Christoper Alexander Haun was born September 5, 1821 and died December 11, 1861. His death occurred in Knoxville, Tennessee when he became one of five Greene County citizens hanged during late 1861 for participating in burning the Lick Creek railroad bridge. This was one of several actual or failed East Tennessee bridge burnings intended to support a Union invasion of the region, which did not materialize. The executions were ordered by Confederate officials in an attempt to make an example of individuals considered traitors to the southern cause. A rather whimsical image depicting "Haun parting from his family" (Figure 3-66) appears in an 1862 publication by William G. "Parson" Brownlow, who had been imprisoned for his anti-Confederate actions in the same Knoxville jail where Haun was held before his hanging. In 1862 the U. S. Congress awarded Haun and the other hanged bridge burning participants posthumous memberships in the Union army. They were enrolled in Company F of the 2nd Tennessee Infantry, which allowed their widows and children to draw small government pensions.[1]

Figure 3-66. Image from Brownlow (1862) depicting "C. A. Haun parting from his Family before his Execution."

While these facts are clear, trying to understand the personal history of C. A. Haun as it relates to pottery making is not easy. There is a suspicion that some of his ancestors may have been potters (see ET, Unrecorded Greene County Potteries, Haun/Snow), but proof is lacking. On the 1850 census, the 29-year-old Haun and his wife Elizabeth are shown very close to 46-year-old potter William Hinshaw.[2] The difference in their ages suggests Hinshaw may have played a role in

Haun's training. On this census Haun is called a "Tenant," but this may reflect, not his occupation, but his relationship to John Harmon, owner of the Greene County land where the pottery associated with Haun was located (ET site 40GN227). By 1857 Haun had acquired a small farm near the pottery site, and that year he granted a right-of-way across his land to the East Tennessee and Virginia Railroad Company (owners of the railroad bridge he would be accused of burning four years later).[3] He was living here in 1860, very close to his brother Lewis Haun. Lewis is called a "Master Potter," while C. A. is listed as a farmer.[4] Other 1860 potters living close by included William and Jacob Hinshaw, Jonathan Morgan, and John Alexander Lowe (see discussion of site 40GN227).

While none of the things mentioned establish that C. A. Haun was a potter, proof that he was comes from two distinct sources. The first is the existence of several marked vessels bearing his name, usually in the form of "C A Haun and Co." It is assumed "Co" indicates that during the 1850s and until 1861 Huan worked with some or all of the other potters just named, and that his was the lead position in this operation. His association with J. A. Lowe seems indisputable based on archaeological evidence (see 40GN227).

Additional proof that Haun was a potter comes from letters he wrote while held in the Knoxville jail before his execution. In the first of two that are dated December 10, 1861, he states that his trial had ended and he was waiting sentence. He tells his wife Elizabeth (Betsy) to "take care of your corn for bread, there is going to be hard times about bread and have that **ware** finished off." Further on he tells her "I want you to have them writings registered and recorded … I mean the writing between me and Nathan Haun about that copper mine" (perhaps the source of some of Haun's copper-based glazes). He tells her not to sell the mine, but to rent it to help with expenses. In the second letter he instructs and cautions Elizabeth about things she should and should not do concerning where to live, raising the children, and taking care of farm crops. He again discusses the copper mine, and near the end says "Have Bohannon, Hinshaw or Low to finish off that **ware**" and "sell my shop tools, lead oven, glazing mill, clay mill, and lathe and so on."[5]

In what may have been his final communication, Haun wrote the following to one of the lawyers at Haynes, Baxter, and Fleming, the firm that defended him during his Confederate drum-head court martial.[6]

> Colonel Baxter, I have to die today at 12 o'clock. I beg of you to have my body sent to Midway Post Office directed to Elizabeth Haun. This much I beg of you – this the 11th day of December 1861.
>
> C. A. Haun[5]

The death of C. A. Haun at the age of 40 and the aftermath that followed his execution suggest a chapter in the "how it might have been" history of pottery making in Greene County and upper East Tennessee. Surviving vessels made by Haun and/or his associates appear to be the finest examples of earthenware pottery

ever produced in Tennessee. We can only wonder, without the events brought on by the Civil War, how far the continuation of this craft would have gone and how students of historic pottery would regard it today.

Source(s): **1**. Brownlow (1862); Bible (1996 and 1997). **2**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 441 and No. 443 (the names of both Haun and Hinshaw are spelled differently than was usually the case). **3**. Copy of deed in Bible (1996). **4**. Federal Census, 1860, Greene County, District 19, Nos. 1165 and 1168. **5**. Historical Records Survey (1939:38-42). **6**. Bible (1996).

Haun, J. A. D. / **BORN** 1867, TN / **DIED** post-1919 / **SITE(S)** ET, Greene County (40GN23)

John Andrew (Andy) D. Haun was the eldest son of the potter Lewis M. Haun, and he must have received a great deal of exposure to pottery making as a result. He was born in Greene County on March 28, 1867.[1] He was still a child in his father's household in 1880, and the absence of an 1890 census makes it difficult to know what sort of profession he initially followed.[2] His interest in pottery becomes apparent from an 1896 Greene County record. In July of that year he bought a half interest in the ceramic plant owned by Carl Weaver in the village of Mohawk, which at the time was probably still called the "East Tennessee Pottery and Pipe Works." The deed specifies that, besides the land, Haun was purchasing a one-half interest in the "buildings, machinery, and stock on hand."[3] The "stock" at the time probably included stoneware pottery.

An additional indication of Haun's involvement with pottery is provided by three miniature stoneware vessels probably made by him (Figure 3-67). Two of these comprise a miniature pitcher and washbowl set, while the third is a small straight-sided container. All three pieces are covered in a dark-brown slip glaze, and the washbowl and the straight-sided container have incised-cursive writing on the bottom. The bottom of the small container reads "Mrs Cora Haun Mohawk Tenn." The bottom of the little washbowl reads "Andy and Cora Mohawk Tenn May 15 – 1900." According to the 1910 census, Andy and Cora Haun were married about 1898, and their first child was born in 1900.[4]

By 1906 Haun and Weaver were operating what was now called the "Mohawk Sewer Pipe Co.," and it is unlikely pottery was still being made.[5] About this time, Weaver moved to Johnson City, some 60 miles east, leaving Haun in charge of operations at Mohawk.[6] On the 1910 census Haun's occupation is "Manufacturer" of "Tile."[4] In 1914 Weaver sold Haun his remaining interest in the Mohawk plant, which had been producing both tile and brick.[7] It is not clear how much longer Haun ran the plant, but there is nothing to indicate there was ever a return to pottery making. Deed records suggest Haun moved to the county seat, Greeneville, and was living there in 1918 and 1919.[8]

Figure 3-67. Miniature pitcher and washbowl with incised writing on base of washbowl (pitcher height 3¼ in., washbowl 1½ in. by 4½ in. diameter); small straight-sided container with incised writing on bottom (height 2¼ in.); all from same private collection.

Source(s): **1**. RootsWeb, 10587 <http://worldconnect.rootsweb.com/>. **2**. Federal Census, 1880, Greene County, District 19, No. 3. **3**. Greene County Deeds, Book 67, p. 584. **4**. Federal Census, 1910, Greene County, District 4, No. 270. **5**. Young and Co (1906:356-357); Mohawk Sewer Pipe Company, June 12, 1907, Charters of Incorporation, Book U-9, p. 238 (Tennessee State Library and Archives); letter in a private collection with the preprinted letterhead "MOHAWK SEWER PIPE CO." and owners "C. M. B. Weaver and J. A. D. Haun." **6**. Lucile Weaver Poates, 1981, personal communication. **7**. Greene County Deeds, Book 92, p. 488. **8**. Greene County Deeds, Book 98, pp. 346 and 484 and Book 101, pp. 159 and 195.

Haun, Lewis M. / **BORN** 1835, TN / **DIED** 1899 / **SITE(S)** ET, Greene County (40GN23, 40GN28, 40GN227, and Unrecorded Potteries – Haun/Morgan and Haun/Snow)

Lewis Manning Haun (Figure 3-68) was born in Tennessee, apparently in Greene County, on August 15, 1835. He died December 30, 1899.[1] He was a younger brother to C. A. Haun (see individual entry) and likely received his training as a potter from his brother or perhaps from an older generation of Haun potters, whose existence is suspected but not actually known.

In 1860 Lewis Haun (Hawn) was listed on the census for Greene County as a 24-year-old "Master Potter" with a wife, Martha E. (Harmon) Haun, and a young daughter.[2] He lived very close to C. A. Haun and another potter, Jonathan Morgan, and next door to his father-in-law John Harmon, owner of the land that included the pottery at ET site 40GN227 (part of the area eventually known as "Pottertown"). It seems clear that during this time Lewis was part of a group of potters (also including J. A. Lowe and William and Jacob Hinshaw) who had close ties to the Harmons and

were all involved in various ways with the events surrounding the 1861 pro-Union burning of the Lick Creek railroad bridge. While he must have been greatly affected by the hanging of his brother C. A. Haun for participating in the bridge burning, it is not clear what role Lewis Haun played in the event.[3] A claim filed by him after the Civil War states that during the war his home was on the 300-acre farm belonging to his father-in-law, but that he was mostly absent during this period. He was arrested by the Confederates but then released under an agreement that he would work to keep the railroad operating. In the fall of 1863 he fled to Kentucky to avoid the "Rebel Conscript law." He soon returned to Knoxville, which was by then under Federal control, and was employed on the "U. S. Military Railroad" for the balance of the war, sometimes making brief visits home.[4]

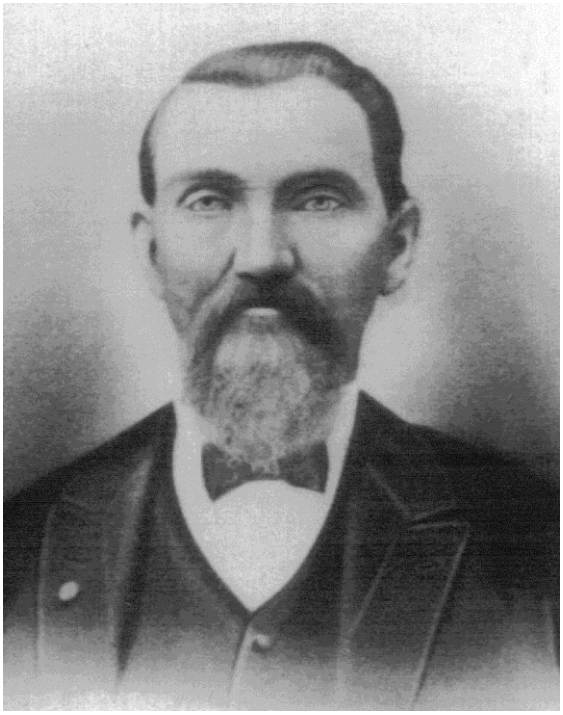


Figure 3-68. Photograph of Lewis M. Haun (courtesy of R. Donahue Bible).

In the midst of all of this, Haun, in 1862, bought the first of two town lots in Midway, two to three miles southeast of his father-in-law's farm. After the war and over the next twenty years he and his family seem to have lived in several different parts of western Greene County, including on the stream known as Potters Creek.[5] The census records for 1870 and 1880 add to the complexity. In 1870 he was living near his brother Arthur Haun, but also not far from the potter William Hinshaw (and site 40GN22).[6] By 1880 he was back in his pre-Civil War neighborhood, close to potter Jonathan Morgan and his brother-in-law, Moses P. Harmon (whose pottery at site 40GN28 was apparently now in operation).[7] Though Lewis Haun is called a farmer on both of these census reports, there is no reason to doubt he was also still a potter. In fact, his several moves suggest there may be one or two pottery making sites associated with him that still have not been recorded.

By 1885 Haun had settled in what was becoming the town of Mohawk, where he and his son J. A. D. Haun were involved with a series of potteries (discussed under site 40GN23).[8] Later, possibly after he no longer worked as a potter, he served as the Mohawk postmaster, from 1889 to 1893, and also owned a Mohawk boarding house or hotel in the 1890s.[9] He remained in the Mohawk district until his death in 1899.[10] By the next year his widow, Martha Haun, was back in the old neighborhood, living almost next door to her brother M. P. Harmon and his pottery (40GN28). According to the census, she and two sons were living in a house that

she owned.[11] Perhaps this was a dwelling the family had retained even as they moved about, working at different places in western Greene County.

Because of these moves, vessels that may be attributable to Lewis Haun are difficult to assess in terms of their specific origin. During his early period as a potter he was living near and probably working with his brother C. A. Haun and other potters at the site identified as 40GN227. Based on what is known about this site, all of these potters are assumed to have only produced glazed earthenware. Unfortunately, there are no known earthenware vessels definitely made by Lewis Haun. There is at least one surviving East Tennessee earthenware jar marked with just the word "HAUN," and this could possibly be the work of Lewis Haun, though more likely it is the work of C. A. Haun.[12]

There are at least three Greene County vessels indicating that after the Civil War Lewis Haun was producing stoneware. The largest of these is the churn shown in Figure 3-69. Its markings include the large letters "L. M. H." in cobalt blue and distinctive leaf-like stamps on the handle terminals (Figure 3-70). There are also two partial harvest jugs (sometimes called "monkey jugs") that have the same initials, the same stamps, and various names. One of these (Figure 3-71) bears the date 1878 and the legend "Thomas Milon. By L.M.H.," while the other (Figure 3-72) has the same year date and the name "L.M.H. & Co. / Midway." This last seems to imply that the village of Midway was one of the places where Haun potted in Greene County, but it could also be assumed that it was made at the 40GN28 site, where a pottery seems to have been in operation by 1877 (also see ET, Unrecorded Greene County Potteries).

Figure 3-69. Vessel believed made by Lewis M. Haun. Tan to gray salt-glazed stoneware churn (height 14 in.) with extruded strap handles, each with a medial ridge and multiple leaf-like stamps at terminals. Decorated in cobalt blue with "50 / L.M.H. / 2" and a small incised "45." The "2" apparently represents gallon capacity, but the meaning of the other numbers is unknown (private collection).

Source(s): **1**. Reynolds (1971:175). **2**. Federal Census, 1860, Greene County, District 19, Nos. 1163-1168. **3**. Bible (1996). **4**. Claim of Lewis M. Haun, No. 13550, Southern Claims Commission Files, Record Group 217, National Archives, Washington, D. C. **5**. Greene County Tax Records, 1866-1884, Districts 19, 7, and 6; some of the more relevant Greene County Deeds include:

Book 33, p. 169 and p. 401, Book 39, p. 561 and Book 41, p. 17 and p. 71. **6**. Federal Census, 1870, Greene County, District 7, No. 16. **7**. Federal Census, 1880, Greene County, District 19, Nos. 3, 17, and 19. **8**. Greene County Tax Records District 6, 1885-1899; Greene County Deeds, Book 52, p. 456. **9**. Frazier (1984:353); Roberts (1958:8); Greene County Deeds, Book 62, p. 80. **10**. Greene County Tax Records, District 6, 1885-1899. **11**. Federal Census, 1900, Greene County, District 19, No. 135. **12**. Wahler (1997:2, No. 7).

Figure 3-70. Close view of leaf-like stamps on churn shown in Figure 3-69.

Figure 3-71. Tan to gray salt-glazed stoneware harvest jug, missing its double spouts and overhead handle (height 10 in. to top of dome). Decorated in cobalt blue with "1878 Thomas Milon. By L.M.H.," the number "50" near the top of the dome, and four "bird-like" designs around the base of the dome. The same leaf-like stamps shown in Figure 3-70 appear on the handle terminals (private collection).

Figure 3-72. Gray salt-glazed stoneware harvest jug, missing its overhead handle (height 10½ in. to top of dome). Decorated in cobalt blue with "L.M.H. & Co. Midway / 1878," two tree-like designs, the number "50" near the top of the dome, and five "bird-like" designs around the base of the dome. The same leaf-like stamps shown in Figure 3-70 appear on the handle terminals (private collection).

Haun, M. Eugene / **BORN** 1883, TN / **DIED** 1938 / **SITE(S)** ET, Greene County (40GN28)

Moses Eugene Haun was born November 19, 1883 in Greene County and died July 9, 1938 in Knoxville, Tennessee. He was kin to several Greene County potters, including his father Lewis M. Haun, his older brother J. A. D. Haun, his uncle C. A. Haun, and his uncle on his mother's side, M. P. Harmon. He seems to have had a short career working in pottery before moving to Knoxville, where he married Ida Louise Sterchi in 1906. In Knoxville he had a successful career as a furniture dealer.[1]

Eugene Haun's father died in 1899 in the west Greene County town of Mohawk. By the following year his mother had moved back to what was known as "Pottertown" to live near her brother M. P. Harmon. The household consisted of the widow Martha and her two sons Alonzo and Eugene ("Ugen").[2] On the 1900 census the older son is identified as a teacher, while 16-year-old Eugene's occupation is given as "Mold Filing" or possibly "Mold & Tiling." Other males living nearby have the profession "Crock Molder" and "Molder Potter Shop," so it is clear that Eugene was working at the M. P. Harmon pottery (ET site 40GN28). A small stoneware crock made by him is incised on one side "M. E. Haun / Pottertown" (Figure 3-73). This piece and its story passed down through members of a Greene County family. The story is that it was made by Haun and given to Mary E. Jeffers, who soon died at a rather young age. The piece was kept by the family in memory of her.[3] Mary Jeffers is buried in Greene County. Her tombstone shows she died in 1903 at the age of 25.[4] Based on the family story, the Haun vessel should be a little older than 1903.

Figure 3-73. Reddish-brown salt-glazed stoneware crock (height ca. 5 in.). Incised on one side "M. E. Haun / Pottertown" (private collection).

Two photographs of Eugene Haun are presented here. The first (Figure 3-74) is Haun as a young man, probably around the time that he was still living at Pottertown. The second (Figure 3-75) shows Haun at a later stage of life with his son, Louis Eugene Haun, and his mother Martha Eldora (Harmon) Haun, the widow of Lewis M. Haun and sister to Moses P. Harmon.

Source(s): **1**. Tennessee Death Records, Greene County, 1938, Certificate No. 15055 (microfilm copy, Tennessee State Library and Archives); Bible (2002). **2**. Federal Census, 1900, Greene County, District 19, No. 135. **3**. Evelyn M. McCulley, 2003, personal communication. **4**. Reynolds (1971:432).

Figure 3-74. Photograph of Moses Eugene Haun (courtesy of Gray Haun).

Figure 3-75. Moses Eugene Haun, his son Louis Eugene Haun, and his mother Martha E. (Harmon) Haun, the widow of Lewis M. Haun and sister to Moses P. Harmon (courtesy of Gray Haun).

Haygood, Aldon (see WT, Madison County site 40MD194)

Haynes, Lee (see ET, Morgan County sites 40MO159 and 40MO160)

Hays, Jeremiah R. / **BORN** 1799, TN / **DIED** 1850s / **SITE(S)** ET, Bradley County (Unrecorded Potteries), Roane County (40RE172)

Jeremiah Ragan Hays's identity as a potter was first known from his listing on the 1850 census for Bradley County, but the implied pottery there has never been found.[1] Later it became clear that Hays operated a pottery in Roane County before moving to Bradley. The remains of this pottery (ET site 40RE172) provided examples of his work, which during the period from the 1820s to the 1840s seems to have included producing both earthenware and stoneware. He also used at least two stamping devices to mark some of his ware with the name "J. HAYS."

According to family historians, Hays was born in Greene County, Tennessee on March 5, 1799. He was the son of John and Mary Ragan Hays, and through his mother was a first cousin to the potter Richard C. Ragan (see individual entry). He also married his first cousin Margaret Hood. All three cousins were grandchildren of Darby Ragan (1748-1814) of Virginia.[2] First cousin potters, both born in the same county, suggests there may have been an older generation Ragan potter or potters, but documentary support for this is not currently available.

Jeremiah and Margaret were married in Blount County in 1821, but they moved to Roane County by 1826, when Jeremiah served as a jury member.[3] He is listed on the 1830 and 1840 censuses for Roane County, and he served as a "county coroner" during the 1830s.[4] Direct evidence that he was a potter at this time comes from two Roane County deeds (1830 and 1831), one of which mentions "said Hays' Potter shop."[5] As noted above, the family moved to Bradley County by 1850, and Jeremiah is listed on the census as a 50-year-old potter, with Margaret and five children.[1] Jeremiah Hays was apparently deceased by 1860, and his widow and children seem to have moved to Arkansas.[2]

Source(s): **1**. Smith and Rogers (1979:29); Federal Census, 1850, Bradley County, No. 1530. **2**. RootsWeb, Ragan Roots Database <http://worldconnect.rootsweb.com/>; Ancestry – Family History.com Message Boards <http://search.ancestr…ge&gs=hays+jeremiah&gss>. **3**. Early East Tennessee Marriages, Blount County (Tennessee State Library and Archives, Nashville); Roane County Court Minutes, 1823-1826, p. 381 (1/27/1826). **4**. Federal Census, Roane County – 1830, p. 35 and 1840, p. 54; Roane County Court Minutes - 1832-1835, p. 155 and 1836-1840, p. 69 and p. 207. **5**. Roane County Deeds, Book F-1, pp. 442 and 492.

Heard, Marian G. (see ET Sevier County site 40SV181)

Heaton, Isaiah / **BORN** ca. 1821, SC / **DIED** post-1870 / **SITE(S)** ET, Greene County (40GN25)

Isaiah Heaton is shown on the 1850 census as a 28-year-old Greene County potter.[1] He and his wife Mary and five young children lived next to the Click family of potters, and Isaiah, who owned no real estate, was obviously working for them (see discussion of ET site 40GN25). The Heatons were relative newcomers to Tennessee. The 1850 and later census reports, which vary concerning Isaiah's age, indicate the family lived in South Carolina until about 1849, when one child was born in North Carolina. An online genealogical source states that Isaiah Heaton's parents were William S. and Margaret Heaton.[2]

A confusing point regarding Isaiah Heaton is that the 1850 census taker placed an "M" for "mulatto beside the names of Isaiah and two of his children. This initially seemed to suggest Isaiah as the only known free person of color working as a potter in pre-Civil War Tennessee. However, later census reports were found that consistently show him and all other family members as white. By 1860 the family was living in Georgia, with one child born in that state in 1855. By 1870 Isaiah was living apart from his family, and the 1880 census shows Mary Heaton as a widow.[3] Isaiah's online summary refers to him as a "farmer and potter."[2] The 1860 and 1870 censuses only show the former, so the extent of his pre- or post-1850 involvement with pottery is unknown.

Source(s): **1**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 973. **2**. RootsWeb's WorldConnect Project: Chitwood Family and Various Relations <http://wc.rootsweb.com/>. **3**. Federal Census, Georgia – 1860, Habersham County, p. 884, No. 456; 1870, Towns County, p. 194, No. 104 and Hart County, p. 228, No. 585; 1880, Hart County, p. 600, No. 22.

Hedgecough, Asher / **BORN** 1860, TN / **DIED** 1940 / **SITE(S)** MT, Putnam County (40PM50 and 40PM52), White County (40WH83)

Asher Hedgecough (Figure 3-76), the second son of William C. and Nancy Hedgecough, was born September 16, 1860 in White County.[1] Asher was old enough to have worked at his father's pottery in White County (MT site 40WH83) before the family moved to Putnam County in 1877. The 1880 census shows Asher and two of his brothers working at their father's Putnam County pottery (MT site 40PM52).[2] Asher married Nettie Pack in 1891, and by the late 1890s he owned land near his father and brothers.[3] He and Nettie are shown on the 1900 census with four children, with Asher called a farmer.[4] According to his granddaughter, Asher moved his family to Monroe County, Kentucky, around 1907, where he worked at a pottery with his brother James H. Hedgecough.[1] Asher and his family were back in Putnam County by 1910, with Asher again called a farmer.[5] They next moved to Grundy County, Tennessee, where Asher worked as a teamster among timber harvesters and miners.[6]

Figure 3-76. Asher Hedgecough, ca. 1890 (courtesy of Mildred Steele).

In the early 1920s, Asher's brother William T. Hedgecough opened a new pottery in Putnam County (MT site 40PM50). William's sons did most of the work but also hired a local potter to help make the ware. After this potter left, they arranged for Asher to come back to Putnam County to help them. According one of the sons, they took a wagon load of pottery down there (Grundy County), "peddled it out," and brought "Uncle Asher" back.[7] By 1930 Asher and Nettie and three of their children moved on to Cherokee County, Texas, and the census for that year calls Asher a farmer.[8] He died there on November 17, 1940.[1]

Source(s): **1**. Steele (2007). **2**. Federal Census, 1880, Putnam County, District 8, No. 105. **3**. Putnam County Tax Records, District 8, 1890s (partial) and Note 1 above. **4**. Federal Census, 1900, Putnam County, District 8, No. 171. **5**. Federal Census, 1910, Putnam County, District 8, No. 155. **6**. Federal Census, 1920, Grundy County, District 2, No. 156. **7**. L. Hedgecough (1977). **8**. Federal Census, 1930, Texas, Cherokee County, Precinct 5, p. 230, No. 58.

Hedgecough, Bessie (see MT, Putnam County site 40PM69)

Hedgecough, Bill (see MT, Putnam County site 40PM69)

Hedgecough, George L. / **BORN** 1896, TN / **DIED** 1963 / **SITE(S)** MT, Putnam County (40PM49, 40PM50, 40PM59 and 40PM69)

George Lafayette Hedgecough, a son of William T. and Miranda Hedgecough, was born July 28, 1896 in Putnam County.[1] At the time George's father and grandfather (William C. Hedgecough) both had potteries in the same neighborhood (MT sites 40PM52 and 40PM53). From about 1900 to 1920, George lived with his parents in DeKalb County, and it does not appear they had a pottery there.[2] George is shown in a family photograph taken about 1910 [see entry for

William T. Hedgecough (Figure 3-83)]. The family moved back to Putnam County soon after 1920 to start a new pottery (MT site 40PM50), and according to his brothers, George was already a skilled pottery turner.[3] Even if the family did not own a pottery during the early 1900s, they were not far from several, and it seems obvious George must have received training at one or more of them.

In 1930 George and his wife Bessie (Figure 3-77) lived next to his brother Lee Hedgecough, an additional indication that George was involved with work at the 40PM50 site.[4] However, according to his brother and son, besides working at the Hedgecough family pottery, George also worked at a nearby pottery owned by Columbus Lafever (MT site 40PM59).[5] In addition, he probably worked at least some of the time at the Eli Lafever pottery (see discussion of MT site 40PM49). Evidence for the last comes from the remains of distinctive decorated vessels that seem indicative of George's style, including the use of rope-like appliqués.

Figure 3-77. George and Bessie Hedgecough (courtesy of Evelyn Lumpkin).

Perhaps the best remaining testament to George's work during this era is a group of stoneware grave markers made by him, now in the collections of the Tennessee State Museum in Nashville. These appear in a photograph taken just before they were transferred to the museum (Figure 3-78). The large marker on the right is also shown with the entry for George's grandfather, William C. Hedgecough (Figure 3-82), and it and the marker to its left are shown in the 1979 pottery survey report.[6] The two markers to the left in Figure 3-78 are a tall one that once had two hand molded birds near its top and a companion foot marker with a fan-like tablet at the top with the initials "A D S." Incising on the large marker reads "AUBREY D. SHERRELL / BORN June 5, 1927 / DIED July 28, 1927 / bud on earth to bloom in heaven." Aubrey Sherrell, who only lived two months, was the first son of George's sister Cappie (Hedgecough) Walker, who was first married to a Sherrell. The head and foot markers were kept by the family, but never placed on Aubrey's grave.[7]

Figure 3-78. A 1980s photograph of Cappie (Hedgecough) Walker with pottery made by the Hedgecough family. The four grave markers and probably most of the other pieces were made by Cappie's brother George L. Hedgecough. The markers (from left to right) were made for Aubrey D. Sherrell, Rebecca Elrod, and William C. Hedgecough (photograph provided courtesy of Evelyn Lumpkin).

After the last traditional stoneware potteries in southwest Putnam County closed, George Hedgecough joined a few other local turners in finding work at the new Cookeville Pottery (MT site 40PM69). He apparently still worked there in the 1950s, and during its final years was largely in charge of the operation.[5] George died December 27, 1963.[8]

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>. **2**. See census listings with entry for William T. Hedgecough (George was still in his parents household in 1920, called a farmer). **3**. L. Hedgecough (1977), O. Hedgecough (1977). **4**. Federal Census, 1930, Putnam County, District 8, Nos. 208 and 209. **5**. O. Hedgecough (1977); Opie Hedgecough, 2001, personal communication. **6**. Smith and Rogers (1979:143) [two of the four stoneware grave markers shown in the 1979 publication were stolen from the cemetery not long after they were photographed in 1977, an event that precipitated the removal and replacement of the remaining markers]. **7**. Evelyn Lumpkin, 2001, personal communication; a full-page image of the Sherrell grave marker appears in Caldwell et al. (2003:119). **8**. From a Hedgecough family journal formerly kept by Cappie (Hedgecough) Walker, now belonging to her daughter Evelyn Lumpkin (and Note 1 above).

Hedgecough, James H. / **BORN** 1876, TN / **DIED** 1954 / **SITE(S)** MT, Putnam County (40PM52)

James Henry Hedgecough, youngest son of William C. and Nancy Hedgecough, was born in White County on July 23, 1876. He grew up in association with a pottery his father operated in Putnam County from about 1877 to about 1900 (MT site 40PM52). James married Doris Rhoton around 1900, but she soon died in childbirth [they are shown together as part of the W. C. Hedgecough family in Figure 3-81].[1] On the 1900 census James is listed without a wife, with a farming occupation, and living in the household of his sister and her husband, James and Rebecca Elrod.[2] In the early 1900s James moved to Monroe County, Kentucky where he married Avo Rhoton in 1908. It is believed James was associated with a pottery at that location.[3] This was probably the same Kentucky pottery where James H. Lafever, who had a close association with the Hedgecoughs, worked in the early 1900s (see entry for J. H. Lafever). James and Avo Hedgecough and their children are shown in Figure 3-79, probably in Macon County, Tennessee. They seem to have moved back and forth between Kentucky and Tennessee, with James employed at least some of the time as a brick maker. It is not clear if he had any involvement with pottery after the early 1900s. He died April 8, 1954 in Warren County, Kentucky.[4]

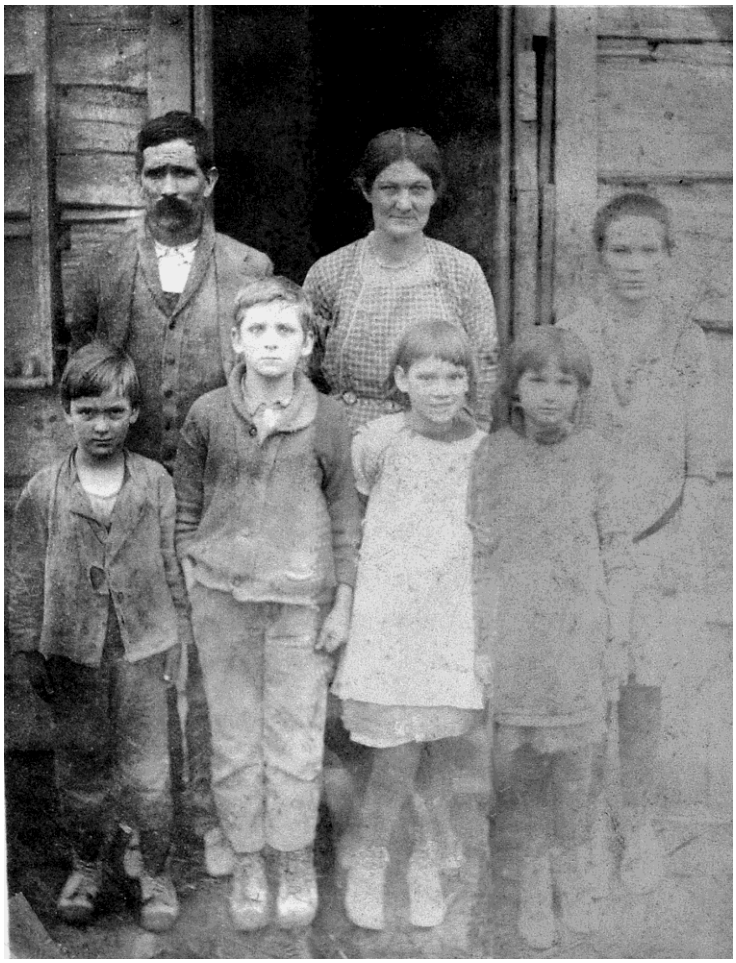


Figure 3-79. James and Avo Hedgecough with children (left to right) Wiley, Barlow, Mae, Ivo, and Stella (courtesy of Joyce Cline).

Source(s): **1**. Steele (2007). **2**. Federal Census, 1900, Putnam County, District 8, No. 152. **3**. Cline (2007). **4**. RootsWeb, World Connect Project: Hitchcock Family <http://wc.rootsweb.com> and notes 1 and 3 above.

Hedgecough, Lee / **BORN** 1903, TN / **DIED** 1986 / **SITE(S)** MT, Putnam County (40PM50)

Lee (Samuel Lee) Hedgecough (Figure 3-80) was one of several sons of William T. and Miranda Hedgecough. He is shown as a child in a family photograph taken about 1910 [Figure 3-83]. Lee was born October 2, 1903 in DeKalb County.[1] The family moved to southwest Putnam County soon after 1920 to start what became the last Hedgecough family pottery (MT site 40PM50). Lee and two of his brothers did most of the work required for starting this operation, and Lee subsequently was responsible for much of the work connected with procuring the main raw materials, clay and wood. He never claimed to be a potter, though he said he sometimes turned small pieces.[2] By 1930 Lee was living in his own household, next to his older brother George, though he was not yet married to his wife Odel.[3] He continued to be involved with the 40PM50 pottery until it ceased to operate in the late 1930s.

Figure 3-80. 1977 photograph of Lee Hedgecough with pieces of family made stoneware.

By the late 1970s Lee and his brother Orb were among the last of the Hedgecoughs with direct knowledge concerning their family's work as pottery makers.[4] In 1977 and 1978 Lee generously gave of his time, helping the writers identify and understand places in southwest Putnam County where the Hedgecoughs and others once made pottery. Without his help, much understanding of this craft in this particular region would have been lost. Lee lived until August 11, 1986.[5]

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>. **2**. L. Hedgecough (1977). **3**. Federal Census, 1930, Putnam County, District 8, Nos. 208 and 209. **4**. L. Hedgecough (1977); O. Hedgecough (1977). **5**. Grave marker at the Pleasant View Cemetery, Putnam County, Tennessee.

Hedgecough, Opie (see MT, Putnam County site 40PM69)

Hedgecough, Orb / **BORN** 1905, TN / **DIED** 1983 / **SITE(S)** MT, Putnam County (40PM50)

"Orb" (actual name Aubrey Davis) Hedgecough was born October 4, 1905.[1] He appears as a child in a ca. 1910 photograph with his parents William T. and Miranda Hedgecough [Figure 3-83]. Soon after 1920 the family moved from DeKalb County to Putnam County to start a stoneware pottery (MT site 40PM50). Orb and his brothers George and Lee carried out much of the work required for beginning this operation. Orb never learned to throw pottery, and most of his efforts centered on peddling the ware. He once said that after he married in 1928, he took a wagon on a long peddling trip and swapped stoneware for enough household goods, including a cook stove, to start housekeeping.[2] In 1930 he and his wife Eunice lived with her parents in the same general neighborhood as Orb's father and brothers.[3] During one period following his marriage Orb lived and worked in Nashville, but after his father died in 1936, he became the owner of the 40PM50 pottery. He ran it with the help of others until it closed in the late 1930s. In the 1970s Orb and his brother Lee were of great help to the writers in their efforts to understand where and how pottery had once been made in their part of Putnam County. Both submitted to tape recorded interviews and otherwise greatly facilitated the preservation of information known to them.[4] Orb died June 8, 1983.[5]

Source(s): **1**. Information from a Hedgecough family journal formerly kept by Cappie (Hedgecough) Walker, now belonging to her daughter Evelyn Lumpkin; Social Security Death Index <http://search.ancestry.com/search/>. **2**. O. Hedgecough (1977). **3**. Federal Census, 1930, Putnam County, District 8, No. 131. **4**. L. Hedgecough (1977); O. Hedgecough (1977). **5**. Gilbert (1995:401).

Hedgecough, Riley / **BORN** 1864 TN / **DIED** ca. 1897 / **SITE(S)** MT, Putnam County (40PM52)

Riley Hedgecough shared a birth date with his twin brother Wiley, and the latter's tombstone indicates they were born in 1864.[1] The twins and their older brother Asher are listed on the 1880 census with "Work at Pottery" in the occupation column.[2] This associates them to the Putnam County pottery operated by their father, William C. Hedgecough (MT site 40PM52). According to family history Riley Hedgecough married Josie Barnes but only lived a few years longer.[3] His estimated death date in that source is 1893, however, his name appears on a surviving 1897 tax record.[4] He has not been found on the 1900 census, so it is assumed any pottery made by him would predate the late 1890s.

Source(s): **1**. Gilbert (1995:397). **2**. Federal Census, 1880, Putnam County, District 8, No. 105. **3**. Steele (2007). **4**. Putnam County Tax Records, District 8, 1897.

Hedgecough, Wiley / **BORN** 1864 TN / **DIED** 1935 / **SITE(S)** MT, Putnam County (40PM52)

Census listings for Wiley Hedgecough are inconsistent regarding his date of birth, but his tombstone shows it as 1864.[1] He and his twin brother Riley were sons of the potter William C. Hedgecough, and they are shown as working at their father's Putnam County pottery (MT site 40PM52) in 1880.[2] In 1926 Wiley had two deeds registered that had been signed many years earlier. By the first, dated October 7, 1892, Asher Lafever sold Wiley 50 acres for $150 to be paid for with $100 in cash and "the remaining fifty dollars to be paid in Merchandable stone ware at 5 cents a gallon against August 1894." By the next deed, dated July 1, 1895, James Lafever sold Wiley 25 acres to be paid for with "one Thousand Gallons of Good sound Stone ware considered worth fifty dollars."[3] These transactions may have been in reference to the same tract, jointly owned by the Lafever brothers, for in 1897 Wiley was taxed on just under 50 acres.[4] While other interpretations are possible, it is assumed the stoneware Wiley was to use as payment for this land would have been produced at his father's kiln (site 40PM52).

Wiley, his wife Martha (or Maybelle), and three children are listed on the 1900 and 1910 census reports living adjacent to Wiley's brother Asher Hedgecough.[5] Both are called farmers both years. By 1920 Wiley had moved his family to another part of Putnam County, and there is nothing to suggest his involvement with pottery after the death of his father.[6] Wiley died October 4, 1935.[7]

Source(s): **1**. Gilbert (1995:397). **2**. Federal Census, 1880, Putnam County, District 8, No. 105. **3**. Putnam County Deeds, Book 21, pp. 232-233). **4**. Putnam County Tax Records, District 8, 1897. **5**. Federal Census, Putnam County, District 8 – 1900, No. 170; 1910, No. 152. **6**. Federal Census, 1920, Putnam County, District 1, No. 350. **7**. RootsWeb, Putnam County, TN – Death Certificates – 1935 <http://ftp.rootsweb.com/pub/usgenweb/tn/putnam/vitals/deaths/dc1935.txt>.

Hedgecough, William C. / **BORN** 1815, TN / **DIED** 1903 / **SITE(S)** MT, Putnam County (40PM52); White County (40WH83)

William C. Hedgecough, a son of Ezekiel and Rebecca Hitchcock, was born in White County on February 10, 1815. The 1840 census suggests the Hitchcock family lived close to the potter Asher Lafever (b. 1812). On November 3, 1848 William married Asher's daughter Nancy Ann Lafever.[1] This may explain how William became a potter, an occupation he passed on to a number of his descendants. William's last name appears on early county records as Hitchcock, but starting about 1870 it is commonly seen as Hedgecough. He is shown with the Hitchcock name and a farming occupation in 1850 and with this same name but called a potter in 1860. On the 1870 census he is still called a potter, but his last name is Hedgecough.[2] By 1870 William and Nancy had nine children, and at least the older sons were no doubt beginning to work with their father. The only White County site that seems to clearly associate to William C. Hedgecough is 40WH83.

In 1877 William moved his family to Putnam County to start a new pottery (MT site 40PM52). On the 1880 census the family is again listed with the last name Hitchcock.[3] There were now eleven children, though the three eldest no longer lived with their parents. William and Nancy had seven sons: William T., Asher, Wiley, Riley, John, Andrew, and James. There is evidence most of them learned pottery making from their father, but there is no clear information for such activity on the part of John or Andrew.

It is believed William Hedgecough continued to work as a potter at the same Putnam County location until possibly as late as 1900. His wife died in 1899. He is listed on the 1900 census without any indicated occupation, living with his unmarried son Andrew, and again with the last name Hedgecough.[4] A photograph taken about this time shows him in front of his log home with several of his relatives (Figure 3-81). William died on April 14, 1903, as commemorated by a stoneware grave marker made some time later by his grandson George Hedgecough (Figure 3-82). There were once several of these markers in southwest Putnam County's Pleasant View Cemetery.[5]

Figure 3-81. William C. Hedgecough and various family members, ca. 1900 (courtesy of Evelyn Lumpkin). Identities provided with the assistance of Mildred Steele: [standing, left to right] John and Mary Rachel Stanley, their father Ezekiel Stanley, George W. Dunn (grandson of W. C. Hedgecough), James Henry Hedgecough (son of W. C. Hedgecough), James's first wife Doris Hedgecough, and Eliza Stanley (sister of Ezekiel) / [seated] Nancy Ann Hedgecough Stanley (wife of Ezekiel Stanley, daughter of W. C. Hedgecough) and William C. Hedgecough.

Figure 3-82. Stoneware grave marker for William C. Hedgecough (formerly in the Pleasant View Cemetery but later donated to the Tennessee State Museum through a marker exchange agreement). Incised "W. C. Hedgecough / Born Feb 10 1815 / Died Apr 14 1903."

Source(s): **1**. Federal Census, 1840, White County, District 8, p. 55; Winfree (200:170). **2**. Federal Census, White County, District 6 – 1850, No. 817; 1860, No. 927; 1870, No. 161. **3**. Federal Census, 1880, Putnam County, District 8, No. 105. **4**. Smith and Rogers (1979:142); Federal Census, 1900, Putnam County, District 8, No. 162. **5**. Smith and Rogers (1979:142-143) [the stoneware markers for William C. and Nancy Hedgecough and their daughter Rebecca Elrod are now in the collections of the Tennessee State Museum; by agreement with descendants they were replaced with markers less susceptible to breakage and theft].

Hedgecough, William T. / **BORN** 1858, TN / **DIED** 1936 / **SITE(S)** MT, Putnam County (40PM50, 40PM53, and 40PM54), White County (40WH83)

William Thomas Hedgecough was born September 13, 1858.[1] He is shown as a child and the eldest son living with his parents William C. and Nancy Hedgecough in White County on the 1860 and 1870 census reports.[2] By the 1870s he must have been learning the potters craft at his father's pottery (MT site 40WH83). The father moved his family to Putnam County in 1877 (see entries for William C. Hedgecough and MT site 40PM52), but after 1870 William T. Hedgecough's location becomes unclear. Some descendants think he went to DeKalb County, but he has not been found on the 1880 census there or elsewhere. Later census records suggest he married his wife Miranda about 1883, and one of his daughters thought they moved to Putnam County about that time.[3] William T. Hedgecough seems to have operated two kilns at this location, both of them about a mile from his father's home and pottery. One or both of these kilns (MT sites 40PM53 and 40PM54) were probably used into the late 1890s.

By 1900 William and Miranda were living in DeKalb County, with six children and with his occupation shown as farmer.[4] They were eventually the parents of twelve children.[5] They have not been found on the 1910 census, but a family photograph taken about that year was probably made in DeKalb County (Figure 3-83). The family was enumerated in DeKalb County in 1920, with all of the older males shown with farming occupations.[6]

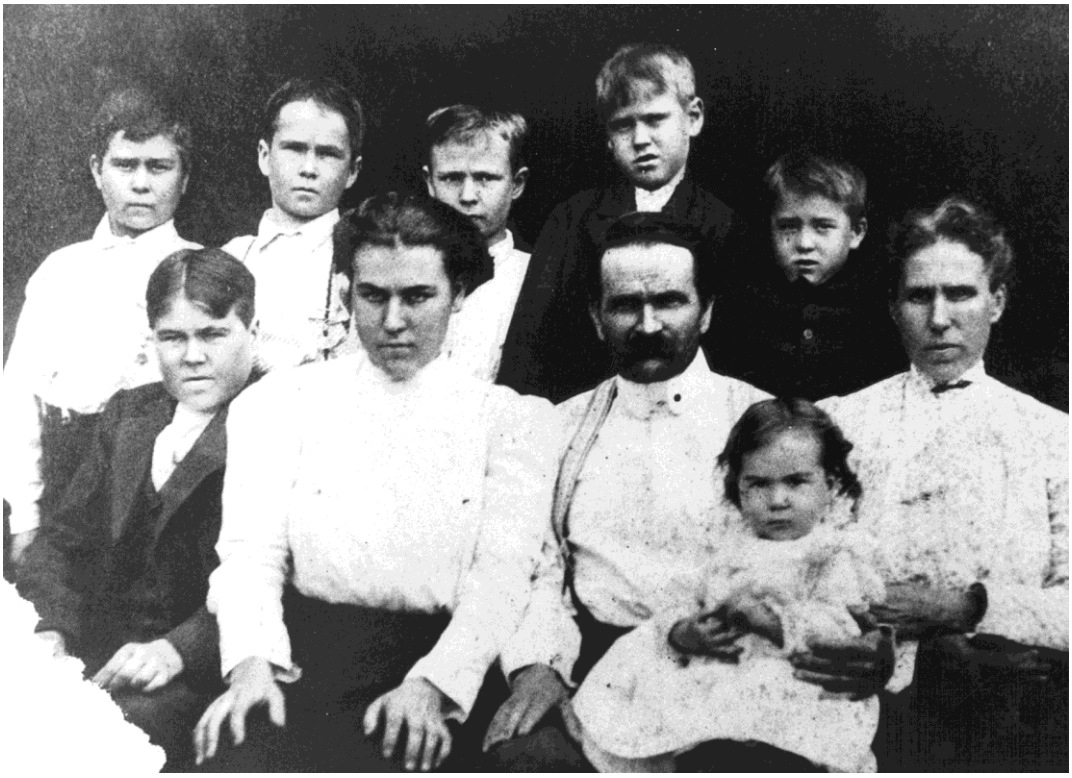


Figure 3-83. William T. and Miranda Hedgecough and some of their children: (standing, left to right) sons George, Henry, Matt, Lee, and Orb; (seated left to right) son James Riley, Miranda, William T., daughter Cappie, and eldest daughter Cansada (courtesy of Evelyn Lumpkin).

It does not appear William T. Hedgecough worked in pottery while he lived in DeKalb County. However, soon after 1920 he moved his family back to Putnam County, and with the help of his sons built a new kiln where there had once been one or more older kilns (MT site 40PM50).[7] William and his wife were living at this location in 1930, with him, as always, called a farmer on the census.[8] A different indication of his profession comes from 1934 and 1938 publications, both listing the "Wm Hedgecough" stoneware pottery as one of three still operating in that part of Putnam County.[9] In its final years, the pottery was operated by William's sons. He died December 12, 1936.[1]

Source(s): **1**. Gilbert (1995:398). **2**. Federal Census, White County, District 6 – 1860, No. 927; 1870, No. 161. **3**. Cappie Walker, 1978, personal communication. **4**. Federal Census, 1900, DeKalb County, District 9, No. 453. **5**. Hedgecough family information provided by Joan Williams, 2001. **6**. Federal Census, 1920, DeKalb

County, District 14, No. 113. **7**. L. Hedgecough (1977); O. Hedgecough (1977). **8**. Federal Census, 1930, Putnam County, District 8, No. 97. **9**. Whitlatch (1934b:40 and 1938b:28).

Heller, Hiram / **BORN** ca. 1816, PA / **DIED** 1870s / **SITE(S)** ET, Claiborne County (Unrecorded Potteries)

Little is known concerning Hiram Heller and pottery, other than his listing as a 35-year-old potter on the 1850 census for Claiborne County.[1] At the time he was living with his wife Nancy and three children, the oldest born in Tennessee in 1843. A surviving series of tax lists for Claiborne County suggests the family moved from the county by 1853.[2] In 1860 they were living across the state line in Lee County Virginia with Hiram called a farmer.[3] They moved to Illinois by 1870, and Nancy Heller was still there in 1880, shown as a widow. There is a suspicion Heller's 1850 potter occupation might relate to work at a local iron furnace rather than indicating he was a potter in the usual sense (see Unrecorded Claiborne County Potteries).

Source(s): **1**. Federal Census, 1850, Claiborne County, No. 1047. **2**. Claiborne County Tax Books, District 4, 1850-1873. **3**. Federal Census, 1860, Virginia, Lee County, Western District, No. 207. **4**. Federal Census, Illinois – 1870, Washington County, Township 3, Range 3, No. 63; 1880, Franklin, County, District 12, No. 128.

Henderson, John (see ET, Hamilton County site 40HA98)

Henderson, Samuel M. / **BORN** 1842, AR / **DIED** 1902 / **SITE(S)** WT, Madison County (40MD55)

Samuel McNeal Henderson, a son of Samuel T. and Belinda Henderson, was born in the state of Arkansas on April 30, 1842.[1] One source says he was born in Saline County, but he is shown with his parents in Hot Springs County in 1850 and 1860.[2] Samuel married Lavenia Antonia Futrell on Feb. 5, 1865, and they eventually had eight children.[1] Three of their sons, Samuel T., Walter L., and Garland, eventually became potters. Samuel and Antonia and two children were still in Hot Springs County in 1870 with him listed as a farmer. By 1880 they and seven children were in Benton in Saline County, Arkansas, where he was working as a blacksmith.[3]

At least one source claims Samuel M. Henderson started a pottery in Benton, Arkansas by 1884, but local business directories suggest it was not until 1892. Henderson's Benton pottery was still listed in 1898.[4] A photograph of this pottery (Figure 3-84) was among the former possessions of potter Henry Wiest (see individual entry). Writing on the back says this is S. M. Henderson's Pottery and that the photograph was taken June 22, 1895. Below that is a "List of turners: D. J. Thomson, S. O. Smith, Jim Hockersmith, Alford Hockersmith, Garland Henderson,

Walter Henderson." These are presumably six of the men in aprons, the last two being sons of Samuel M. Henderson. Samuel is probably the older man setting on the ground, front left. A large pottery waster pile is directly behind the men, and behind that are two circular kilns made of brick with both horizontal and vertical reinforcing members, probably made of iron.

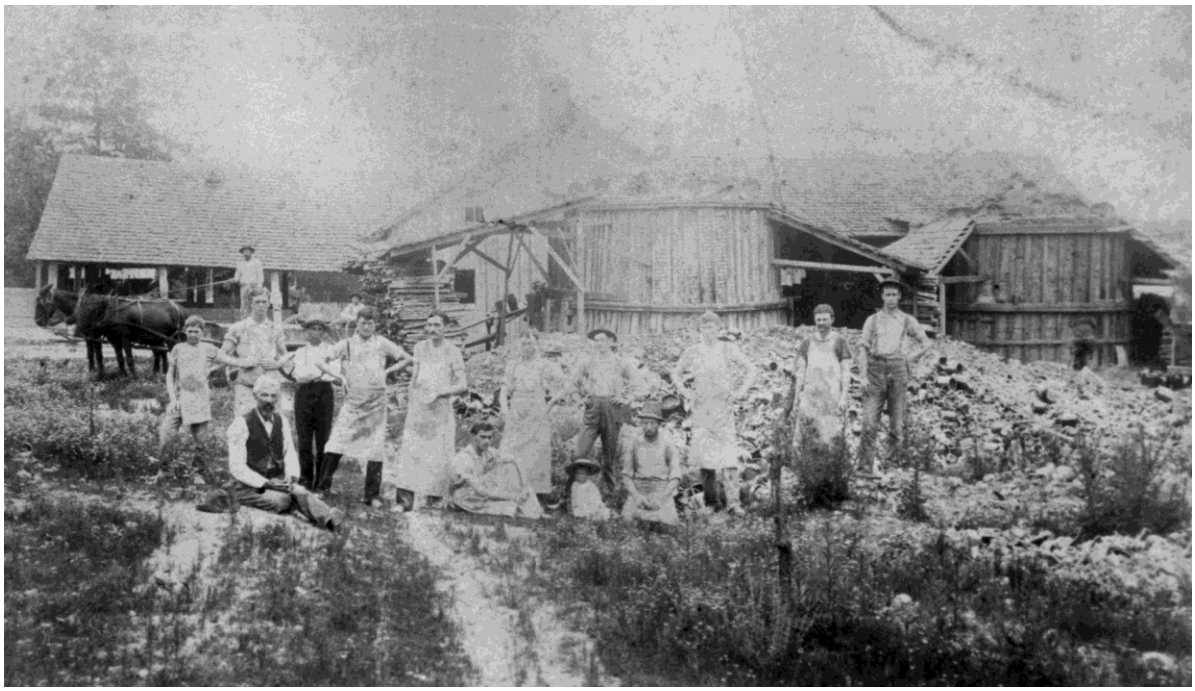


Figure 3-84. Samuel M. Henderson's Arkansas pottery and its workers, 1895 (courtesy of Sybil Thornton).

It is unclear to what extent Samuel M. Henderson's Arkansas pottery was still operating in 1900. On June 4 he and his son Samuel T. were listed as potters living in the Pinson, Tennessee household of potter son Walter and obviously working for the Pinson Pottery (WT, Madison County site 40MD55).[5] A short time later, on June 8, Samuel M. Henderson was recorded as head of a Saline County, Arkansas household in which he, his son Samuel T, and son Garland were all listed as potters.[6] Whatever this means, it was near the end of Samuel A. Henderson's career. He died June 5, 1902.[1]

Source(s): **1**. RootsWeb's WorldConnect Project: My Stratton Connections--Clemons, Clubb, Barrett, Headrick, Stell, Gray, Marshall, et al <http://wc.rootsweb.com/>. **2**. Federal Census, Arkanas, Hot Springs County – 1850, p. 808, No. 534; 1860, Union Township, p. 933, No. 209. **3**. Federal Census, Arkansas – 1870, Hot Springs County, Fenter Township, No. 141; 1880, Saline County, Benton, p. 293, No. 4. **4**. Watkins (1984). **5**. Federal Census, 1900, Madison County, District 1, No. 32. **6**. Federal Census, 1900, Arkansas, Saline County, Saline Township, No. 118.

Henderson, Samuel T. / **BORN** 1871, AR / **DIED** 1932(?) / **SITE(S)** WT, Madison County (40MD55)

Samuel Turpin Henderson, a son of a Samuel M. and Antonia Henderson, was born in Arkansas during August of 1871.[1] Samuel came of age during the period his father operated a pottery in the town of Benton in Saline County, Arkansas (see entry for Samuel A. Henderson). Like his father, Samuel T. is listed as a potter on the 1900 census reports for Arkansas and for Tennessee.[2] The Tennessee listing associates him to the Pinson Pottery in Madison County (WT site 40MD55), where his brother Walter Henderson apparently had a more sustained period of employment. Efforts to find Samuel T. Henderson after 1900 have not been successful. A genealogical record gives his death date as October 24, 1932, but the accuracy of this is unknown.[1]

Source(s): **1**. RootsWeb's WorldConnect Project: My Stratton Connections--Clemons, Clubb, Barrett, Headrick, Stell, Gray, Marshall, et al <http://wc.rootsweb.com/>. **2**. Federal Census, 1900, Madison County, District 1, No. 32; Federal Census, 1900, Arkansas, Saline County, Saline Township, No. 118.

Henderson, Walter L. / **BORN** 1874, AR / **DIED** 1906 / **SITE(S)** WT, Madison County (40MD55)

Walter L. Henderson, one of the younger sons of Samuel M. and Antonia Henderson, was probably born in March of 1874.[1] Like his brothers Samuel T. and Garland, who also became potters, Walter grew up in association with his father's Saline County, Arkansas pottery. He is one of the "turners" shown in an 1895 photograph of that operation (Figure 3-84). Walter married Blanche M. Fisher in Arkansas in December of 1895.[2]

By 1900 Walter and his wife were in the West Tennessee town of Pinson, where they had apparently lived for at least two years.[3] Walter is listed as a potter on the 1900 census, and his potter father and potter brother Samuel T. were living in his household when the census was taken. Walter remained in Pinson for a few more years, and a 1902 description of the Pinson Pottery (WT site 40MD55) says it was operated by "Robins [Frank Robins] and Henderson" (presumably meaning Walter Henderson).[4] On January 1, 1905 Walter sold his Pinson town lot to Henry L. Kline.[5] This land transaction probably reflects a change in work associations, with Walter moving back to Arkansas, Henry Kline (see individual entry) taking over management of the Pinson Pottery. Walter Henderson died January 15, 1906 and is buried in Saline County, Arkansas.[2] Blanche Henderson is listed as a widow with their four children on the 1910 census.[6]

Source(s): **1**. A genealogical record (Note 2 below) gives his birth date as March 29, 1876 but two census reports show he was born in 1874. **2**. RootsWeb's WorldConnect Project: My Stratton Connections--Clemons, Clubb, Barrett, Headrick, Stell, Gray, Marshall, et al <http://wc.rootsweb.com/>. **3**. Federal Census, 1900, Madison

County, District 1, No. 32 (the youngest of their two sons was born in Tennessee in August of 1898). **4**. Eckel (1903:386). **5**. Madison County Deeds, Book 81, p. 326. **6**. Federal Census, 1910, Arkansas, Saline County, Saline Township, p. 154, No. 156.

Hendry, John / **BORN** 1827, TN / **DIED** 1860s(?) / **SITE(S)** ET, Greene County (Unrecorded Potteries – Carter et al.)

John D. Hendry is identified as a 23-year-old potter on the 1850 census for Greene County. He lived next to potter Anderson Carter and is listed on the 1850 census of manufacturing establishments as co-owner with Carter of a business that produced $1,100 worth of pottery during the previous year.[1] It is likely, though far from certain, that another 1850 potter, Thomas Stanley, may have worked with them. The apparent success of Hendry and Carter's pottery does not seem to have lasted long. None of the three potters mentioned owned any land in 1850, and it has so far proven impossible to determine a specific location for them.

According to family history John Hendry was born in Washington County, Tennessee in 1827 and died in McDonald County, Missouri before 1870. He was married to Rebecca Carter (probably related to his partner Anderson Carter), and they had children born in Tennessee and Missouri. Based on the children's birth places, the family moved to Missouri between 1855 and 1858.[2] The known information suggests John Hendry's work as a potter in Tennessee must have been restricted to a period from the mid-1840s to the mid-1850s.

Source(s): **1**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 471; 1850 Census of Manufacturing Establishments, Greene County, p. 109 (microfilm copy, Tennessee Division of Archaeology). **2**. RootsWeb, Hendry 1635, John D. Hendry <http://worldconnect.rootsweb.com/>.

Henshaw, Jesse / **BORN** 1801, NC / **DIED** 1888 / **SITE(S)** ET, Sullivan County (40SL31)

In Sullivan County the Henshaw (or Hinshaw) family name was spelled different ways at different times. According to descendants Henshaw or Henshew was the original "English" family name, while Hancher was adopted by some family members at a later date.[1] Genealogical information shows Jesse Henshaw was born February 14, 1801 in Guilford County, North Carolina and married Mary Alexander in that same county in 1826.[2] By 1840 they had moved to Sullivan County, Tennessee and were living within a few doors of Leonard Cain and next to Elkanah Wolford (a son of George Wolford and uncle of Elkanah D. Wolford, see individual entries).[3] Henshaw's proximity to the Cains and Wolfords suggests he was working at the pottery at ET site 40SL31. He and his 21-year-old son William are both listed as potters in the same household on the 1850 census, but their proximity to the Cains is difficult to determine because of the nature of that census. For 1860 Jesse Henshaw is again shown as a potter, now two houses away from

potter Abraham Cain.[4] William Henshaw was still in the area, though his census listing is garbled (see individual entry). It is not clear if Jesse owned any land, nor is it apparent from Tennessee records what happened to him after 1860. He evidently moved back "home" and is said to have died in Guliford County, North Carolina on April 6, 1888.[2]

Source(s): **1**. Virginia Hancher, 1978, personal communication. **2**. Jesse Hinshaw, The Hinshaw Family Association <http://www.rawbw.com/~hinshaw/>. **3**. Federal Census, 1840, Sullivan County, p. 63; Hunt (1997:50). **4**. Federal Census, Sullivan County – 1850, First Division, No. 872 (family name shown as Hansher); 1860, District 6, No. 573.

Henshaw, William D. / **BORN** 1829, NC / **DIED** 1882 / **SITE(S)** ET, Sullivan County (40SL31)

William D. Henshaw (or Hinshaw) was born June 20, 1829 in Guilford County, North Carolina.[1] By 1840 he had moved with his parents Jesse and Mary Henshaw to Sullivan County, Tennessee. In 1850 William was still living in the Sullivan County household of his parents, with father and son listed on the census as potters.[2] It is assumed both of them were working in association with the Cain family at ET site 40SL31. William married Charity Bass in 1853, and by 1860 they had moved to another part of Sullivan County, with William still identified as a potter. The census entry is confusing because they are shown as William and Charity "Huston," presumably a census taker's error.[3] Not only are their ages and places of birth correct, but this William and his wife had named their young children Jesse and Rebecca, the names of William Henshaw's father and sister. Their exact 1860 location has not been determined, but it seems possible William still worked at the 40SL31 pottery. By 1870, he (now correctly identified as "W. D. Henshaw") appears to have abandoned pottery making. He and his family were in Hawkins County, where he is listed on census reports as a farm laborer and a sawyer through 1880. His widow and some of the children were still in Hawkins County in 1900.[3] Genealogical information indicates William died December 13, 1882.[1]

Source(s): **1**. William D. Hinshaw, The Hinshaw Family Association <http://www.rawbw.com~hinshaw/>. **2**. Federal Census, 1850, Sullivan County, First Division, No. 872 (family name shown as Hansher). **3**. Federal Census, 1860, Sullivan County, District 10, No. 769. 4. Federal Census, Hawkins County – 1870, District 10, No. 185; 1880, District 10, No. 139; 1900, District 8, No. 289.

Herr, W. A. / **BORN** (?), (?) / **DIED** post-1891 / **SITE(S)** ET, Washington County (40WG51)

Privately owned ledgers relating to the Keystone Pottery (ET site 40WG51) include the names of a few journeymen potters who worked there around 1890. One of these is W. A. Herr, who was paid for turning 10,810 pieces of ware in September of 1891.[1] Nothing more has been learned about this individual. There

were at least three stoneware potters with the last name Herr working in Marshall County, Mississippi in the 1870s and 1880s.[2]

Source(s): **1**. Tomko and Sanders (2004:11). **2**. H. Smith (1996:78).

Herty, Charles H. / **BORN** 1867 / GA **DIED** 1938 / **SITE(S)** ET, Hamilton County (40HA98)

Charles Holmes Herty (Figure 3-85) was born December 4, 1867 in Baldwin County, Georgia and died in that state on July 28, 1938.[1] Between those dates he had a remarkable career in the fields of chemical and industrial engineering, and his accomplishments are thoroughly documented by several writers, including his biographer.[2] His role in Tennessee's ceramic history relates to his early 1900s development and patenting of a turpentine collection system that used a specially designed ceramic cup. The initial contract for producing these cups was awarded to the Chattanooga Pottery at Daisy, Tennessee (ET site 40HA98). This led to the development of an industry focused on this product, with Daisy becoming a major center for the large-scale production of a variety of clay products. Though Herty had no direct relationship to the making of traditional pottery, his role in converting a typical late-nineteenth-century stoneware factory into a center for a new kind of ceramic product places him in a unique category. Not only did he have considerable interaction with the Chattanooga Pottery manager, C. L. Krager, but beginning in April of 1904 he served for almost a year as an officer of the Chattanooga Pottery Company. During this time he was engaged in promoting the operation and securing ceramic cup contracts from forest producers in Alabama, Georgia, and Florida. Though he moved on to other primary endeavors in 1905, he continued a limited involvement with the Herty Turpentine Cup Company, which was formally established in 1906.[3]

Figure 3-85. Charles H. Herty (by permission of the Special Collections Department, Robert E. Woodruff Library, Emory University, Atlanta, Georgia).

Source(s): **1**. Individual Record, Charles Holmes Herty <http://www.familysearch.com/Eng/Se…record.asp>; Courson (1980:469). **2**. Reed (1993 and 1995); Dick and Johnson (2000). **3**. Fredgant (1979); Courson (1980); Reed (1995:25-47).

Hickman, Royal / **BORN** 1893, OR / **DIED** 1969 / **SITE(S)** ET, Hamilton County (40HA516)

Royal Arden Hickman (Figure 3-86) was born December 28, 1893 in Oregon (at Willamette or Portland). He moved to California at an early age and began training for a career in art. This was followed by work in Hawaii and by many years of varied occupations in the states. After his first marriage he returned to California, where he became involved with design work for the Garden City Pottery in San Jose. By 1935 he had started his own "Ra Art Pottery." He next moved to New York, from where the J. H. Vernon Company sent him to Europe. While there he traveled and worked in several countries. He returned to the United States in 1938 and the following year began work as Chief Designer for the Haeger Potteries of Dundee, Illinois, developing the "Royal Haeger" line of pottery. He married Ruth Rosenberg of New York in 1941. That same year he designed one of his more famous creations, a sleek black panther, copied and used by some 30 other potteries in the form of lamps and planters. In 1944 Hickman resigned from Haeger and along with his wife and his partners Frank Petty and Harvey Hamilton (Hickman's son-in-law) moved to Chattanooga, Tennessee.[1]

Figure 3-86. Royal Hickman and Mrs. Frank Petty at Royal Hickman Industries (ET site 40HA516) in Chattanooga (courtesy of Janice Foster).

In Chattanooga they started a pottery that produced mold-made wares, including brightly glazed lamps, vases, and planters (ET, Hamilton County site 40HA516). This "Royal Hickman Industries" first appears in a 1945 Chattanooga

city directory and continued to be listed through 1951. These same directories shown Royal and Ruth Hickman living in Chattanooga from 1946 until 1952.[2] This is somewhat confusing in light of published information concerning Hickman's next pottery. According to this source the Hickmans moved to Florida in 1949 and started a pottery called "Royal Hickman Ltd." in the city of Tampa.[3] Evidently they were spending time in both Florida and Tennessee through 1952. In late 1952 the Florida pottery was destroyed by fire. This and other factors caused Hickman to move with his wife back to California. He continued to work as a free-lance design consultant for various firms, including the Vernon and Haeger potteries. He died in Guadalajara, Mexico on September 1, 1969.[1]

Source(s): **1**. Wisconsin Pottery Association (1998); Frankel (1999:136-154); Hamilton (1999) [Hickman's birth date is based on his daughter's narrative (Hamilton 1999:151), but the Social Security Death Index (<http://search.ancestry.com/search/>) has 1892]. **2**. Chattanooga City Directories (various publishers), 1944-1954 (copies at Tennessee State Library and Archives) [see ET site 40HA516 "Sources" for specific pages]. **3**. Frankel (1999:136-154).

Higgins, Fleming (see MT, Davidson County site 40DV606)

High, William (see ET, Greene County site 40GN256)

Hinkle, George (see ET, Jefferson County site 40JE184)

Hinshaw, Jacob M. / **BORN** 1840, TN / **DIED** 1861 / **SITE(S)** ET, Greene County (40GN227)

Jacob Madison ("Matt") Hinshaw was born December 8, 1840 and was hanged by order of Confederate officials on November 30, 1861 (Figure 3-87). The latter event was a result of his participating in the pro-Union burning of the Lick Creek railroad bridge in western Greene County (see entry for C. A. Haun). His story, including the confusion about his identity caused by various spellings of the family name (see entry for William Hinshaw), has been told through the writings of a Greene County historian.[1]

Jacob was the first son of the potter William Hinshaw. As eldest son, it seems very likely he assisted his father with his work. Though married by 1860, he lived next door to his father, who at the time was called a "Master Potter." While Jacob's 1860 occupation is shown as farming, this would not preclude him having had some involvement with pottery. At the time the Hinshaws lived close to other known potters, and Jacob's exposure to the craft must have been considerable.[2] Given the circumstances, he is tentatively associated to site 40GN227.

Source(s): **1**. Bible (1996 and 1997:53-54). **2**. Federal Census, Greene County – 1850, 9th Division, Eastern District, No. 443; 1860, District 23, No. 1405.

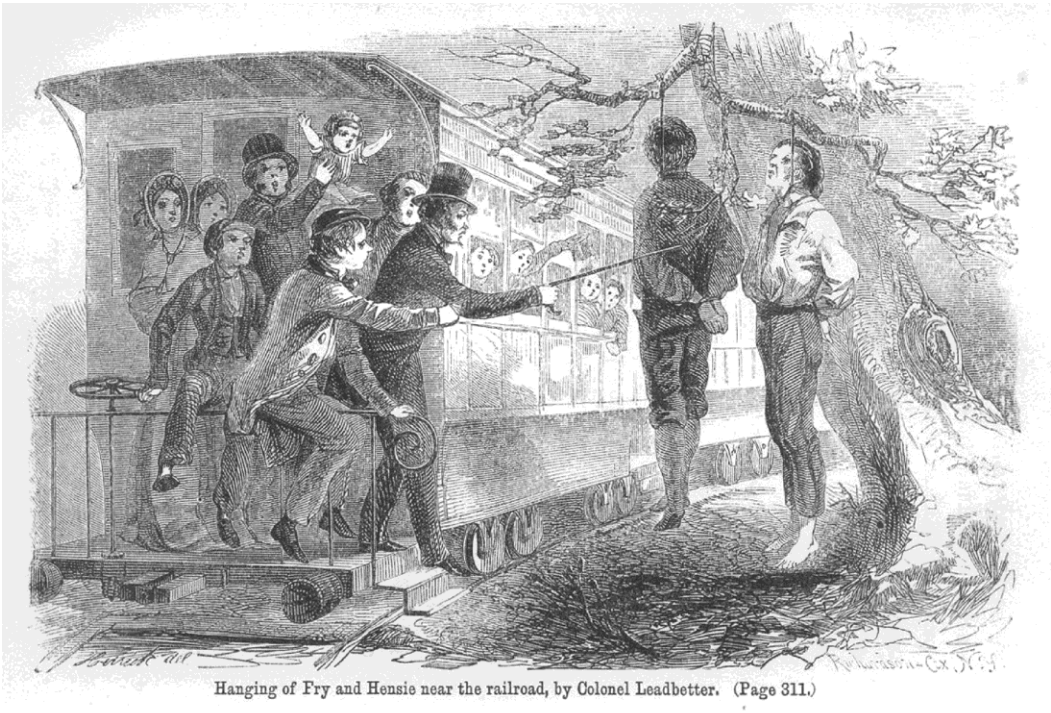


Figure 3-87. Image from Brownlow (1862) depicting the hanging of Henry Fry and Jacob M. Hinshaw (incorrectly identified as "Hensie").

Hinshaw, William / **BORN** 1808, NC / **DIED** 1885 / **SITE(S)** ET, Greene County (40GN22 and 40GN227)

William Hinshaw was born April 25, 1808 in North Carolina and died March 8, 1885 in Greene County.[1] The pronunciation and spelling of his name was evidently a problem for officials for it appears in various records as Hinshaw, Henshaw, Henshe, Hensie, Hinche, Hinchy, Hinshe, and Hinkle (but on his tombstone as Hinshaw). It is not clear when he first came to Greene County, but he appears on county tax records as early as 1845.[2] He is shown on the 1850 census for Greene County with his first wife Rhody and five children, living very close to the potter C. A. Haun. Of the two, however, it is only Hinshaw who is identified as a potter.[3] William's first wife died, and he married Nancy McFarland in 1858.[4] They appear together on the 1860 census, with William referred to as a "Master Potter." He seems to have still lived in the same general area, and his son Jacob was next door.[5] It is believed Jacob worked with his father and that there was an association between them and ET, Greene County site 40GN227.

The Hinshaws were caught up in the events of November 1861 relating to the pro-Union burning of the Lick Creek railroad bridge, which was not far from where they lived (see discussion of ET site 40GN227). William's son Jacob was one of five men hanged by Confederate officials for participating in the burning. C. A. Haun was executed a few days after Jacob, and in one of his final letters to his wife, Haun mentions Hinshaw (presumably William) as a local potter she might ask for some help. After the executions, William Hinshaw enlisted in the Union Army, at age 53.[6] He joined Vaughns Battery of the 2nd Regiment, Illinois Light Artillery and served until he was seriously wounded at the "Battle of Blue Springs," which took place not far from his home in October of 1863. His proximity to an artillery explosion left him with hearing, vision, and other problems that plagued him the rest of his life.[7]

After the Civil War William and Nancy Hinshaw moved to a different part of Greene County, where he started a new pottery (ET site 40GN22). They were enumerated at that location in 1870, with five children. William is listed on the regular census as a potter, and the same year his pottery was briefly described on a census of manufacturing schedule.[8] Nancy Hinshaw was previously married to a McFarland, and she brought at least three children into her marriage with William. One of them appears as 17-year-old Samuel Hinshaw on the 1870 census. Though not assigned an occupation for that year, he was certainly working with his stepfather, as he was later a much respected Greene County potter know by his original name Samuel McFarland.[9]

In 1880 William Hinshaw and Samuel McFarland were still in the same neighborhood, but now in separate households.[10] Both are listed with farming occupations, making it difficult to know if William's pottery was still in operation. William, who was now 72, had an 18-year-old son named Andrew J. Hinshaw, who might have helped with pottery making, and a five-year-old son named General Grant Hinshaw. The latter seems an obvious tribute to William's strong pro-Union sentiments.

Source(s): **1**. Reynolds (1971:195). **2**. Greene County Tax Records, District 7, 1840s. **3**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 441 and No. 443 (the names of both Haun and Hinshaw are spelled in variant forms on this census). **4**. Burgner (1981:227). **5**. Federal Census, 1860, Greene County, District 23, No. 405 and No. 406. **6**. Bible (1996 and 1997:54). **7**. Wahler (2009b); Blue Springs, TN, CWSAC Battle Summaries, The American Battlefield Protection Program <http://www.nps.gov/history/hps/abpp/battles/tn020.htm>. **8**. Federal Census, 1870, Greene County, District 7, No. 39; 1870 Census of Manufacturing Establishments, Greene County, p. 5 (microfilm copy, Tennessee Division of Archaeology). **9**. Wahler (2009b) and individual entry for Samuel P. McFarland. **10**. Federal Census, 1880, Greene County, District 7, Nos. 228 and 239.

Hitchcock, John W. (see **John W. Dunn**)

Hitchcock, Lewis C. / **BORN** 1864, TN / **DIED** 1938 / **SITE(S)** MT, White County (40WH85 and 40WH86)

Lewis C. Hitchcock was born April 11, 1864, a son of William L. and Elisabeth Hitchcock.[1] Lewis grew up on his father's large White County farm, which included the pottery identified as MT site 40WH85. Lewis C. was generally known as "Crock" Hitchcock, in recognition of his involvement with pottery making, a skill he must have learned at his father's pottery.[2] He is shown in his father's household in 1870 and 1880, identified as a 15-year-old laborer on the second census. On all later censuses he is called a farmer.[3] Lewis apparently married in the late 1880s. The 1900 census shows him still living with his parents but as a widower with an 11-year-old daughter. In 1910 he shared his household with his widowed mother and lived next to his now married daughter and her husband, Gusta and John Pitman. By 1920 Lewis was married to his second (?) wife, Nancy J., and still lived next to his daughter (and several grandchildren). By 1930 he was again a widower, still living next to his daughter and her family.[4] Lewis died June 28, 1938.[1] In 1912 he gave a 100 acre tract to his daughter and her husband.[5] In 1978 a pottery site (MT site WH86) was recorded on this tract, and it is assumed to relate to Lewis C. Hitchcock.

Source(s): **1**. Leonard (1965). **2**. Joe B. England, 2007, personal communication (and Lewis is shown as "Crock" Hitchcock on the 1910 census). **3**. Federal Census, White County, District 7 – 1870, No. 40; 1880, No. 174; 1900, No. 115; 1910, Nos. 109 and 110; 1920, Nos. 112 and 113; 1930, Nos. 140 and 141. **4**. Nancy J. Hitchcock died May 7, 1921 (Note 1 above). **5**. White County Deeds, Book 55, p. 472.

Hitchcock, William L. / **BORN** 1822, TN / **DIED** 1908 / **SITE(S)** MT, White County (40WH85)

William L. (or "Billy Luke") Hitchcock was born November 30, 1822. At the time his parents Lewis and Mary Hitchcock were presumably living in White County.[1] William married Ruth Carland in 1844. She died in 1856, and he married Elisabeth Carland in 1857.[2] In the 1840s William began acquiring what eventually became a large tract of northwest White County land.[3] He remained on this farm throughout his life, and all relevant census reports call him a farmer.[4] However, he also established a stoneware pottery at this location (MT site 40WH85), and his descendants believed he was an active participant in its operation.[5] It is unclear how he learned this craft, but there could be some family connection between this William and William C. Hedgecough (see individual entry), who was originally a Hitchcock. It is also assumed William L. Hitchcock received some help in running his pottery from his sons, and one in particular is known to have been a potter (see entry for Lewis C. Hitchcock). William L. Hitchcock died April 4, 1908.[1]

Source(s): **1**. Leonard (1965); Pollard (2003[1]:335). **2**. Leonard (1965). **3**. White County Tax Records, District 7, 1840s-1890s. **4**. Federal Census, White County, District 7 –

1850, No. 1244; 1860, No. 970; 1870, No. 40; 1880, No. 174; 1900, No. 115. **5**. Maggie Burgess, 1978, personal communication.

Hodge, Samuel / **BORN** ca. 1803, TN / **DIED** 1855 / **SITE(S)** ET, Hawkins County (Unrecorded Potteries – Samuel Hodge)

The writer of an 1891 newspaper article mentioned that half a century before a Samuel Hodge operated a Hawkins County pottery that produced tiles, terra cotta, and crockery ware.[1] While efforts to find the site of this pottery have proven unsuccessful, much has been learned about Hodge. He married Sarah (also called Sally) V. Easley in Sullivan County in 1837 and before 1845 owned land in both Sullivan and Washington counties.[2] He is listed on the 1840 census for the latter county.[3] He bought the Hawkins County property that apparently contained his pottery in 1845.[4] About three years later he purchased the first of several tracts in Knox County and moved there with his family by 1850.[5] They are listed on the 1850 census for Knox County, with Hodge called a 47-year-old farmer.[6] This one census listing provides the only indication of the year and place of his birth.

Samuel Hodge died in Knox County in 1855. In the settlement of his estate it is noted that he possessed "1 lot of pot vessels" valued at $1.[7] Whether this was a remnant of his Hawkins County pottery or indicative of some continued involvement with the craft after he moved to Knox County is unknown. Aside from the 1891 newspaper article, it is the only clue found that even hints at such involvement.

Source(s): **1**. Rogan (1989:44). **2**. RootsWeb, Tentative Outline of U. S. Easley Lines <http://worldconnect.rootsweb.com/>; Sullivan County Deeds, Book 5, p. 324 and Book 16, p. 39; Washington County Deeds, Book 23, pp. 96 and 97 and Book 30, pp. 71 and 73. **3**. Federal Census, 1840, Washington County, p. 253. **4**. Hawkins County Deeds, Book 19, p. 69. **5**. Knox County Deeds, Books: N V2, pp. 186 and 188; S2, p. 296; T2, p. 77. **6**. Federal Census, 1850, Knox County, Nos. 755 / 294. **7**. Knox County Wills, Inventories, Settlements, Vol. 12 (1854-1858), pp. 169, 178, 201, and 540.

Hood, B. Mifflin (see ET, Hamilton County site 40HA98)

Howard, Homer / **BORN**, ca. 1829, OH / **DIED** post-1900 / **SITE(S)** WT, Hardeman County (40HM17)

Census listings for Homer Howard are inconsistent but indicate he was born in Ohio around 1829. By 1847 he was in Allen County, Indiana where he married Eliza Orr.[1] Howard, his wife, and eventually five children are shown on the 1850, 1860, and 1870 census reports for Indiana, with his occupation always listed as potter.[2] In early 1876 Howard came to Grand Junction, Tennessee, where he bought an existing pottery in partnership with a local resident named Jesse Bryant

(WT, Hardeman County site 40HM17). Bryant later released his interest in the pottery lot to Howard, and Howard was issued a second deed for the same property in August of 1878. In both instruments payment for the lot was directed to be in the form of 4,000 gallons of stoneware. Howard apparently met this obligation because he was able to sell the pottery in late 1878.[3] By then he had a second, much younger wife named Willie, and they next moved to south Alabama, where Howard continued to be listed as a potter in 1880 and 1900. By the latter date he had fathered three additional children.[4] In Alabama he made Albany-slipped stoneware, some of it carrying an "H. HOWARD" stamped mark.[5] An exact death date for Howard is not know, but his wife Willie is shown as a widow in 1910.[6]

Source(s): **1**. Indiana Marriage Collection, 1800-1941 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll:indiv=inmarr1880>. **2**. Federal Census, Indiana – 1850, White County, District 130, p. 420, No. 316; 1860, DeKalb County, Union Township, p. 130, No. 199; 1870, Clay County, Brazil Township, No. 351 [in 1870 Howard's son James M. Howard was also a potter]. **3**. Hardeman County Deeds, Book BB, pp. 339, 340, 346, and 392. **4**. Federal Census, Alabama, Baldwin County – 1880, Tatemville Precinct, No. 173; 1900, Precinct No. 8, No. 77. **5**. Gums (2001:42-43); Brackner (2006:233). **6**. Federal Census, 1910, Alabama, Mobile County, Ward 6, No. 340.

Howell, Levi (see MT, White County site 40WH81)

Huddleston, Pleasant M. / **BORN** 1806, TN / **DIED** 1882 / **SITE(S)** WT, Hardeman County (40HM14 and 40HM15); McNairy County (40MY77)

Pleasant Miller Huddleston, a son of John and Rachel Huddleston, was born in Tennessee on April 12, 1806. He married Nancy Kelley about 1826, and by 1840 they were living in McNairy County.[1] By 1850 the Huddlestons with nine children were in adjoining Hardeman County, and the census for that year identifies Pleasant as a miller.[2] He remained at this location, later always called a farmer, and became a major land owner of more than average wealth.[3]

Pleasant Huddleston's relationship to pottery making is difficult to define, but it appears he owned more than one pottery. His widowed daughter Jane Lambert married Edward Price in 1869, and the 1870 census lists Price as a potter living next door to his father-in-law.[4] This obviously relates to one or both pottery sites recorded on some of the Hardeman County land owned by Huddleston (see discussion of WT sites 40HM14 and 15). During this same period Huddleston continued to own a large tract of land in McNairy County, and it appears this may have been where the potter N. J. Culberson worked.[5] Huddleston still lived at the same Hardeman County location in 1880.[6] He died two years later, March 25, 1882, and was buried in a family cemetery near his home.[7]

Source(s): **1**. Federal Census, 1840, McNairy County, p. 17; Owens et al. (1993:6); RootsWeb's WorldConnect Project: Byrd/Carpenter Gedcom <http://wc.rootsweb.com/>. **2**. Federal Census, 1850, Hardeman County, p. 76, No. 111. **3**. Federal Census, 1860, Hardeman County, District 13, No. 1236; Hardeman County Tax Records, District 13 (part changing to District 18 in 1873), 1840s-1880s. **4**. Federal Census, 1870, Hardeman County, District 13, Nos. 230 and 231. **5**. McNairy County Tax Records, District 3, 1860s-1880s and discussion of WT site 40MY77. **6**. Federal Census, 1880, District 18, No. 254. **7**. Owens et al. (1993:6).

Hughes, John W. / **BORN** ca. 1830, TN / **DIED** post-1850 / **SITE(S)** WT, Henderson County (40HE35)

Almost nothing is known about John W. Hughes beyond his listing as a 20-year-old Henderson County potter in 1850. That year he lived in the household of potter John M. Craven.[1] He no doubt worked at the Craven pottery (WT site 40HE35), and he might have been a son of Iven Hughes, a neighbor to the Cravens in 1840 and 1850. What became of John Hughes after 1850 is unknown.

Source(s): **1**. Federal Census, 1850, Henderson County, District 6, No. 119.

Hughes, William P. / **BORN** 1799, VA / **DIED** 1870 / **SITE(S)** MT, Smith County (40SM144)

William Powell Hughes, son of Littleberry and Mary Hughes, was born in Prince Edward County, Virginia on September 23, 1799. He came to Middle Tennessee with his parents about 1810 and married his wife Jane in Smith County in 1822. They were the parents of 13 children.[1] According to an early family history Hughes was "a prominent man in the affairs of Smith County," and among other endeavors, he built a large and expensive flour mill on Hickman Creek in the southern part of the county. At this mill, in addition to other operations, "he engaged in the manufacture of stoneware or crockery." He later became a Baptist preacher, then moved to Greene County, Arkansas about 1848.[2] None of the information found suggests Hughes was a working potter, and it is likely he employed one or more potters at his mill. The Hughes pottery seems to be documented by 1840 manufacturing census data, but this provides no names for the persons involved (see MT, Smith County site 40SM144). William P. Hughes died in Arkansas on June 16, 1870.[1]

Source(s): **1**. Entries for William Powell Hughes and his father Littleberry Hughes in RootsWeb's WorldConnect Project: Hart New <http://wc.rootsweb.ancestry.com/>. **2**. Hughes (1911:22).

Human, Imogene (see ET, Morgan County site 40MO159)

Huston, William (see **William D. Henshaw**)

Inglis, William / **BORN** ca. 1824, Scotland / **DIED** 1887 / **SITE(S)** WT, Shelby County (40SY357)

Census listings vary concerning William Inglis's date of birth, but it was about 1824. At the age of 16, he was already working as a potter in Lanarkshire County, Scotland, as were several of his brothers.[1] By 1850 William was married to his wife Louisa, who was from Wales, and they were living in Allegheny County, Pennsylvania. They remained in this county through 1860, by which time they had four children. William is shown as a laborer in 1850 and a teamster in 1860.[2] By 1870 William was living without his family among a group of Louisville, Kentucky potters and called a potter on the census. It is difficult to be sure exactly where he was working, but he no doubt already knew James Steel, a "Terra Cotta manufacturer" in the same city.[3]

By 1872 Steel had induced Inglis to accompany him to Memphis, Tennessee to start what they called the Bluff City Terra Cotta Works (WT, Shelby County site 40SY357). "Steel & Inglis" were proprietors of this business for two to three years, then Inglis moved back to Kentucky. It appears he left Memphis by 1874, and he is again shown in Louisville on the 1880 census. His was by then a grocer and had a second wife named Callie, a Kentucky native.[4] William Inglis remained in Louisville or at least in Jefferson County, Kentucky, dying there on May 5, 1887.[5]

Source(s): **1**. 1841 Scotland Census – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=1841scotland>. **2**. Federal Census, Pennsylvania, Allegheny County – 1850, Manchester Borough, No. 273; 1860, Allegheny Ward 3, No. 470. **3**. Federal Census, 1870, Kentucky, Jefferson County, Louisville, Ward 1, No. 145 and Ward 10, No. 109. **4**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://shelby. tn.us/> 1872, p. 223; 1872-73, pp. 175 and 322; Federal Census, 1880, Kentucky, Jefferson County, Louisville, p. 262, No. 292. **5**. Kentucky Death Records, 1852-1953 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=ky deaths>.

Ingram, George (see **George Littleton**)

Irwin, W. W. (see WT, Hardeman County site 40HM17)

Ivans, F. M. (see **F. M. Evans**)

Ivory, Alfred (see WT, Hardeman County site 40HM19)

Jackson, (Binns ?) (see WT, Unrecorded Henry County Potteries)

Jackson, Jim / **BORN** 1874, TN / **DIED** post-1900 / **SITE(S)** WT, Madison County (40MD194)

Jim Jackson is listed on the 1900 census as a 25-year-old African-American "Jug Molder" (born April 1874), obviously working for the Jackson Pottery (WT, Madison County site 40MD194). He had been married to his wife Catherine for six years, and they had two sons.[1] In this instance the term "jug molder" probably refers to throwing pottery on the wheel, rather than making pottery using a mold.[2] Unfortunately, efforts to track Jackson or his family after 1900 have been unsuccessful.

Source(s): **1**. Federal Census, 1900, Madison County, Jackson, Ward 2, No. 109. **2**. As discussed for WT site 40MD194, it appears all of the jugs known to have been made at the Jackson Pottery were hand thrown.

Jaeger, Joseph (see Joseph Yeager)

Jansen, Jacob / **BORN** (?), (?) / **DIED** post-1860 / **SITE(S)** WT, Shelby County (40SY356)

All that is known concerning Jacob Jansen is his listing as the owner of a Memphis pottery in an 1860 city directory.[1] While the description is specific enough to define a location (WT site 40SY356), nothing has been found regarding Jansen before or after that date. This includes a failure to find him on the 1860 census.

Source(s): **1**. Williams Memphis Directory, 1860, p. 205 (copy at Memphis Public Library).

Johnson, David T. / **BORN** ca. 1837, VA / **DIED** post-1910 / **SITE(S)** WT, Hardeman County (40HM17)

David T. Johnson's exact relationship to pottery making is unclear. Census reports show he was born in Virginia about 1837, and in 1850 and 1860 he lived with his parents in Lawrence County in Middle Tennessee. The latter year he was called a laborer.[1] By 1870 he was in southern Fayette County in West Tennessee with his wife Amanda and three children. The census for that year calls him a "mechanic," a term sometimes used to describe potters.[2] In early 1874 Johnson bought a lot containing a pottery (WT site 40HM17) in the town of Grand Junction.[3] As Grand Junction is immediately east of the Fayette-Hardeman County line, Johnson could have worked there while still living in Fayette County. His direct association with the operation is suggested by a stoneware jar bearing the mark "D. T. JOHNSON / GR. JUNCTION / TENN" (see site 40HM17). In 1876 Johnson

began a series of attempts to sell the 40HM17 pottery, for which he was to be paid in the form of 4,000 gallons of stoneware. The sale was apparently completed in 1878.[4] Johnson and his wife were again enumerated in Fayette County in 1880, with his stated occupation farmer.[5] A 1900 listing for him has not been found, but by 1910 Johnson and Amanda were living in Madison County.[6] He was by then considered too old to be assigned an occupation. Whether his work with pottery occurred anyplace other than at Grand Junction remains unknown.

Source(s): **1**. Federal Census, Lawrence County – 1850, District 5, No. 232; 1860, District 8, No. 278. **2**. Federal Census, 1870, Fayette County, District 11, No. 210. **3**. Hardeman County Deeds, Book Y, p. 607. **4**. Hardeman County Deeds, Book BB, pp. 339, 340, and 346. **5**. Federal Census, 1880, Fayette County, District 12, No. 176. **6**. Federal Census, 1910, Madison County, District 15, No. 9.

Johnson, Joseph J. (see WT, Madison County site 40MD55)

Johnson, Samuel (see MT, Davidson County site 40DV606)

Johnson, Squire (see MT, Davidson County site 40DV606)

Jones, Charles F. / **BORN** ca. 1824, TN / **DIED** post-1870 / **SITE(S)** MT, Cannon County (40CN80)

Charles F. Jones is the indicated owner of a small pottery that operated in eastern Cannon County in 1860.[1] The 1860 census and one other contemporary record place him in Dekalb County, but this was apparently due to confusion regarding the exact location of the DeKalb-Cannon line.[2] On the 1860 census, Jones appears to be a widower and is called a “speculator.” By 1870 he was a moderately wealthy Arkansas farmer, married to Eliza, with a son who was born in Texas in 1865.[3] Charles Jones has not been found after 1870.

Source(s): **1**. Brown (1936:39 and 52). **2**. Federal Census, 1860, DeKalb County, District 5, Nos. 457; Mitchell (1860:290); and see discussion of MT site 40CN80. **3**. Federal Census, 1870, Arkansas, Boone County, Harrison Township, p. 421, No. 25.

Keller, Earl M. / **BORN** 1900, TN / **DIED** 1987 / **SITE(S)** WT, Hardeman County (40HM12 and 40HM13)

Earl Montgomery Keller was born in Hardeman County, in or near the town of Toone, on April 24, 1900. He was a son of Cora and James W. Keller and grandson of James B. Keller. Earl’s grandfather was the initial owner of a pottery that was operated by his son R. Bedford Keller (WT, Hardeman County site

40HM12). The family also operated a brickyard, and in 1900, just after Earl was born, his father was identified on the census as a brick layer.[1] In 1978 Earl stated that when he was young he worked at his uncle's pottery.[2] This would have been before 1916, the year his uncle left Tennessee (see entry for R. Bedford Keller). Earl was still too young to have a census occupation in 1910, and by 1920, after the 40HN12 pottery was closed, he worked in the Toone cotton gin. He married Lucy G. Farris in 1929 and in 1930 was working as a retail merchant in Toone.[3]

About 1921 Torrence Connor started a second pottery in Toone, which he sold to his brother Charles in 1928 (see WT site 40HM13). Earl Keller sometimes worked at this "Toone Pottery" and took charge of running it during a period when Charles was absent. This was apparently in the early 1930s.[4] The Toone Pottery closed in 1940, and there is no indication Earl had any further involvement with pottery making, though in 1978 he still had a collection of the wares he helped to produce (see WT site 40HM13). Earl died June 17, 1987.[5]

Source(s): **1**. Sherfey (1985:4); Federal Census, 1900, Hardeman County, District 15, No. 228. **2**. Earl M. Keller, 1978, personal communication. **3**. Federal Census, Hardeman County – 1910, District 8, No. 6; 1920, Toone, No. 26; 1930, Town of Toone, No. 37; Sherfey (1985:4). **4**. Howard Connor, 1978, personal communication (and Note 2 above). **5**. Tombstone in Rainey Cemetery, Hardeman County; Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http://register.shelby.tn.us/>).

Keller, I. Eugene / **BORN** 1912, TN / **DIED** 1992 / **SITE(S)** WT, Hardeman County (40HM13)

Isaac Eugene Keller (Figure 3-88) was born in Tennessee on August 12, 1912.[1] He was the youngest son of R. Bedford and Sarah Jane (Jennie) Keller, and at the time of his birth his father operated a Hardeman County pottery. This was sold while Eugene was still a young child, and by 1917 the family lived in Chatham County, North Carolina, where they had another pottery (see entry for R. Bedford Keller). Eugene, who grew up assisting his father in this North Carolina operation, told his son he went back to Tennessee when he was about 19 to work in a pottery. Other comments suggested this was to work with his cousin Earl Keller.[2] In the early 1930s Earl operated what was called the Toone Pottery (see WT site 40HM13). It is not certain how long Eugene remained in Tennessee, but he returned to North Carolina to spend the remainder of his life. He married Emma Lowe on December 3, 1938, and they had two sons.[3] Eugene died near Siler City, North Carolina on April 29, 1992.[1]

Source(s): **1**. North Carolina Death Collection, 1908-2004 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=NCdeaths>. **2**. Blake Keller, 2009, personal communication. **3**. Federal Census, North Carolina, Chatham County, Albright Township – 1920, No. 196; 1930, No. 14; Blake Keller and Judith Butler, 2009, personal communications.

Figure 3-88. Eugene Keller and other members of the R. Bedford Keller family: front (l. to r.) Alma, Sarah Jane, Bedford, and Murphy; rear (l. to r.) Leonard, Eugene, and Edward (courtesy of Judith Butler).

Keller, James B. / **BORN** 1838, NC / **DIED** 1909 / **SITE(S)** WT, Hardeman County (40HM12)

James Barry Keller, a son of John and Catherine Keller, was born July 19, 1838, in North Carolina.[1] He is shown with his parents in Davie County, North Carolina in 1850, but by 1860 the family had moved to Madison County,Tennessee.[2] During the Civil War James served in the Confederate Army's 51st Tennessee Infantry Regiment. He was wounded at the Battle of Franklin and imprisoned at Camp Chase in Ohio. After the war he married Mary E. Pirtle on January 29, 1867.[3] The 1870 census shows them living in the town of Toone in Hardeman County, with a young son (R. Bedford Keller) who would later become a potter. James remained in Toone until he died on October 13, 1909.[4]

Though always called a farmer on census reports, James Keller engaged in a number of commercial ventures in and around Toone (see discussion of WT site 40HM12). Though he does not appear to have been a working potter, he was involved with both pottery and brick making. His son, R. Bedford Keller, who worked as a potter in Hardeman County and later in North Carolina, made the clearest statement regarding this. In a 1962 interview he talked about helping his father make and lay brick, and said his father owned the pottery he (Bedford) previously operated in Tennessee.[5]

Source(s): **1**. Sherfey (1985:2). **2**. Federal Census, 1850, North Carolina, Davie County, p. 401, No. 406; Federal Census,1860, Madison County, District 12, No. 1549. **3**. Civil War Widows Pension Application, No. 4354, Mary E. (Pirtle) Keller (Tennessee State Library and Archives). **4**. Federal Census, Hardeman County – 1870, District 15, No. 13; 1880, Toone's Station, No. 463; 1900, District 8, Toone Town, No. 232; Note 1 above. **5**. Parkes (1962).

Keller, Murphy / **BORN** 1893, TN / **DIED** 1942 / **SITE(S)** WT, Hardeman County (40HM12)

Murphy Keller, the eldest son of R. Bedford and Sarah Jane (Jennie) Keller, was born in Hardeman County on June 15, 1893.[1] His father was operating a pottery at the time (WT site 40HM12), and the 1910 census lists Murphy, still in his father's household, as a 16-year-old "Laborer – Potter Shop."[2] Around 1916 the family left Tennessee, lived for a year in Florida, and by mid-1917 were settled in Chatham County, North Carolina. Murphy continued to help his father in the operation of a pottery there, though census reports call him a farmer.[3] By 1920 he was married to his wife Susie (Figure 3-89), and they eventually had a large family.[4] Murphy died at a relatively young age on February 20, 1942.[1]

Figure 3-89. Murphy and Susie Keller in North Carolina (courtesy of Judith Butler).

Source(s): **1**. North Carolina Death Certificates, 1909-1975 – Ancestry.com <http://search.ancestry.com/cgibin/sse.dll?indiv=1&db=NCdeathCert>; Sherfey (1985:2). **2**. Federal Census, Hardeman County, District 8 – 1900, Toone Town, No. 232; 1910, Town of Toone, No. 31. **3**. Parkes (1962:4) and see entry for Richard Bedford Keller. **4**. Federal Census, North Carolina, Chatham County, Albright Township – 1920, No. 196; 1930, No. 14.

Keller, R. Bedford / **BORN** 1868, TN / **DIED** 1966 / **SITE(S)** WT, Hardeman County (40HM12)

Richard Bedford Keller (usually just R. B. or Bedford) was born December 25, 1868.[1] This was in Hardeman County, and he was a son of James and Mary Keller,

appearing as their only child on the 1870 census. By 1880 he was the eldest of five children.[2] In a 1962 interview, many years after he moved to North Carolina, Bedford said he began making pottery when he was 21 years old. He also said he ran a pottery shop in Tennessee that was owned by his father, who was also a brick maker and mason.[3] As explained in the discussion of WT site 40HM12, Bedford's training as a potter around 1889 might have been in conjunction with an older Hardeman County potter named Samuel Smyth.

Bedford married Sarah Jane (or Jennie) Pyles around 1890, and they appear on the 1900 and 1910 census reports, living in the Hardeman County town of Toone, with Bedford identified as a potter.[4] For a few years before and after 1910 there was a close association between Bedford and the potter Torrence Connor (see WT site 40HM12). The Kellers had four sons born in Tennessee – Murphy (b. 1893), Leonard (b. 1905), Edward (b. 1909), and Eugene (b. 1912). Only Murphy (see individual entry) is known to have worked with his father in Tennessee, but the others had some level of involvement with pottery as they became older.

About 1916 the Kellers left Tennessee, lived about a year in Florida, and then settled in Chatham County, North Carolina, where one of their daughters already lived. Bedford (Figures 3-88 and 3-90) built a kiln near Siler City and continued to make pottery, with the help of his sons, until the early 1940s.[5] In the early 1930s his son Eugene returned to Tennessee for a while to work in a pottery (apparently WT site 40HM13).[6] A description of Bedford's North Carolina pottery appears in a 1940 newspaper account.[7] He still resided at his Chatham County home near the remains of this pottery until just before his death on November 18, 1966.[8]

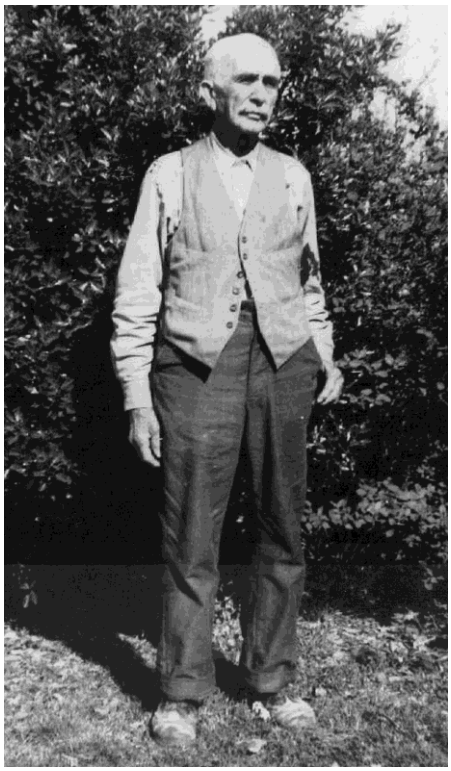


Figure 3-90. R. Bedford Keller in North Carolina (courtesy of Judith Butler).

Source(s): **1**. Social Security Death Index <http://ssdi.rootsweb.ancestry.com/>; North Carolina Death Certificates, 1909-1975 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=NCdeathCerts>. **2**. Federal Census, Hardeman County – 1870, District 15, No. 13; 1880, Toone's Station, No. 463. **3**. Parkes (1962). **4**. Federal Census, Hardeman County, District 8 – 1900, Toone Town, No. 232; 1910, Town of Toone, No. 31 / Sherfey (1985:2). **5**. Federal Census, North Carolina, Chatham County, Albright Township – 1920, No. 196; 1930, No. 14 / Parkes (1962). **6**. Blake Keller, 2009, personal communication. **7**. Moore

(1940). **8**. His actual place of death was at Greensboro in Guilford County [North Carolina Death Certificates, 1909-1975 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?indiv]>.

Keller, William V. (see WT, Hardeman County site 40HM12)

Kelley, M. K. / **BORN** (?), (?) / **DIED** post-1869 / **SITE(S)** ET, Knox County (40KN63)

The 1869 Knoxville city directory lists M. K. Kelley as a potter boarding in the household of J. M. Duncan.[1] This associates him to the firm of Duncan and Ellis, the operators of a pottery that was soon sold and became the Weaver pottery (ET, Knox County site 40KN63). Kelly apparently left Knoxville soon after his directory listing, and nothing more has been learned about him.

Source(s): **1**. 1869 Knoxville City Directory, p. 86 (copy in the McClung Collection, Lawson McGhee Library, Knoxville).

Kennedy, Gene (see ET, Morgan County site 40MO159)

Keppler, Christopher / **BORN** ca. 1820, Germany / **DIED** post-1880 / **SITE(S)** ET, Carter County (40CR9)

Christopher Keppler was born in Germany about 1820 (based on his indicated age on two census reports). His earliest known Tennessee record concerns his marriage to Elizabeth Millhorn on August 17, 1868, in Sullivan County.[1] In 1870 he was living with her and two children in Carter County and identified on the census as a potter.[2] He was near William and George Mottern, sons of earlier pottery owner John Mottern, and next door to George's son William H. Mottern. Though listed as farmers, George and his son William H. (see individual entries) are known to have been potters. The Motterns were associated with a Hart family in the operation of their Carter County pottery, and William Hart is listed as an 1870 potter, probably working at the same pottery as Keppler (see entry for William Hart) For 1880, Keppler is shown as a divorced potter and a boarder, still living close to some of the Motterns.[3] A passed-down family story is that Keppler worked at and eventually took over operation of what had been the Mottern pottery (ET site 40CR9).[4] Keppler's age, given as 61 on the 1880 census, and other factors make it seem unlikely he continued the operation past the 1880s.

Source(s): **1**. Family Search, Record for Christopher Keppler <http:/www.familysearch.com/Eng/Se…>. **2**. Federal Census, 1870, Carter County, District 8, No. 72. **3**. Federal Census, 1880, Carter County, District 13, No. 42. **4**. Earnest C. Range, 1981, personal communication.

Ketron, Nelson / **BORN** 1808, TN / **DIED** 1870s / **SITE(S)** ET, Hancock County (Unrecorded Potteries)

Nelson Ketron is listed on the 1850 census for Hancock County as 42-year-old potter with a wife named Ann and eight children.[1] The Ketron surname appears in a variety of forms, including Kettron, Katron, and Catron, but a family bible records that Nelson "Ketron" married Ann Royston on January 20, 1832.[2] It does not appear that in 1850 Ketron was close to any other potters or furnaces where iron casting occurred, so he apparently had some kind of pottery making establishment, the remains of which have not been found. By 1860 he was in a different part of Hancock County with a younger wife named Pharzina, several step-children, and the occupation "brick mason."[3] For 1870 he is shown as a Kentucky farmer, and he apparently died in that state before 1880.[4]

Source(s): **1**. Federal Census, 1850, Hancock County, No. 92, p. 14. **2**. RootsWeb, My Carr Database, Bible of Benjamin Royston <http://worldconnect.roots web.com/>. **3**. Federal Census, 1860, Hancock County, Four Mile District, No. 1213, p. 493. **4**. Federal Census, 1870, Kentucky, Jackson County, District 5, No. 105; Pharzina Ketron is listed as a widow in on the next Federal Census, 1880, Kentucky, Jackson County, District 7, No. 299.

Kibler, Hugh W. / **BORN** 1890, OH / **DIED** 1967 / **SITE(S)** ET, Unicoi County (40UC1)

Hugh W. Kibler (Figure 3-91) was born June 16, 1890 in Ohio.[1] He was connected with the pottery industry most of his life, and began work for the Owen China Company in Minerva, Ohio in 1916.[2] At the time of the 1920 census, Kibler and his wife Estella were living next to Charles W. Foreman, the head of Owen China, who soon also bought Southern Potteries in Erwin, Tennessee. Kibler was serving as Owen China's treasurer.[3] In 1922 he became manager of Alliance Vitrified China Company, in Alliance, Ohio. He returned to work for Owen China Company, before coming to Tennessee in 1937 to fill a management position with Southern Potteries, Inc.[2]

Figure 3-91. Hugh W. Kibler (courtesy of Richard Freed).

By 1939 Kibler had replaced G. F. Brandt as Southern Potteries general manager.[4] By the 1940s Southern Potteries' owner and president, Charles Foreman, was in poor health, and Kibler largely ran the operation on his own. When Foreman died in 1951, Kibler was promoted to

president of the company. In 1955 he was elected president of the U. S. Potters Association.[5] He remained in charge of Southern Potteries until it closed in 1957 (see ET site 40UC1). Kibler later moved to Johnson City, Tennessee, and when he died January 31, 1967, his widow, Mary Jane Morton Kibler, and one stepson survived him.[2]

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>. **2**. Former head of pottery dies here, Johnson City Press Chronicle, February 1, 1967, Johnson City, Tennessee. **3**. Federal Census, 1920, Ohio, Stark County, Paris Township, Minerva Village, ED 104, Sheet 10, No. 234. **4**. Kibler (1939). **5**. Binnicker (1999:241, 246).

Kinser, Henry / **BORN** 1794, VA / **DIED** ca. 1869 / **SITE(S)** ET, Greene County (40GN227)

According to online family genealogy entries, Henry George Kinser, a son of John Jacob Kinser, Jr., was born December 28, 1794, in Wythe County, Virginia. These entries also show he married Rachel Etter in that same county in 1816, then died in Monroe County, Tennessee about 1869.[1] He was in Tennessee by 1817, shown as the overseer of a west Greene County road.[2] The only information connecting Henry Kinser to this study is his 1820 listing as proprietor of a Greene County pottery. This was a two-man operation described as being in good condition with "sales readily made of all the ware that is manufactured."[3] It is believed Kinser's pottery was at more or less the same location as a later pottery associated with C. A. Haun. In early 1821 Henry sold his brothers his interest in a piece of property known as the "Swan Pond Tract," which their father Jacob Kinser had purchased in 1813.[4] Other deeds suggest this was part of the land later owned by John Harmon, which included the area that contained the Haun pottery (see discussion of ET site 40GN227). Except for this one deed, Kinser seems to be absent from Greene County deed and tax records, so he was probably living on the Swan Pond tract at the time of his 1820 census of manufacturing listing. He was still in Greene County in 1830.[5] As suggested by the family information, he then moved to Monroe County, where he purchased land as early as 1837.[6]

Source(s): **1**. RootsWeb, Oldham Database <http://worldconnect.rootsweb.com/>; Kinser Family, Generation No. 6 <http://www.geocities.com/white_dove41/Kinser>. **2**. Greene County Court Records, 1815-1823, pp. 163, 278, and 345 (Tennessee State Library and Archives bound transcription). **3**. 1820 Census of Manufacturing Establishments, Greene County (microfilm copy, Tennessee State Library and Archives). **4**. Greene County Deeds, Book 10, p. 255 and Book 12, p. 402. **5**. Federal Census, 1830, Greene County, p. 180. **6**. Monroe County Deed in McConkey (1994:37).

Kirkland, Adam L. / **BORN** 1818, TN / **DIED** 1900 / **SITE(S)** ET, Roane County (40RE149)

Adam L. Kirkland was born in 1818 and died in Roane County, Tennessee on June 26, 1900.[1] On the 1850 census he is listed as a Roane County potter in the household of a "hammerman" who worked at nearby Eagle Furnace and forge.[2] It is assumed Kirkland worked at Eagle Furnace as a mold maker and/or at a pottery operated near the furnace by Daniel Hardbarger (ET site 40RE149). For 1860 Kirkland is listed as a "hammerman," and he apparently still worked at Eagle Furnace or one of the nearby forges. He was now living with Mary Kirkland and several children.[3] By 1870 the family residence was in adjoining Rhea County, and Kirkland was identified as a farmer.[4] This probably coincides with an 1871 deed by which Kirkland and George W. Short purchased a large tract on the Rhea-Roane border that once contained the Piney Grove Furnace and Gordon's Bloomery Forge.[5] This suggests the possibility that Kirkland might have continued pottery making at the site of an earlier pottery at Piney Grove Furnace (see ET site 40RE150). However, nothing has been found that actually supports this.

Source(s): **1**. Bailey (1996:66), census listings for him put his birth year at ca. 1822. **2**. Federal Census, 1850, Roane County, 20th Subdivision, No. 1057. **3**. Federal Census, 1860, Roane County, District 12, No. 1669. **4**. Federal Census, 1870, Rhea County, District 1, No. 107. **5**. Roane County Deeds, Book R-1, p. 83.

Kirkland, George / **BORN** ca. 1819, TN / **DIED** 1860s / **SITE(S)** ET, Roane County (40RE149)

George Kirkland, possibly a brother to Adam Kirkland, is listed on the 1850 census for Roane County as a 31-year-old potter with a wife, Martha, and four children, including a 2-year-old son named Adam.[1] George lived in the same general neighborhood as five other potters, all assumed to have worked at Eagle Furnace (ET site 40RE149). These individuals apparently worked either for the furnace as mold makers or at a pottery operated by Daniel Hardbarger. For 1860 George and Martha are shown in Rhea County, with him identified as a farmer.[2] On subsequent census reports Martha is shown again living in Roane County, a widow with several children.[3]

Source(s): **1**. Federal Census, 1850, Roane County, 20th Subdivision, No. 1028. **2**. Federal Census, 1860, Rhea County, District 2, No. 494. **3**. Federal Census, Roane County, District 12 – 1870, No. 108; 1880, No. 201.

Kizer, George / **BORN** (?), (?) / **DIED** post-1808 / **SITE(S)** ET, Hawkins County (40HW263)

The single record identifying George Kizer as a Tennessee potter is an 1808 deed referring to his "Potters Shop" and "Kiln," which were on the eastern edge of

the town of Rogersville, the seat of Hawkins County.[1] This is the earliest known documented reference to a pottery in East Tennessee. "George Kizer [?]" is included in a reconstructed list of 1809 Hawkins County tax payers. The transcriber was uncertain about the name.[2] It appears that both before and after 1800 there was a George "Kiger" or "Kigor" living in Hawkins County, who was not the same as the potter George Kizer. The former appears in several deed records, and he apparently lived in a rural portion of the county.[3] It is simply not known where George Kizer was from or how long he remained at his Rogersville location.

Source(s): **1**. Hawkins County Deeds, Book 6, p. 88. **2**. Creekmore (1960:120). **3**. Henry R. Price, 2002, personal communication.

Kline, Henry L. / **BORN** 1859, IL / **DIED** 1931 / **SITE(S)** WT, Madison County (40MD55)

Henry Louis Kline, son of Daniel and Emily Kline, was born May 16, 1859. His father was from Germany and his mother from Canada. One source suggests Henry may have been born in Canada, but all census reports give his birth place as Illinois.[1] Henry was with his parents in Booneville, Missouri in 1870, and they were close to a number of potters, all apparently working for a J. M. Jegglin.[2] By 1880 Henry was living in a boarding house, and working as a potter in Macomb, Illinois.[3] His parents were still in Booneville, Missouri, where his father was also a potter.[4] During the 1880s Henry married Josephine Mitchell, who was from Iowa. By 1900 they were living in Meridian, Mississippi, with Henry still called a potter. However, part of that same year he boarded in Cuba, Alabama, where he worked in a pottery operated by brothers(?) Edward, John, and George Grace.[5]

The 1910 census shows Henry and Josephine Kline had five children, with their birth places documenting some of the family's moves (Missouri - 1887, Texas - 1891, Mississippi - 1893 and 1895, Tennessee - 1903). The 1903 date suggests when Henry began working at the Pinson Pottery (WT, Madison County site 40MD55). He bought a Pinson lot in 1905, and the 1910 census lists him as the pottery manager.[6] The Pinson Pottery closed about 1915, but Henry and Josephine still lived in Pinson in 1920. His occupation that year was clerk in the post office.[7] By 1930 they were in Muskogee, Oklahoma, where Henry died August 13, 1931.[8]

Source(s): **1**. RootsWeb's WorldConnect Project: Maxwell – Whisler – McCormick of Pa 1750>Oh 1830>Ind 1835>Iowa 1860 <http://wc.rootsweb.com/>. **2**. Federal Census, 1870, Missouri, Cooper County, Booneville, Nos. 251-254. **3**. Federal Census, 1880, Illinois, McDonough County, City of Macomb, p. 455c. **4**. Federal Census, 1880, Missouri, Cooper County, Booneville, p. 294c. **5**. A 1900 newspaper account tells of several of Josephine Kline's family members dying in a Galveston, Texas flood, but notes the Klines lived in Meridian, Mississippi (RootsWeb's WorldConnect Project: Thomas Maxwell of Pa 1739-1785 <http://wcrootsweb.com/>); by some strange coincidence Henry Kline was enumerated in two different states on the same day: Federal Census, 1900, Mississippi, Lauderdale County, Meridian, Beat 1, Ward 3, No. 50; Federal Census, 1900, Alabama, Town of Cuba,

No. 218 (and 227-228). **6**. Federal Census, 1910, Madison County, District 1, No. 709; Madison County Deeds, Book 81, p. 326. **7**. Federal Census, 1920, Madison County, District 1, ED 147, Sheet 7, No. 130. **8**. Federal Census, 1930, Oklahoma, Muskogee County, Muskogee, No. 227 (and Note 1 above) [Kline's last occupation was as a church janitor].

Krager, Charles L. / **BORN** 1864, OH / **DIED** 1917 / **SITE(S)** ET, Hamilton County (40HA97, 40HA98, and 40HA514)

Charles Louis Krager (sometimes Kraeger) was born in Ohio on April 18, 1864.[1] In 1880, at the age of 16, he was already working at an Akron, Ohio pottery, along with his father and one brother. His father, the elder Charles Krager, was from Germany.[2]

Charles L. Krager eventually moved to Chattanooga. He was there by 1896, identified in the city directory as a potter living near the Chattanooga Fire Clay Works (ET site 40HA97), presumably working for D. P. Montague.[3] In September of the following year he joined Theodore Richmond and others in formation of the Tennessee Pottery Company (ET site 40HA514).[4] The next available city directory (1899-1900) lists him as superintendent of the Tennessee Pottery, living near the plant.[5] The 1900 census simply identifies him as a potter, living with his wife Lida, in the same general area as twelve other potters associated with the Tennessee Pottery.[6] As explained in the discussion of ET sites 40HA98 and 40HA514, Krager's name also appears in a separate section of the 1899-1900 Chattanooga directory (p. 899) that lists the residents of Daisy. It appears that after the 1900 census had been completed, Krager and some other Tennessee Pottery workers moved north of Chattanooga to work for the Chattanooga Pottery (at site 40HA98). Krager's name does not appear in the next Chattanooga city directory (and it does not include Daisy). Other documents show that by 1902 he was manager of the Chattanooga Pottery, where D. P. Montague was now president.[7]

By late 1902 Krager and the Chattanooga Pottery were set on a course that would take them completely away from the production of utilitarian pottery. As discussed under site 40HA98, the Chattanooga Pottery became the central plant for manufacturing ceramic pine resin collection cups used as part of a turpentine production system developed by Charles H. Herty. This change led to the eventual establishment of Daisy as a major center for various clay products that no longer included utilitarian pottery. Charles Krager continued to manage what was sometimes called the "Krager Turpentine Cup Co.," or after 1906 the "Herty Turpentine Cup Co."[8] He is listed on the 1910 census as a pottery manager.[9] When B. Mifflin Hood started his large clay products plants in Daisy around 1913, Krager was retained as a supervisor for much of the work.[10] He seems to have gained considerable personal wealth. In the early 1900s he and his wife Lida Belle were involved with buying and selling substantial numbers of Hamilton County properties.[11] He died December 10, 1917, and his obituary notes he was "general

manager of Hood's Clay Products company." B. Mifflin Hood was an honorary pallbearer.[12] Krager's death was due to diabetes and tuberculosis.[1]

Source(s): **1**. Tennessee Death Records, Hamilton County, 1917, Certificate No. 793 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, 1880, Ohio, 4th Ward, Akron, Summit, p. 83C, No. 103 (based on neighborhood associations, the Kragers probably worked at a pottery operated by Frank Knapp). **3**. 1896 Chattanooga City Directory, p. 388 (copy at Tennessee State Library and Archives). **4**. Tennessee Secretary of State Charters of Incorporation, R. G. 42, Book P4, p. 44 (Tennessee State Library and Archives). **5**. 1899-1900 Chattanooga City Directory, p. 397 (copy at the Tennessee State Library and Archives). **6**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 14, No. 264. **7**. Reed (1995:26). **8**. Young and Co. (1906:113-114); Fredgant (1979). **9**. Federal Census, 1910, Hamilton County, ED 78, Sheet 10B, No. 181. **10**. Smith (1991:122); Whitlatch (1936:161). **11**. There are 20 or more relevant entries in Hamilton County Deed Books 207-576. **12**. Obituary – Charles L. Krager, The Daily Times of Chattanooga, December 11, 1917, p. 3., Chattanooga, Tennessee.

Lackey, Raymond (see ET, Morgan County site 40MO159)

Lacy, Alvin (see MT, Putnam County site 40PM69)

Lacy, Arnold / **BORN** 1898, TN / **DIED** 1988 / **SITE(S)** MT, Davidson County (40DV138), Putnam County (40PM69)

Lee Arnold Lacy was always known by his middle name. He was born December 23, 1898, in Jackson County, a son of William W. and Martha Lacy. When Arnold was about five his father began working for the Harley Pottery in Nashville, and by 1905 the family sometimes lived there, sometimes on their Jackson County farm.[1] They were in Nashville for the 1910 census.[2] According to a family letter, the previous year, when Arnold was still only 10, he began working part-time at the Harley Pottery (MT, Davidson County site 40DV138) glazing pickle jars.[3] He was working there again in 1918.[4] About 1919 he worked for the Paducah Pottery in Kentucky where his father served as a glazing foreman.[5] The Paducah Pottery was owned by the Bauer family, and they also operated the Bauer Pottery in Los Angeles, California.[6] According to family history, Arnold next worked for the Bauer Pottery, but it is not clear when or exactly how long he stayed in California.[7] He was living with his parents on their Jackson County farm at the time of the 1920 census, so he may have gone west after that.[8] He later said he once worked for Mr. Bockman in the pottery business, and by the early 1920s Watson E. Bockman was president of the J. A. Bauer Pottery Company, Inc.[9] Bockman was originally from Tennessee (see entry for Oliver Sherrell).

It appears that by 1922 Arnold was working at a brick company recently started by his father in east Putnam County, and he married his wife Frances in December of that year. From work at the brick plant Arnold moved into work as a brick mason, and this became his main profession for the next several years. In 1926 Watson Brockman, Arnold's former supervisor at the Bauer Pottery, came to the Putnam County area to visit relatives. From this visit Arnold learned that Bockman's brother-in-law Oliver Sherrell was also a brick mason. As a result, around 1930, Arnold formed a partnership with Sherrell. They subsequently worked all across the general Putnam County region contracting for and constructing a variety of brick buildings.[10] Arnold and Frances (Figure 3-92) are listed on the 1930 census with children Emogene, William, and Raymond, with Arnold identified as a brick mason for buildings.[11]

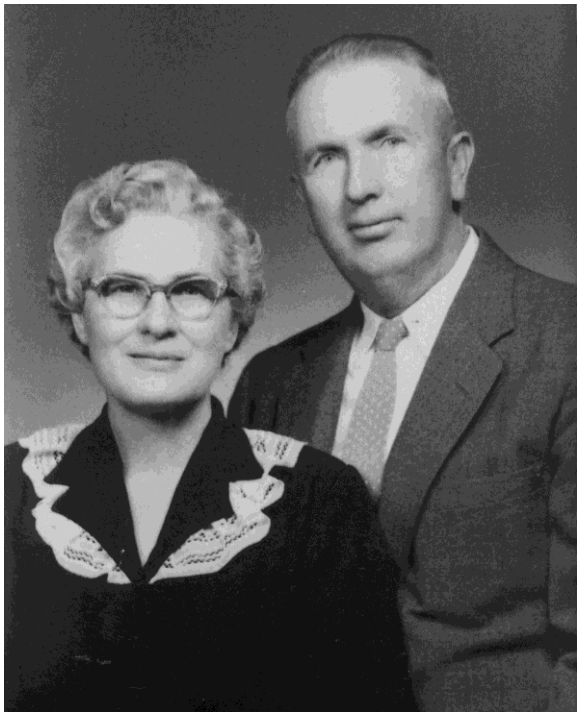


Figure 3-92. Arnold and Frances Lacy (courtesy of Emogene Flatt)

In 1936 Watson Bockman was again in Tennessee, and during that visit he encouraged Arnold and Oliver to consider opening a pottery.[12] The idea was appealing, and by September they started construction on what would become the Cookeville Pottery (MT, Putnam County site 40PM69). Over the next three years, this consumed much of the attention of both Arnold and his father William W. Lacy. After the death of William in 1939 and especially after Arnold's nephew Lee Lacy purchased Oliver Sherrell's interest in the pottery in 1941, Arnold spent more time on his brick construction business than at the pottery. Nevertheless, he remained closely associated with the Cookeville Pottery, serving as its main technical advisor, until it closed in 1961 (see site 40PM69). He died July 1, 1988.[1]

Source(s): **1**. Lacy (1979:95); Social Security Death Index <http://search.ancestry.com/search/>. **2**. Federal Census, 1910, Davidson County, District 12, ED 110, Sheet 9, No. 170. **3**. Lacy (1979:95). **4**. Nashville City Directories (various publishers), 1900-1920 (copies at Tennessee State Library and Archives). **5**. Lacy (1979:77 and 95). **6**. Lehner (1988:39). **7**. Lacy (1979:98). **8**. Federal Census, 1920, Jackson County, District 10, ED 31, Sheet 3, No. 45. **9**. Lacy (1979:98); Lehner (1988:39). **10**. Lacy (1979:99); Lacy and Lacy (1995:168). **11**. Federal Census, 1930, Putnam County, District 1, ED 26, Sheet 9, No. 178. **12**. Lacy and Lacy (1995:168).

Lacy, David (see MT, Putnam County site 40PM69)

Lacy, Frances (see MT, Putnam County site 40PM69)

Lacy, Lee / **BORN** 1911, TN / **DIED** 2008. / **SITE(S)** MT, Putnam County (40PM69)

Lee (given name William Denton Lee) Lacy was born December 1, 1911.[1] He was a grandson of William W. Lacy (see individual entry), but his father died when Lee was less than a year old. He once said he regarded his uncle Arnold (see A. Lacy entry) as the closest thing he had to a father.[2] By 1930 Lee was married to his wife Nell and was supervising workers in a shoe factory.[3] In January of 1941 he bought out the interest held by his uncle's partner in the Cookeville Pottery (MT, Putnam County site 40PM69), becoming its co-owner. He worked there for a few months, but then spent the World War II era working in Michigan. He returned to Tennessee in 1946 or soon after and resumed working at the pottery.[4] By the 1950s he was the person generally in charge, though he still sometimes relied on his uncle for technical assistance. Lee's activities at the Cookeville Pottery were documented in a 1954 newspaper article that includes a photograph of him working at the potter's wheel (Figure 3-93).[5]

Figure 3-93. Photograph captioned "Lee Lacy fashions a bowl on the potter's wheel" (from The Nashville Tennessean Magazine, February 21, 1954, p. 20).

Lee was co-owner of the Cookeville Pottery until it closed in 1961, but he also sometimes bought and sold pottery made at other locations. The 1954 newspaper article includes another photograph taken at the Cookeville Pottery that shows him examining a stack of what are obviously Blue Ridge plates (see ET, Unicoi County site 40UN1).[6] Many years later Lee's son wrote that after the pottery closed, his father relocated and "continued to job, wholesale, and retail pottery, dishes, etc."[7] Lee Lacy engaged in other ventures and had an active life until near the time of his death on March 27, 2008.[1] In later years he served as an authoritative source concerning the Cookeville Pottery.[2]

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>. **2**. Lacy (1996). **3**. Federal Census, 1930, Putnam County, Cookeville, West Broad Street, ED 26, p. 199, No. 278). **4**. Lacy and Lacy (1995:169). **5**. Meeker (1954:20). **6**. Meeker (1954:21). **7**. E. Lacy (1995).

Lacy, Nell (see MT, Putnam County site 40PM69)

Lacy, Raymond C. / **BORN** 1926, TN / **DIED** 2004 / **SITE(S)** MT, Putnam County (40PM69)

Raymond C. Lacy was born September 24, 1926.[1] He was one of two sons of Arnold Lacy (see individual entry) who periodically worked at the Cookeville Pottery (MT site 40PM69). This began as an after-school and weekend activity, which earned them 10 cents an hour, but by the summer of 1941 Raymond and his brother William had progressed in their training to the point they were able to handle all the pottery's operations. Both owners, their father and Lee Lacy, were absent at the time, and William later wrote "During the summer of 1941, Raymond and I made all the pottery ware, glazed and burned two kilns by ourselves and did the selling."[2] The success of their endeavor is confirmed in a letter their father wrote.[3] Raymond later submitted for use in a family history a detailed description concerning how the kiln was fired.[4] He apparently continued to work at the Cookeville Pottery until he joined the Navy in 1944.[2] It is not clear if Raymond had any involvement with pottery making after the war, but at some time he made the large sign that stood over the pottery's entrance in the 1950s (see Figure 2-195).[5] When he died on February 20, 2004, he was living in Wayne, Michigan.[1]

Source(s): **1**. Social Security Death Index <http://ssdi.rootsweb.ancestry.com/>. **2**. W. Lacy (1995). **3**. Lacy and Lacy (1995:169). **4**. R. Lacy (1995) [and see Part One, "Loading and Firing the Kiln"]. **5**. Emogene. Flatt, 2003, personal communication.

Lacy, William M. / **BORN** 1924, TN / **DIED** 2001 / **SITE(S)** MT, Putnam County (40PM69)

William M. Lacy was born in late 1924, probably in December. He was a son of Arnold Lacy (see individual entry), and had the same work association with the Cookeville Pottery (MT site 40PM69) as his younger brother Raymond Lacy (see individual entry). Both sons worked at the pottery before and during the early part of World War II, with William joining the Army on June 29, 1943.[1] William wrote a reminiscent article for a 1995 family history, recording some of his memories of working at the Cookeville Pottery, including one humorous occurrence:

> Occasionally, Raymond and I, being boys and brothers, would get into a clay fight. That is, we would fill our hands full of soupy clay and throw it at each other. That was lots of fun until Raymond let go of a handful of clay at me; I ducked and the clay caught our foreman

(Dudley Murray) in the face. Our reward was getting our heads ducked into a barrel of water.[2]

It is unclear if William Lacy had any association with the Cookeville Pottery after the war. He was a resident of Cookeville when he died October 16, 2001.[3]

Source(s): **1**. Federal Census, 1930, Putnam County, District 1, ED 26, Sheet 9, No. 178; Wesley Flatt, 2008, personal communication; U.S. World War II Army Enlistment Records, 1938-1946 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?indiv>. **2**. W. Lacy (1995). **3**. Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http://register.shelby.tn.us/>; Wesley Flatt, 2008, personal communication.

Lacy, William W. / **BORN** 1862, TN / **DIED** 1939 / **SITE(S)** MT, Davidson County (40DV138 and 40DV603), Putnam County (40PM69)

William Woolsey Lacy, son of Andrew Jackson Lacy, was born in Jackson County on October 25, 1862. Early in the Civil War his father served in the Confederate Army. However, he did not return from the war, and his fate remains unknown.[1] William had married Martha Jane McDuffee by the time they were both 17, and he appears with her on the 1880 census for Jackson County, with his occupation farmer.[2] Around 1892 William and his family moved to Gatesville, Texas (Figure 3-94). They soon returned to Jackson County, and William farmed and operated stores and mills in that region until 1903. That year he was in Nashville working for a laundry detergent company, and near the end of the year he took a job with the Harley Pottery Company.[3]

Figure 3-94. William W. Lacy with wife Martha and children Edward Jackson, Alvin W., and Lucy Ann in Gatesville, Texas, 1890s (courtesy of Mr. and Mrs. Wesley C. Flatt).

It does not appear William had any previous training in pottery, but he is shown as a glazer, a foreman, or a potter for the Harley Pottery on city directories through 1918.[4] He worked at both Harley Pottery locations, and

served as a kind of "watchman" in 1905 when the pottery moved from one location to another (see MT, Davidson County sites 40DV138 and 40DV603). Letters written by William during this era document some of his work activities. In the early years he struggled to get by on $11 per week, and by 1909 he had spent so much time glazing ware and exposing his hands to the glaze that he developed "blood poisoning" in his hand. His family sometimes lived with him in Nashville, sometimes on the farm in Jackson County. They were enumerated with him in 1910, with William called a "glazier." His young son Arnold also began working part-time at the Harley Pottery in 1909.[5]

The Harley Pottery closed in 1918, and William Lacy next moved to the Paducah Pottery in Paducah, Kentucky, where he worked as a glazing foreman. A little later he took a position with the W. B. Patterson Clay Co., a brick manufacturing firm in Mobile, Alabama.[6] William, Martha, and son Arnold were back in Jackson County by 1920, again farming.[7] By 1925 William resumed his interest in manufacturing brick, and he operated the Algood Brick Co. in east Putnam County until 1927. After that he worked in a number of occupations, sometimes returning to brick making.[8] In 1930 he was a guard at a state prison in Morgan County.[9]

In 1936 William was offered his final challenge in the pottery industry. In September his son Arnold and a business partner started construction of the Cookeville Pottery (MT, Putnam County site 40PM69), and they enlisted William as their chief adviser for starting and running the operation, a role he held for the next three years. William's wife Martha died in early 1936, and this may have inspired him to put in long hours at the pottery. He worked there almost every day he was able until near the time of his death on Christmas Day, 1939.[10]

Source(s): **1**. Lacy (1979:6). **2**. Federal Census, 1880, Jackson County, District 10, ED 56, p. 12, No. 3.; Hopson (1993:111). **3**. Federal Census, 1900, Jackson County, District 10, ED 29, Sheet 2, No. 32; Lacy (1979:76). **4**. Nashville City Directories (various publishers), 1900-1920 (copies at Tennessee State Library and Archives). **5**. Federal Census, 1910, Davidson County, District 12, ED 110, Sheet 9, No. 170; Lacy (1979:76-77). **6**. Lacy (1979:77). **7**. Federal Census, 1920, Jackson County, District 10, ED 31, Sheet 3, No. 45. **8**. Lacy (1979:77-78); Hopson (1993:18). **9**. Federal Census, 1930, Morgan County, District 2, Petros Town, ED 66-2, Sheet 8, No. 170. **10**. Lacy (1979:6); Lacy and Lacy (1995:168).

Lafever, Andrew J. / **BORN** 1830, TN / **DIED** 1918 / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – Lafever Family)

Andrew Jackson Lafever was the eldest son of Eli Lafever (b. 1803) and a grandson of Andrew Lafever (b. 1774). This Andrew was born May 19, 1830 and married Ellen Ann James on December 17, 1859. They eventually became the parents of eight children. Andrew J. died April 11, 1918.[1] He seems to have lived on or near the DeKalb County location first settled by his father and his potter uncle Zachariah Lafever, remaining there until at least 1880.[2] Later descendants

recognize this as a place where several early Lafevers operated a pottery (MT, Unrecorded DeKalb County Potteries, Lafever Family). No census report shows Andrew to be a potter, but there is one surviving vessel (Figure 3-95) marked "A. J. Lafever." Though its attribution in not certain, available evidence suggests it was made by Andrew at the Lafever family pottery.[3]

Figure 3-95. Wide-mouth stoneware jar (height 15 in.) with two lug handles, gray salt-glazed exterior, brown slipped interior, and the incised name "A. J. Lafever" on its upper shoulder (private collection).

Source(s): **1**. Winfree (2000:167). **2**. Federal Census, DeKalb County – District 8: 1850, No. 763; 1860, No. 806; 1870, No. 59; 1880, No. 74 / District 14: 1900, No. 263; 1910, No. 17. **3**. An alternative possibility is the vessel was made by another grandson of Andrew Lafever (b. 1774) also named Andrew Jackson Lafever (b. 1841). His father was potter Andrew Lafever (b. 1814), who died while his son was still a child. By the early 1860s, the son was in Kentucky, and there is nothing that proves he was a potter (Winfree 2000:165).

Lafever, Andrew W., Sr. / **BORN** 1774, PA / **DIED** 1847 / **SITE(S)** MT, White County (40WH75)

Andrew Wesley Lafever (a last name with many variants) was descended from Isaac Lafevre (or Lefeber) who was born in France but came to the New York area in the late 1600s. Various descendants moved from that area south through Pennsylvania to Virginia and North Carolina. Andrew's father Abraham was born about 1750 in Pennsylvania, and Andrew was born in 1774 in or near Philadelphia. The family soon moved to southern Virginia, where Andrew married Nancy Ard in 1796.[1] Recent research concerning pottery making in Washington County, Virginia shows that Abraham Lafever owned land in that county from 1784 until 1800.[2] From there the family migrated to Wayne County Kentucky, possible stopping for a year or two around 1799 in Hawkins and Cocke counties in East Tennessee.[1]

Andrew's father Abraham died in Wayne County in 1808. He left a will and there is an inventory of his estate. The inventory provides slight, but compelling evidence that Abraham engaged in work as a potter. Among the items listed were "2 potters spindles" valued at $3.33.[3] Andrew's name appears on the 1810 and 1820 census reports for Wayne County, but these do not give his occupation.[4] He might have learned the potter's craft from his father or from someone else while he

was a young man in Washington County, Virginia, however, it does not appear stoneware was made there until well after the beginning of the nineteenth century.[5] This makes it seem likely the stoneware tradition that Andrew Lafever and his sons brought to Tennessee in the 1820s was based on previous training and work in Wayne County, Kentucky. Unfortunately, little is known about early pottery making in Kentucky, and even less about such activity in Wayne County. A better understanding of what the Lafevers were doing in that county between about 1800 and 1820 would help to explain their subsequent involvement with pottery in White County, Tennessee. Andrew's daughter Catherine married the potter James A. Dunn (see individual entry) before the family left Kentucky, so there was a close association between the Lafevers and Dunns in terms of the beginning of pottery making in White County.

As noted in the discussion of MT site 40WH75, it appears two of Andrew Lafever's sons were in Tennessee by 1820, with Andrew and most of the other members arriving by about 1824. All of Andrew and Nancy Lafever's children were born before the family left Kentucky, and there is relatively little information regarding Andrew's activities in Tennessee. He is listed on the 1830 and 1840 census reports, and the latter does show he had a "Manufactures and trades" occupation. However, most of the relevant land records pertain to his sons rather than to him.[6] There can be little doubt he was a potter, as all six of the sons who came to Tennessee with him practiced this occupation. Andrew died in 1847 in the part of northwest White County historically know as "Bunker's Hill."[7]

Source(s): **1**. Winfree (2000:164-165); La Favre (2010:19-20). **2**. Espenshade (2002:56). **3**. LeFevre (1997c); La Favre (2010:24). **4**. Federal Census, Kentucky, Wayne County – 1810, p. 14; 1820, p, 93. **5**. Espenshade (2002:36-53). **6**. Federal Census, White County – 1830, p. 26; 1840, District 8, p. 61 / Andrew Lafever's name was found for only one year on available White County Tax Records (1832, District 7, 50 acres). **7**. Winfree (2000:164-165).

Lafever, Andrew W., Jr. / **BORN** 1814, KY / **DIED** 1850s / **SITE(S)** MT, Putnam County (40PM92 and 40PM111), White County (40WH75)

Andrew Wesley Lafever, Jr. was born in Wayne County, Kentucky in 1814. He was one of the younger sons of Nancy and Andrew W. Lafever, Sr. and was still living with his parents in 1830, by then in White County, Tennessee. In 1833 he married Celia Steele, with whom he had ten children.[1] At least two of these eventually worked as potters. Son Francis (see individual entry) worked in Tennessee, while son Christopher Columbus Lafever had a post-Civil War pottery in Kentucky.[2] It is assumed Andrew Jr.'s earliest work as a Tennessee potter was at his father's White County pottery (MT site 40WH75). This seems supported by the 1840 census, which shows both Andrews living close together, with an indicated "Manufactures and trades" occupation for each.[3] Tax records suggest that after his father died in 1847 Andrew Jr. moved to a different part of White County, into an area that became part of Putnam County in 1854. He is shown as a potter at that

location in 1850.[4] Andrew and Celia lived next to two other 1850 potters and their families, Patrick Potts and William Rainy. A clear 1850-pottery site association has not been made for the three of them, but their positions on the census suggest a possible connection to either of two Putnam County locations (MT sites 40PM92 or 40PM111). By 1860 Potts and Rainy had moved to another area, and Andrew's wife Celia appears on the census as an apparent widow.[5]

Source(s): **1**. Federal Census, 1830, White County, p. 26; Winfree (2000:164-165). **2**. After the Civil War Christopher Columbus Lafever (b. 1840) had a thriving family pottery in Russell County, Kentucky. This was near where the Lafevers first settled and some still lived, in adjoining Wayne County, Kentucky (LeFevre 1997c), however, there is nothing that proves Christopher worked in pottery before he left Tennessee at the start of the war. **3**. Federal Census, 1840, White County, District 8, p. 61. **4**. White County Tax Records, District 7, 1840s; Federal Census, 1850, White County, District 7, No. 1219. **5**. Federal Census, 1860, Putnam County, District 16, No. 830.

Lafever, Asher / **BORN** 1812, KY / **DIED** ca. 1874 / **SITE(S)** MT, White County (40WH75), Putnam County (40PM57).

Asher Lafever was one of three younger sons of Andrew (b. 1774) and Nancy Lafever. He was born in Wayne County, Kentucky in 1812 and died in Putnam County, Tennessee about 1874. He married Ellen Ann Cardwell in White County about 1829 and was living in his own household, but still close to his father, in 1830.[1] As explained in the discussion of MT site 40WH75, Asher was initially and perhaps as late as the 1860s associated with this Lafever family location. He appears on the 1840 census with a notation that he was engaged in "Manufactures and trades," and he and his only son Samuel Thomas Lafever are shown as White County potters in 1850 and 1860.[2] During most of this period it is difficult to define an exact location for Asher. He seems never to have been very far from the 40WH75 site, but it is not unlikely he also worked at other places in northwest White County. He may have been one of two Asher Lafevers who served in the Union Army during the Civil War (Company B, 1st Tennessee Mounted Infantry). Both joined at Carthage, Tennessee in December of 1863 and served until 1865.[3]

In 1868 Asher purchased 185 acres in southwest Putnam County, moving his family to that location about the same time.[4] He and son Thomas are listed on the 1870 census for Putnam County, again as potters.[5] Family lore and their position on the census suggest a connection with site 40PM57. Sometime later the family was associated with the pottery at site 40PM58, but this could have been after Asher was deceased (see discussions of MT sites 40PM57 and 58). Asher Lafever's exact death date is unknown, though 1874 is suggested by one source.[6] The 1880 census shows Asher's widow Ellender living next to son Thomas.[7]

Source(s): **1**. Federal Census, 1830, White County, p. 26; Winfree (2000:164-165). **2**. Federal Census, White County – 1840, District 8, p. 55; 1850, District 7, Nos. 1178

and 1179; 1860, District 6, Nos. 940 and 942. **3**. Compiled Service Records of Volunteer Union Soldiers of Tennessee, 1st Tennessee Mounted Infantry (Tennessee State Library and Archives Microfilm). **4**. Putnam County Deeds, Book F, p. 287. **5**. Federal Census, 1870, Putnam County, District 8, Nos. 18 and 19. **6**. Winfree (2000:165). **7**. Federal Census, 1880, Putnam County, District 8, Nos. 109 and 110.

Lafever, Asher / **BORN** 1845, TN / **DIED** 1923 / **SITE(S)** MT, White County (40WH84).

It is unclear exactly how Asher Lafever, a son of James (b. 1816) and Nancy Lafever, relates to pottery making, but he obviously had a close association. His father and grandfather were White County potters. Asher was born February 21, 1845, and he is shown on census reports with his parents in 1850 and 1860 (see entry for James Lafever, Sr.). By 1870 Asher was married, but still lived next to his father. The census for that year calls him a farmer. Asher's wife was Elvira (or Alvira) Spears, a daughter of potter Thomas Jefferson (Jeff) Spears.[1] In 1880 Asher and Elvira and five children lived next to Jeff Spears. For that year Spears is called a potter, while Asher is called a laborer.[2] Asher must have been involved with the Spears pottery (MT site 40WH84), and he could have worked in pottery at other times and at other locations. He remained in the same part of White County, listed as a farmer on later census reports.[3] He died January 11, 1923.[4]

Source(s): **1**. Federal Census, 1870, White County, District 7, Nos. 77 and 78; Winfree (2000:172); Pollard (2006:265). **2**. Federal Census, 1880, White County, District 7, Nos. 214 and 215. **3**. Federal Census, White County, District 7 – 1900, No. 125; 1910, No. 135; 1920, No. 133. **4**. Tennessee Death Records, White County, 1923, Certificate No. 331 (microfilm copy, Tennessee State Library and Archives).

Lafever, Asher / **BORN** 1850, TN / **DIED** 1935 / **SITE(S)** MT, Putnam County (40PM49, 40PM58, 40PM59, and 40PM60)

Asher Lafever, a son of Samuel Thomas and Rachel Lafever and a grandson of Asher Lafever (b. 1812), was born November 14, 1850.[1] Before 1870 Asher moved with his parents and grandparents from White to Putnam County. His father and grandfather are listed as Putnam County potters on the 1870 census. Though Asher was almost 20, no occupation is shown for him or his slightly younger brother James.[2] Nevertheless, there seems little doubt both were by then helping operate the pottery at Putnam County site 40PM58. Near the end of 1870, Asher married Canzada Elrod, a daughter of the potter John Elrod.[3] They appear together with four children on the 1880 census, with Asher called a farmer, living next to brother James H. Lafever, called a potter.[4] Their location, in the midst of several known potters, does not suggest a clear association to a particular pottery. In fact, family lore indicates Asher, who eventually owned his own pottery, was not regarded as much of a "turner," though he could throw small things.[5] During the 1880s, he must

have provided at least some assistance to his widowed mother, Rachel Lafever, at her pottery (MT site 40PM49).

An 1893 deed from William Gambrell to Asher Lafever is thought to indicate the beginning of Asher's ownership of his pottery (see Putnam County site 40PM60).[6] Asher, Canzada, and eight children appear to be at this location in 1900.[7] The children included sons James Monroe, Eli, Levi, Winfield, and Columbus, all of whom continued the family's involvement with pottery into the 1920s and 1930s. The Asher Lafever home and pottery were very close to the DeKalb County line, and the family was enumerated in that county in 1910.[8] Asher's much reduced family was again considered to be in Putnam County in 1920 and 1930.[9] It appears Asher and Canzada (Figure 3-96) sold their property in 1929, afterwards sometimes living in a small house near their son Eli and pottery site 40PM49.[10] Around 1930 Asher's son Columbus Lafever started his pottery, and Asher helped build the kiln and did some of the turning at that location (site 40PM59).[11] Asher died on the 4th of July, 1935, his wife Canzada in 1939.[1]

Figure 3-96. Asher and Canzada Lafever (courtesy of Elvagean Lafever).

Source(s): **1**. Gilbert (1995:400). **2**. Federal Census, 1870, Putnam County, District 8, Nos. 18 and 19. **3**. Winfree (2000:183). **4**. Federal Census, 1880, Putnam County, District 8, Nos. 102 and 103. **5**. Cooper (1978); C. Lafever (1978). **6**. Putnam County Deeds, Book P, p. 550. **7**. Federal Census, 1900, Putnam County, District 8, No. 180. **8**. Federal Census, 1910, DeKalb County, District 14, No. 2. **9**. Federal Census, Putnam County, District 8 – 1920, No. 158; 1930, No. 142. **10**. DeKalb County Deeds, Book G-2, p. 66; Putnam County Deeds, Book 147, p. 187; Jim Lafever, 2001, personal communication. **11**. C. Lafever (1978).

Lafever, C. Columbus / **BORN** 1896, TN / **DIED** 1980 / **SITE(S)** MT, Putnam County (40PM59 and 40PM60)

The grave of Christopher Columbus Lafever provides his birth and death dates, September 9, 1896 to March 28, 1980.[1] Columbus came from a long line of

potters and was the youngest son of Asher (b. 1850) and Canzada Lafever. He seems to have lived with his parents in southwest Putnam County all of his early life.[2] There was a period of absence during World War I, when he served as an infantry company private and sergeant from 1917 to 1919.[3] By 1930 Columbus was married to his wife Maggie, they had two young children, and his parents were living in Columbus's household.[4] By then Columbus was operating his own pottery (site 40PM59). Columbus did not claim to be a potter and always hired others to "turn" the ware.[5] Nevertheless, he must have tried his hand at pottery making while growing up, almost certainly at his fathers pottery (site 40PM60). In the early 1970s Columbus and Maggie Lafever posed for the photograph shown in Figure 3-97, exhibiting some of the wares once made at Columbus's kiln. The birdhouses were evidently specialty items, unique among the standard items produced at the area's traditional stoneware potteries.

Figure 3-97. Columbus and Maggie Lafever exhibiting some of the wares formerly made at MT site 40PM59 (courtesy Elvagean Lafever).

Source(s): **1**. Gilbert (1995:522). **2**. See census listings in notes for Asher Lafever. **3**. He trained at Fort Oglethorpe in Georgia and served in Company H of the 17th and 71st Infantry [World War Records of Ex-Soldiers of Tennessee 1917-1919, Putnam County, p. 43, No. 738465 (Tennessee State Library and Archives)]. **4**. Federal Census, 1930, Putnam County, District 8, No. 142. **5**. C. Lafever (1978).

Lafever, Dillard / **BORN** 1920, TN / **DIED** 1951 / **SITE(S)** MT, Putnam County (40PM49)

Dillard Lafever was born November 14, 1920, the youngest son of Eli (b. 1880) and Margaret Lafever.[1] He spent his childhood living next to his father's Putnam County pottery (site 40PM49). There is some uncertainty regarding the extent of his involvement with the pottery, and he was too young to have worked much before it closed in the late 1930s. However, his older brother said he made some pottery, including one piece on which he incised the figure of a horse.[2] Dillard's life ended in tragedy on July 6, 1951, when the car he was driving near Lebanon, Tennessee ran off the road and crashed into a house, causing a fire that destroyed both house and car.[3]

Source(s): **1**. Gilbert (1995:400). **2**. R. Lafever (1978). **3**. Tennessee Death Records, Wilson County, 1951, Certificate No. 17198 (microfilm copy, Tennessee State Library and Archives).

Lafever, Eli / **BORN** 1803, KY / **DIED** 1886 / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – Lafever Family); White County (40WH75)

Eli Lafever was the fourth son born to Nancy and Andrew (b. 1774) Lafever. His birth occurred in 1803, while the family lived in Wayne County, Kentucky. As discussed under MT site 40WH75, Eli probably arrived in White County, Tennessee by 1820. Though unnamed on the census, it appears he was in the 1820 White County household of his brother Zachariah Lafever (see individual entry), and it is believed both were initially associated with a pottery on the 40WH75 site. By 1830 they had apparently moved into the area that became DeKalb County in 1837. Eli married Mary Ann (Polly) Steele about 1829, and they eventually had ten children. They seem to have always lived in what is now DeKalb County, and Eli died there on September 10, 1886.[1] It also appears that after about 1840, Eli and his family lived on the same tract of around 100 acres, and that this location held what was remembered by descendants as a Lafever family pottery (see MT, Unrecorded DeKalb County Potteries, Lafever Family). No census listing or any other direct source proves that Eli worked as a potter.[2] However, he was literally surrounded by potters and apparently owned the land that included what seems to have been one of DeKalb County's longest operating potteries.

Source(s): **1**. Winfree (2000:164-165). **2**. He is always shown as a farmer on the census reports that list occupation: Federal Census, 1830, White County, p. 25 / [not found in 1840] / Federal Census, DeKalb County, District 8 - 1850, No. 763; 1860, No. 832; 1870, No. 60; 1880, No. 85.

Lafever, Eli / **BORN** 1880, TN / **DIED** 1963 / **SITE(S)** MT, Putnam County (40PM49, 40PM60, and 40PM69)

Eli Lafever was one of at least five sons of Asher (b. 1850) and Canzada Lafever who continued their family's tradition of pottery making. Eli was born April 7, 1880, and grew up in the midst of several southwest Putnam County potteries.[1] He probably received most of his early training at the pottery his father started about 1893 (MT site 40PM60). He was still there, living with his parents in 1900, called a farm laborer on the census.[2] By 1910 he was married to wife Margaret and they had a 6-year-old daughter named Alta, the first of three children (Figure 3-98). Eli had recently taken over the Putnam County pottery that formerly belonged to his grandmother Rachel Lafever, and he and his family would remain there the rest of their lives. Available census reports always list Eli as a farmer, except for 1930, when he is called a "merchant."[3] In spite of this, there is ample information concerning his work as a potter and pottery owner. Eli's son Riley and to a lesser extent younger son Dillard helped with this endeavor, until their pottery closed about 1939 (see discussion of MT site 40PM49). Eli and Riley both worked for the Cookeville Pottery (MT site 40PM69). Riley started work there the same year it opened, in 1936.[4] There is less certainty regarding when Eli started or how long he worked, but his name is included in a list of former Cookeville Pottery employees.[5] Eli and his wife continued to live at their homeplace long after his pottery closed. She died April 6, 1962; he lived until January 16, 1963. Like many area potters and their families, they are buried in the nearby Pleasant View Cemetery.[1]

Figure 3-98. Eli and Margaret Lafever and their daughter Alta (courtesy of Darnell Nash).

Source(s): **1**. Gilbert (1995:400). **2**. Federal Census, 1900, Putnam County, District 8, No. 180. **3**. Federal Census, Putnam County, District 8 – 1910, No. 90; 1920, No. 136; 1930, No. 219. **4**. R. Lafever (1978). **5**. Lacy and Lacy (1995:169).

Lafever, Francis A. / **BORN** 1836, TN / **DIED** 1924 / **SITE(S)** MT, White County (40WH75 and 40WH89)

Francis (Frank) Asbury Lafever was a son of Andrew (b. 1814) and Celia Lafever. He was born November 30, 1836 at or near the homeplace associated with his grandfather Andrew Lafever, Sr. (MT, White County site 40WH75).[1] By 1850 he lived with his parents in the northern portion of White County that soon became part of Putnam County.[2] His father was working as a potter that year, and Francis was no doubt beginning to be trained in the craft. His father died between 1850 and 1860, and Francis soon moved to other locations. He married Frances Warren in 1858, apparently in DeKalb County.[3] By 1860 they were living close to Francis's uncle James Lafever, and the census identifies both James and Francis as potters.[4] Francis was probably working at the 40WH75 pottery, but it is also possible he was connected to one of the other nearby potteries (see discussion under MT site 40WH89). Francis Lafever has not been found on the 1870 census, but by 1880 he lived with his family in Pulaski County, Kentucky. He continued to live there until he died, March 3, 1924, always called a farmer on census reports.[5]

Source(s): **1**. Winfree (2000:165). **2**. Federal Census, 1850, White County, District 7, No. 1219. **3**. Winfree (2000:170). **4**. Federal Census, 1860, White County, District 7, Nos. 1015 and 1018. **5**. Federal Census, Kentucky, Pulaski County – 1880, Precinct 2, No. 222; 1900, Nancy Precinct, No. 151; 1910, Harrison Precinct, No. 255; 1920, Harrison Precinct, No. 164 (and Note 3 above).

Lafever, George / **BORN** ca. 1834, TN / **DIED** post-1879(?) / **SITE(S)** MT, White County (40WH75 and 40WH89)

George Lafever, who was born in White County in 1833 or 1834, was the eldest son of James Lafever, Sr. and his wife Nancy.[1] George appears on the 1850 census in his father's household, identified as a 16-year-old potter, the same profession as his father.[2] It is likely both of them were at the time working at one of the sites discussed beginning with MT site 40WH89, but it also seems likely George had some association with the main Lafever pottery at MT site 40WH75. Nothing is certain because George has not been found on any subsequent census or land record. According to one source, he married Sarah Ann Trobaugh on January 29, 1857 in DeKalb County.[3] She appears on the 1880 census for White County as a widow with five children, living with her widowed mother, with all of the household identified by the last name "Troball" (Trobaugh).[4] If these were in fact George Lafever's children, then he was apparently alive until about 1879. Nothing more is clear regarding him.

Source(s): **1**. Winfree (2000:166). **2**. Federal Census, 1850, White County, District 7, No. 1182. **3**. Winfree (2000:171). **4**. Federal Census, 1880, White County, District 7, No. 164.

Lafever, George W. BORN 1869, TN / DIED 1940 / SITE(S) MT, White County (40WH89 and 40WH94)

George Washington Lafever was a son of Zachariah Lafever (b. 1835) and a grandson of potter James Lafever (b. 1816). George was born in White County on September 24, 1869. He is shown on the 1880 census with his parents, then apparently married Cynthia Lollar in the early 1890s.[1] She appears as Cynthia Lafever on the 1900 census with three young children, living with her widowed mother, but for some reason George is not listed. They were enumerated together from 1910 through 1930 and were the parents of at least nine children.[2] The census reports all refer to George as a farmer or as a merchant in a country store. Information concerning his connection to pottery making came from his youngest son in 1978. The son still lived at the location where he knew his father and grandfather had once operated a kiln.[3] This same site (MT, White County site 40WH94) is probably even older than was by then remembered, and it is part of a tight group discussed collectively beginning with MT site 40WH89. George W. Lafever died April 22, 1940.[4]

Source(s): **1**. Federal Census, 1880, White County, District 7, No. 169; Winfree (2000:172). **2**. Federal Census, White County, District 7 – 1900, No. 82; 1910, No. 126; 1920, No. 132; 1930, No. 180. **3**. George "Rastus" Lafever, 1978, personal communication. **4**. Winfree (2000:172); Pollard (2003[1]:381).

Lafever, James, Sr. / BORN 1816, KY / DIED ca. 1882 / SITE(S) MT, White County (40WH75 and 40WH89)

James Lafever, Sr. was born in 1816 in Wayne County, Kentucky, the youngest son of Andrew (b. 1774) and Nancy Lafever.[1] He moved with his parents to White County, Tennessee in the 1820s and was part of their household in 1830.[2] By 1833 he was married to Nancy Steele, with whom he eventually had twelve children. They appear on the 1840 census somewhat removed from other members of the Lafever family.[3] For that year James is shown as employed in "Manufactures and trades," and he was in the midst of a group of known potters with this same notation, including members of the Dunagan and Crawley families (see MT site 40WH89). James and his son George (b. ca. 1834) are listed as potters on the 1850 census, and their census position that year again suggests a possible association with one of the sites in the 40WH89 group. Sometime later James seems to have taken over the land that included the main Lafever pottery (MT site 40WH75). He was probably at this location in 1860 and 1870, still identified as a potter. At least three other of his sons, Zachariah (b. 1838), Asher (b. 1845), and James Jr. (b. 1852), are known or believed to have worked as potters. James Sr.

married his second wife Mary at the beginning of 1857, but apparently had no children with her.[4] As explained in the discussion of MT site 40WH75, James's involvement with pottery making may have ended in the late 1870s. He is identified as a farmer on the 1880 census.[5] There is uncertainty concerning when James died, but this must have occurred by 1882, when White County tax records show ownership of his property changing to his heirs.[6]

There are at least three salt-glazed stoneware vessels in private collections that are marked with a distinct stamp probably used by James Lafever, Sr.[7] One is a tall one-handled storage jar with a slightly constricted, everted rim and four horizontal throw lines (Figure 3-99). The second is an 18-inch tall jar similar to the first, with a nearly identical single handle. It differs in that it has a much more constricted mouth and a sine wave line between two pairs of horizontal incised lines (similar to sherds recovered from MT site 40WH75). The third vessel is a small wide-mouth jar (6½ inches tall) with brown slip on its exterior near the rim. The mark on each of these is an impressed dentate-edged oval containing the raised initials "J L." On the smallest jar the oval has a maximum width of ⅞ inch, on the Figure 3-99 jar it is ¾ inch. This mark is very different from a James Lafever mark that was probably used by James Lafever, Jr. (see individual entry). One reason it seems likely the "J L" mark relates to the older James Lafever is that except for the "L" and minor differences in the "J" it appears nearly identical to a "J S" mark used by Thomas Jefferson Spears (see MT site 40WH84). These two potters were almost the same age and were close neighbors in 1850.[8]

Figure 3-99. Salt-glazed stoneware jar (height 17½ in.) bearing an impressed "J L" stamp on its upper shoulder, with enlarged view of the mark (private collection).

Source(s): **1**. Winfree (2000:164 and 166). **2**. Federal Census, 1830, White County, p. 26. **3**. Federal Census, 1840, White County, District 8, p. 59 (and Note 1 above). **4**. Federal Census, White County, District 7 – 1850, No. 1182; 1860, No. 1018; 1870, No. 77 (and Note 1 above). **5**. Federal Census, 1880, White County, District 7, No. 166. **6**. White County Tax Records, District 7, 1880s. **7**. The smallest of these vessels was examined by one of the writers in 1998, but it was not feasible to photograph it at the time. **8**. Federal Census, 1850, White County, District 7, Nos. 1182 and 1185.

Lafever, James, Jr. / **BORN** 1852, TN / **DIED** ca. 1898 / **SITE(S)** MT, White County (40WH75, 40WH89, and 40WH90)

James Lafever, Jr., the youngest son of James (b. 1816) and Nancy Lafever, was born in White County in 1852, and he is shown on the census with his parents in 1860 and 1870. He and his father are both identified as potters in 1870, and they were likely working at MT site 40WH75. James Jr. married Susan Phillips in 1877, and they eventually had nine children.[1] They appear in their own household in 1880, living next to James's parents.[2] James 1880 occupation is shown as "Laborer." As the term potter was used sparingly on the 1880 census, James's laborer designation might mean he was still making pottery. There is some confusion regarding when James died, but it appears his last child was born in 1896. One online genealogical source gives his death date as 1898.[3]

Sometime after James Lafever, Sr. died, about 1882, his property passed to his son Zachariah (b. 1835). There is a slight suggestion that around this time James Jr. may have lived to the west of the homeplace that included site 40WH75. A sherd bearing a maker's mark probably used by James Jr. was found at one of the kiln sites in that area (see MT sites 40WH89 and 40WH90). This same mark, with block letters "JAMES LAFEVERS / MAKER" appears on several surviving vessels. Three examples are shown in Figure 3-100, along with an enlarged image of the mark. The storage jar or churn at the lower left has a missing strap handle on the side not shown, an incised "4" on the upper shoulder, a salt-over-slip exterior, a chocolate-brown slipped interior, and one of the maker stamps near its base. The churn at upper left has a gray salt-glazed exterior, two lug handles, an incised "4" one the upper shoulder and two of the maker stamps (one on the lower shoulder and one near the base). The jug at upper right has a gray salt-glazed exterior and one of the maker stamps a few inches above its base.

Figure 3-100. Salt-glazed stoneware vessels bearing one or more of the "JAMES LAFEVERS / MAKER" marks (all privately owned), with an enlarged image of the mark (vessel heights: lower left, 17¼ in.; upper left, ca. 17 in.; upper right, 21 in.).

Source(s): **1**. Federal Census, White County, District 7 – 1860, No. 1018 and 1870, No. 77; Winfree (2000:166 and 173). **2**. Federal Census, 1880, White County, District 7, No. 164. **3**. Winfree (2000:173); RootsWeb, Willis-Wilkins Genealogy <http://worldconnect.rootsweb.com/>.

Lafever James H. / **BORN** ca. 1853, TN / **DIED** post-1936 / **SITE(S)** MT, Putnam County (40PM49, 40PM50, 40PM52, and 40PM58)

Census reports suggest James H. Lafever was born in 1853 or possibly 1854. He was a son of Thomas and Rachel Lafever and a grandson of Asher Lafever (b. 1812). By 1870 his parents and grandparents had moved from White to Putnam County, and both father and grandfather are listed as potters on the census.[1] Neither James nor his brother Asher are shown with occupations in 1870, but it is assumed they helped with work at the family pottery (MT site 40PM58). By 1880 James and Asher were living in adjoining households, somewhat separated from their parents. James was now married to Elvira, they had three children, and James's occupation was potter.[2] Where this potting was carried out is not certain, but James was living adjacent to potters Newton Dunn and William C. Hedgecough, making it seem likely he was working at the location identified as site 40PM52. There are state business directory ads in 1887 and 1891 that show J. H. Lafever as a "crockery manufacturer" at Burton, Tennessee.[3] As noted in the site discussion, there is strong evidence these ads refer to a kiln built and operated by James at MT site 40PM49, on property owned by his widowed mother.

It appears James association with his mother's property ended about 1895, when he moved to Tompkinsville, Kentucky and married a new wife, Nancy Josie West. They appear on the 1900 census for Kentucky with James's profession listed as "turner" in a "crock factory."[4]

By 1910 James was again living in the same district as his Tennessee relatives, though not very close to them.[5] He and Josie appear on the census with four young children, and James is called a farmer. However, his proximity to several members of the Hedgecough family and other factors suggest this was the period he operated a pottery at Putnam County site 40PM50 (see site discussion). This arrangement too was short-term, and by 1920 the family was living in Oklahoma, with James again listed as doing farm work.[6] James was by then in his late 60s, and his great nephew stated that when James moved to Oklahoma he was too old to work in pottery and did not make any out there. It was also understood that he died in Oklahoma.[7] James has not been found on the 1930 census. However, either because they had moved back to Tennessee or were just visiting, James and Josie Lafever appeared before a Putnam County Notary Public to sign a deed in October of 1936. This is the last information known for either of them.[8]

Source(s): **1**. Federal Census, 1870, Putnam County, District 8, Nos. 18 and 19. **2**. Federal Census, 1880, Putnam County, District 8, Nos. 102 and 103. **3**. Polk & Co.

(1887:125 and 1891:107). **4**. Federal Census, 1900, Kentucky, Monroe County, West Tompkinsville Precinct, p. 199, No. 127; Winfree (2000:183). **5**. Federal Census, 1910, Putnam County, District 8, No. 144. **6**. Federal Census, 1920, Oklahoma, Coal County, Bryan Township, ED 6, Sheet 13B, No. 224. **7**. R. Lafever (1978). **8**. Copy of an original deed from James H. and Josie Lafever to Eli Lafever (10/15/1936), provided courtesy of Darnell Nash.

Lafever, James Monroe / **BORN** ca. 1872, TN / **DIED** 1927 / **SITE(S)** MT, Putnam County (40PM49, 40PM60 and 40PM68)

James Monroe Lafever, usually known as Monroe or just "Roe," was born August 31, 1872 (or possibly 1873). He was the eldest son of Asher (b. 1850) and Canzada Lafever.[1] By the time James was in his 20s his father owned a Putnam County pottery (MT site 40PM60). James was still in his father's household in 1900, and though called a farm laborer on the census, his position as eldest son surely meant he helped run the pottery.[2] He married later that year, but his first wife Caledonia died two years later. He then married Mary Jane Dunn, a daughter of the potter Jasper Dunn.[3] Monroe and Jane with three children are shown on the 1910 census, which indicates they had been married 6 years. Monroe is called a farmer.[4] That year they were living very close to Monroe's brother Eli, suggesting Monroe probably sometimes worked at his brother's pottery (MT site 40PM49). In 1910 Monroe also lived near his father-in-law Jasper Dunn. Jasper assisted Monroe in the operation of a pottery that started about this time (MT site 40PM68). This operation was closed by 1920, when Monroe and his family were enumerated in DeKalb County.[5] He may have returned to live near his father, whose home and pottery were very close to the DeKalb County line (MT site 40PM60). During this period Monroe was in poor health, and he died June 16, 1927.[6]

Source(s): **1**. Gilbert (1995:400); Winfree (2000:183). **2**. Federal Census, 1900, Putnam County, District 8, No. 180. **3**. Winfree (2000:199). **4**. Federal Census, 1910, Putnam County, District 8, No. 92. **5**. Federal Census, 1920, DeKalb County, District 8, No. 79. **6**. Cooper (1978) and Note 1 above.

Lafever, Jessee F. / **BORN** 1833, TN / **DIED** 1904 / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – John Lafever; Lafever Family)

Jessee F. Lafever was born in 1833 in the part of White County that became DeKalb County in 1837.[1] He and his older brother John are listed on the 1850 census for DeKalb County as potters in the household of their potter father John Lafever.[2] By 1860 the father had moved to Putnam County, but Jessee and his new wife Catherine were living in the household of Edward Buckner, who was apparently her father. They were also next to Jessee's uncle Eli Lafever (b. 1803).[3] Though called a farmer on the census, it is likely Jessee worked at what is referred to in this study as a "Lafever Family" pottery (MT, Unrecorded DeKalb County Potteries).

During the Civil War Jessee served from October 15, 1864 until August 25, 1865 in Company D of the 4th Regiment, Tennessee Mounted Infantry (U.S.A.). In the 1880s he was granted a medical disability pension based on his service, and the pension file provides some details about his life.[4] He married Catherine Buckner on March 28, 1860. During one period he was excused from service due to sickness, and this is said to have led in later life to his suffering from acute rheumatism and associated illnesses. After the war he only worked as a farmer to the extent he was able to work. Early in life his height was 5 ft. 9 inches, and he had light complexion, dark hair, and black eyes. In spite of his maladies, Jessee and Catherine raised a family of at least six children. The family remained in DeKalb County, where Jessee died between May and October of 1904.[5]

The only known testament to Jessee Lafever's work as a potter is the brown salt-glazed stoneware jar shown in Figure 3-101. This has two lug handles, several incised parallel lines over two sine wave lines, and the cursive incised name "Jesse Lafever." It is likely Jessee made this vessel before his participation in the Civil War.

Figure 3-101. Salt-glazed stoneware jar (height 14½ in.) with incised name "Jesse Lafever" around its middle (private collection).

Source(s): **1**. LeFevre (1997b). **2**. Federal Census, 1850, DeKalb County, District 14, No. 715. **3**. Federal Census, 1860, DeKalb County, District 8, No. 833. **4**. Federal pension file for Jessee Lafever, Certificate No. 354.708, National Archives, Washington, D. C. **5**. Federal Census, DeKalb County – 1870, District 9, No. 68; 1880, District 9, Smithville, No. 147; 1900, District 14, No. 251 / Note 4 above.

Lafever, John, Sr. / **BORN** 1799, TN / **DIED** 1870s / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – John Lafever); Putnam County (40PM57 and 40PM58).

John Lafever, Sr., the second son of Andrew (b. 1774) and Nancy Lafever, was born in 1799. There is some uncertainty regarding his place of birth, and it might have been in Wayne County, Kentucky. However, it appears on three census reports as Tennessee, seeming to confirm family information indicating John was born in Hawkins County, Tennessee, where the family lived briefly before moving to Kentucky. John married Nancy Martin, and their first child was born in Kentucky in

1823, the next in White County, Tennessee in 1831.[1] John's name appears on the 1830 census for White County.[2] He was living next to his brothers Zachariah and Eli, probably in what would soon become DeKalb County. Most of the sons of Andrew Lafever, Sr. had at least an initial association with the White County homeplace that included MT site 40WH75, but nothing has been found to suggest John lived there. Certainty regarding his occupation first comes from the 1850 census, which lists him as a DeKalb County potter with two sons, John and Jessee, working in the same profession.[3] The site of their 1850 pottery is now covered by a lake (see MT, Unrecorded DeKalb County Potteries, John Lafever). John also had a 10-year-old son (Isaac) listed on the 1850 census, and one source suggests he too was a potter.[4] However, other information shows this son became a silversmith.[5]

By 1860 John and Nancy Lafever, without any children at home, were living in Putnam County. John is listed as a farmer on the census, but his immediate neighbors suggest an association with pottery production at MT site 40PM57. Ten years later he is shown as a 69-year-old potter living next to William Massa, suggesting a connection to MT site 40PM58.[6] It appears John Lafever died sometime between 1870 and 1880, presumably still in Putnam County.[4]

Source(s): **1**. Elrod (1978); LeFevre (1997c); Winfree (2000:165). **2**. Federal Census, 1830, White County, p. 27. **3**. Federal Census, 1850, DeKalb County, District 14, No. 715. **4**. LeFevre (1997b). **5**. It appears Isaac Lafever apprenticed with silversmith William Raney who was in DeKalb County in 1850 and later in Wilson County (Caldwell 1988:121 and 140). **6**. Federal Census, Putnam County, District 8 – 1860, No. 860; 1870, No. 32.

Lafever, John, Jr. / **BORN** 1831, TN / **DIED** post-1864 / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – John Lafever)

John Lafever, Jr. was born in 1831 in the part of White County that became DeKalb County in 1837.[1] He is shown on the 1850 census for DeKalb County as a 19-year-old potter in the household of his potter father John Lafever.[2] His younger brother Jessee was also working in their father's pottery (see MT, Unrecorded DeKalb County Potteries, John Lafever). John Lafever, Jr. has not been found on the census for 1860, and it is not clear what next became of him. He is probably the John "Lafevre" who joined Company A of the 16th Tennessee Infantry (CSA) on May 16, 1861. This John was severely wounded in an engagement at Perryville, Kentucky in 1862, and was incarcerated in military prisons in Louisville, Kentucky in 1863 and Rock Island, Illinois in early 1864.[3] It is not clear if he survived the Civil War.

Source(s): **1**. LeFevre (1997b). **2**. Federal Census, 1850, DeKalb County, District 14, No. 715. **3**. Service Record for John Lafevre, Co. A, 16th Tennessee Infantry (CSA), Civil War Service Records, Tennessee State Library and Archives Microfilm, Nashville.

Lafever, Levi / **BORN** 1883, TN / **DIED** 1975 / **SITE(S)** MT, Putnam County (40PM49, 40PM60, and 40PM69)

Levi (or Lee) Lafever was born April 8, 1883.[1] He was a son of Asher (b. 1850) and Canzada Lafever and was living with his parents in 1900.[2] Though called a farm laborer on the 1900 census, he was old enough to have played a major role in running the family pottery (MT site 40PM60). By 1910 Levi was married to his wife Hailey and they lived very close to Levi's brother Eli Lafever and his pottery at site 40PM49.[3] Some degree of work at that pottery seems implied for Levi. By 1920 Levi was again living near his father, and he and Hailey had five children in their household.[4] Sometime before 1930 Levi and his family moved to Coffee County, and it appears he continued to live there most of the time the remainder of his life, dying there on February 15, 1975.[5] However, it also appears the opening of the Cookeville Pottery (MT site 40PM69) in 1936 enticed Levi to return to Putnam County for at least a while. An undated newspaper article, probably from late 1936, has a photograph of a man throwing at the new Cookeville Pottery with the caption "Levi Lafever works on a vase which he turns on an old-fashioned kick wheel."[6] It is unknown how long Levi continued to work in Cookeville before presumably returning to Coffee County.

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>. **2**. Federal Census, 1900, Putnam County, District 8, No. 180. **3**. Federal Census, 1910, Putnam County, District 8, No. 93. **4**. Federal Census, 1920, Putnam County, District 8, No. 153. **5**. Federal Census, 1930, Coffee County, District 6, No. 67 and Note 1 above. **6**. Lacy and Lacy (1995:168) discuss this photograph and indicate it was from the Nashville Banner (the writers' search for it on microfilm copies of the Banner was unsuccessful).

Lafever, Rachel (Trobaugh) / **BORN** 1833, TN / **DIED** post-1900 / **SITE(S)** MT, Putnam County (40PM49)

A family genealogical source indicates Rachel Trobaugh was born July 18, 1833 in White County, Tennessee and married potter Samuel Thomas Lafever (see individual entry) on January 15, 1850.[1] Rachel's unique place in this discussion is that, with one possible exception (see entry for Elizabeth Malsi), she is the only woman known to have taken direct charge of the operation of a traditional Tennessee pottery. It appears her husband died soon after 1880, and it further appears Rachel traded the Putnam County pottery he had been operating (MT site 40PM58) for another one (MT site 40PM49). Family stories indicate that while she relied on her sons and non-relative "turners," especially Thomas W. Clouse, to do much of the work, she was the person in charge of the 40PM49 operation.[2] She is shown on the 1900 census as head of a household containing daughters and granddaughters.[3] It is not certain when Rachel Lafever died, but one deed suggests she was no longer alive in 1907.[4] Control of what had been her pottery definitely passed to her grandson Eli Lafever by 1910 (see site 40PM49).

Source(s): **1**. Winfree (2000:170). **2**. Cooper (1978). **3**. Federal Census, 1900, Putnam County, District 8, No. 147. **4**. Copy of an original deed from O. P. and Tennie Riggsby to Eli Lafever (11/9/1907), provided courtesy of Darnell Nash.

Lafever, Riley / **BORN** 1912, TN / **DIED** 1993 / **SITE(S)** MT, Putnam County (40PM49, 40PM59, and 40PM69)

Riley Lafever spent his entire life at the place where his father Eli Lafever ran his Putnam County pottery from about 1907 to the late 1930s. This same location (MT site 40PM49) had stoneware pottery operations headed by other Lafever ancestors for many years before that. Riley's date of birth was May 29, 1912.[1] He is shown with his parents on the 1920 and 1930 censuses, with no occupation noted on the latter.[2] Besides his father's pottery, Riley also worked at one located nearby owned by his uncle Columbus Lafever (site 40PM59).[3] By 1936 Riley had enough skill as a pottery maker to be one of the first people hired when a relatively large pottery (site 40PM69) opened in Cookeville, the county seat of Putnam County. He worked there for a number of years, but later returned to pursuits that kept him close to the home where he and his unmarried sister Alta lived the remainder of their lives. Riley died a few years after his sister, on February 17, 1993.[1]

In late life Riley was one of the last living sources for information about his family, his father's pottery, and Putnam County pottery making in general.[3] Family relics he let pass to the Museum of Appalachia before his death form a collection of inestimable value and provide a connection to a segment of Tennessee's ceramic history that many people might otherwise never know existed.[4] Figure 3-102 shows Riley holding a chicken waterer he once made and decorated with a figural head, just for fun. A similar waterer in a private collection was likely also made by Riley (Figure 3-103).

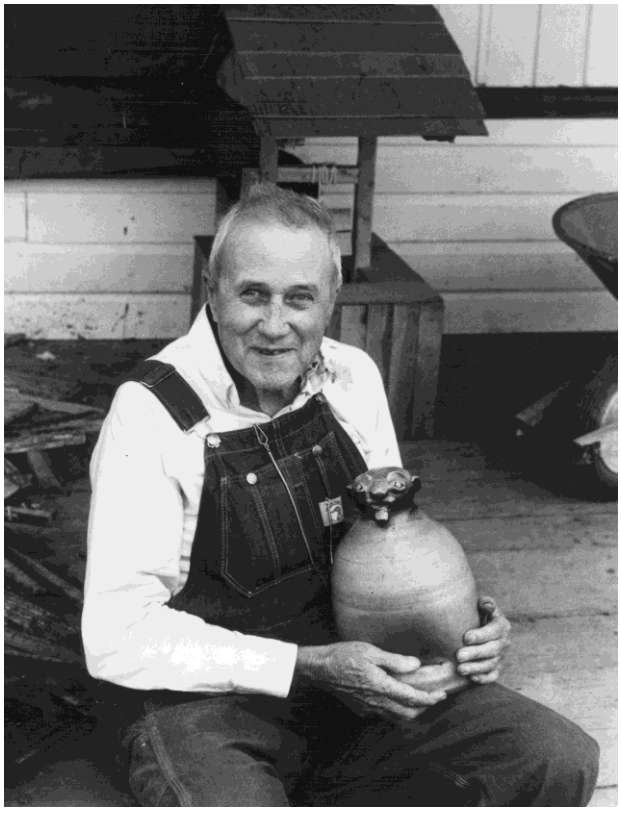


Figure 3-102. Riley Lafever in front of his home at the 40PM49 site in 1989 showing a stoneware chicken waterer he once made (probably in the 1930s). From a photograph by John Rice Irwin (courtesy of the Museum of Appalachia, Norris, Tennessee).

Figure 3-103. Stoneware chicken waterer (height ca. 12 in.) probably made by Riley Lafever at MT site 40PM49 (private collection).

Source(s): **1**. Social Security Death Index <http://search.ancestry.com/search/>. **2**. Federal Census, Putnam County, District 8 – 1920, No. 136; 1930, No. 219. **3**. R. Lafever (1978). **4**. See the following link to the collections of the Museum of Appalachia: <http://museumofappalachia.com/>.

Lafever, Samuel Thomas / **BORN** ca. 1832, TN / **DIED** post-1880 / **SITE(S)** MT, White County (40WH75), Putnam County (40PM57 and 40PM58).

Samuel Thomas (Tommy) Lafever was the only son of Asher (b. 1812) and Ellen Ann Lafever. There is some question about the year of his birth, but it seems generally accepted that he was born in White County on September 9, probably in 1832.[1] Thomas's early experiences as a potter were in association with his father, and they are both listed as White County potters in adjoining households in 1850 and 1860.[2] Thomas married Rachel Trobaugh in January of 1850, and they eventually had ten children.[3] While it is clear Thomas and his father were making pottery together in the 1850s and 1860s, it is not entirely clear where this work occurred. Some or possibly all of it was at the Andrew Lafever family homestead (MT site 40WH75), but they may also have worked at some other locations.

Thomas and his family moved from White to Putnam County, along with his father and mother about 1868 (see entry for Asher Lafever, b. 1812). For 1870 both father and son are shown in adjoining Putnam County households and both are called potters. Thomas and his wife Rachel now had eight children, including at least two sons (Asher, b. 1850 and James H., b. 1853) who were probably already working as potters.[4] In 1873 Thomas filed an entry for 500 acres of land, from which he then sold 200 acres, and the deed includes mention of a clay pond.[5] This was near the Putnam County pottery site recorded as 40PM57, where the Lafevers were apparently then working.

By 1880 Thomas and his family lived next to his widowed mother.[6] Thomas still appears on the census for that year as a potter, and it is believed the family was now associated with a pottery at MT site 40PM58. It is unclear how much longer Thomas was alive, and it is also unclear how long the family stayed at this location. The only evidence is that Rachel Lafever seems to have been a widow connected to another pottery by 1893 (see discussion in MT, Putnam County site 40PM49).

The writers know of only one piece of pottery that seems definitely attributable to Thomas Lafever. This is a damaged salt-glazed stoneware pitcher that has a chipped rim and a missing handle (Figure 3-104). It carries the cursive incised signature "Thomas Lafever" around its middle. There is, however, another privately owned vessel that appears to connect Thomas to White County site 40WH75. This 17-inch tall constricted mouth jar is very similar to the one shown with the entry for James Lafever, Sr. (Figure 3-99), except it lacks a handle and instead of the "J S" mark it has a "T L" on its upper shoulder. This mark was apparently impressed using a different stamp for each letter.

Figure 3-104. Damaged stoneware pitcher (height 10¼ in.), salt glaze over brown slip, with the incised name "Thomas Lafever" (privately owned).

Source(s): **1**. Winfree (2000:170); Dunn (2001:14). **2**. Federal Census, White County – 1840, p. 55; 1850, District 7, Nos. 1178 and 1179; 1860, District 6, Nos. 940 and 942. **3**. Winfree (2000:170). **4**. Federal Census, 1870, Putnam County, District 8, Nos. 18 and 19. **5**. Putnam County Deeds, Book J, p. 244. **6**. Federal Census, 1880, Putnam County, District 8, Nos. 109 and 110.

Lafever, Winfield / **BORN** 1888, TN / **DIED** 1956 / **SITE(S)** MT, Putnam County (40PM59 and 40PM60)

Winfield Lafever was born March 1, 1888 and died January 21, 1956.[1] He was a son of Asher (b. 1850) and Canzada Lafever and grew up in the midst of their Putnam County family pottery operation (at site 40PM60). He is shown as part of their large family in 1900.[2] By 1910 Winfield was married to Della Ashburn, and they eventually raised a large family. Winfield's position on the 1910 census, which shows him as a farmer, does not seem to clearly connect him to a particular pottery. He was near Riley Elrod, who worked at several southwest Putnam County potteries.[3] Winfield was also living in the general vicinity of his brother Eli, and he may have worked some at Eli's pottery (site 40PM49). It does not appear Winfield

is listed on the 1920 or 1930 censuses for Putnam County, yet his brother Columbus stated that Winfield assisted in building the kiln at site 40PM59, and that he turned pottery wares up to 3 or 4 gallons in size.[4] The stoneware churn shown in Figure 3-105 was probably made by Winfield. It carries the incised names "Winfield Lafver / Silver Point / Tenn." It is larger than Winfield's brother said he could make, and its similarity to George Washington Dunn pieces is notable, including use of the place name Silver Point (see entry for George W. Dunn). This is perhaps not surprising in that George Dunn is credited with doing much of the turning at the 40PM59 pottery. Perhaps George assisted Winfield in making an extra large piece, and Winfield chose to place his name on it.

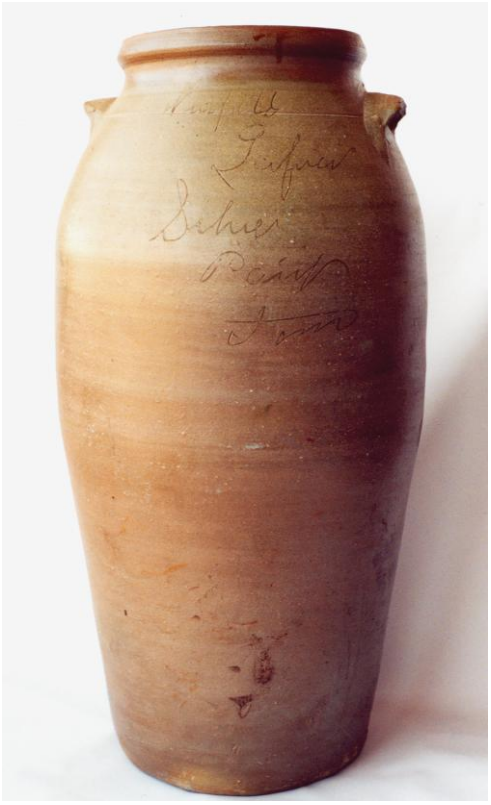


Figure 3-105. Brown salt-glazed stoneware churn (height 24 in.) marked "Winfield Lafver / Silver Point / Tenn." (private collection).

Source(s): **1**. Gilbert (1995:51). **2**. Federal Census, 1900, Putnam County, District 8, No. 180. **3**. Federal Census, 1910, Putnam County, District 8, No. 107; Winfree (2000:199). **4**. C. Lafever (1978).

Lafever, Zachariah / **BORN** 1797, VA(?) / **DIED** 1880 / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – Thomas Leek (and) Lafever Family); White County (40WH75)

Zachariah Lafever was the eldest of several potter sons of Andrew (b. 1774) and Nancy Lafever. Zachariah was born in 1797, probably in Virginia, before the family moved farther west. He married Frances James and their eldest son Abraham was born in Kentucky in 1818.[1] Zachariah Lafever's name (spelled in a strange phonetic manner) appears on the 1820 census for White County.[2] Another similarly aged male also lived in the household, and it seems likely this was Eli Lafever (b. 1803). It appears the two brothers were a kind of "advanced guard" preceding the remainder of the Lafever family's move from Kentucky to White County, Tennessee between 1820 and 1830. Though their 1820 location is far from certain, their position of the census suggests they were on the property that then or later included MT site 40WH75.

By 1830 Zachariah and his brothers John and Eli appear some distance removed from their father and the 40WH75 location, suggesting they were in what became DeKalb County in 1837.[3] Circumstantial evidence suggests Zachariah may have worked as a potter with Thomas Leek in the 1830s (see MT, DeKalb County Unrecorded Potteries, Thomas Leek). Zachariah's name appears on the census for DeKalb County in 1840.[4] By then he seems to have lived at a location where a Lafever pottery would still be operating in the late 1800s (see MT, DeKalb County Unrecorded Potteries, Lafever Family). Zachariah's wife died soon after 1840, and this seems to have set him on a period of wandering.[1] He returned to Kentucky by 1843, where he married Elizabeth Barrow.[5] They are listed on the 1850 census for Wayne County, Kentucky, with Zachariah called a farmer.[6] Ten years later they were in Lawrence County, Indiana, with Zachariah identified as a potter.[7] By 1870 he was apparently again a widower and had returned to his former location in DeKalb County, living near his brother Eli Lafever. The 1870 census identifies Zachariah as a potter. He was still alive in 1880 (age 83), living with his daughter Betty Murphy, but listed as crippled and bed ridden.[8] He died later that year.[9]

Source(s): **1**. Elrod (1978); LeFevre (1997b); Winfree (2000:164) [on census reports Zachariah's birth place is shown as Kentucky and Tennessee]. **2**. Federal Census, 1820, White County, p. 2. **3**. Federal Census, 1830, White County, p. 27. **4**. Federal Census, 1840, DeKalb County, District 8. **5**. Winfree (2000:165). **6**. Federal Census, 1850, Kentucky, Wayne County, Division 1, p. 292, No. 128. **7**. Federal Census, 1860, Indiana, Lawrence County, Pleasant Run Township, p. 641, No. 352. **8**. Federal Census, DeKalb County, District 8 – 1870, No. 65; 1880, No. 76. **9**. Dunn (2001).

Lafever, Zachariah / **BORN** 1835, TN / **DIED** 1910 / **SITE(S)** MT, White County (40WH75, 40WH89, and 40WH94)

Zachariah Lafever, a son of James (b. 1816) and Nancy Lafever and obviously named for his uncle, was born in White County on December 27, 1835.[1] He was just below the age for listing with an occupation on the 1850 census, but that year his father and 16-year-old brother George were identified as potters.[2] It seems reasonable to assume Zachariah by then also had some involvement with this activity. He married his wife Martella in 1866, and they lived very close to Zachariah's parents from 1860 to 1880, raising a total of 15 children. They were still in the same area in 1900.[3]

Zachariah is shown as a farmer on all census reports, but he remained near a pottery for at least as long as work continued at the Andrew Lafever family pottery (MT site 40WH75). The only direct statement concerning his involvement with such activity was provided by one of his grandsons, who knew Zachariah and his son George ran a pottery within the bounds of the site recorded as 40WH94 (see MT sites 40WH89 and 40WH94 and individual entry for George W. Lafever). This probably occurred around 1900. As the 40WH75 and 40WH94 sites are relatively close, Zachariah could have helped his son with this endeavor without actually

changing his residence. Zachariah died January 27, 1910 of "bowel consumption."[4] The census prepared later that year shows a rather large household composed of his married and unmarried children, still living at the homestead that contained the 40WH75 pottery site. Zachariah's grave marker indicates he served as a Civil War soldier and like several of his neighbors and kin joined the Union Army's 1st Tennessee Mounted Infantry (Company B).[5]

Source(s): **1**. Winfree (2000:172). **2**. Federal Census, 1850, White County, District 7, No. 1182. **3**. Federal Census, White County, District 7 – 1860, No. 1019; 1870, No. 78; 1880, No. 169; 1900, No. 127 (and Note 1 above). **4**. Tennessee Death Records, White County, 1910, Certificate No. 95160 (microfilm copy, Tennessee State Library and Archives). **5**. Federal Census, 1910, White County, District 7, No. 125; grave marker for Zachariah Lafever, Lafever Cemetery, White County, Tennessee.

Laitenberger, Christian / **BORN** 1842, Germany / **DIED** 1899 / **SITE(S)** MT, Davidson County (40DV140)

Christian C. Laitenberger was born in Germany in 1842, probably on November 19 and possibly in the town of Weissenburg. He had immigrated to New Orleans by 1859.[1] By 1870 he was in Nashville, listed on the census as an unmarried butcher, an occupation he still held in 1880, by then shown with his wife Anna and three children.[2] He appears on city directories as a butcher from 1870 until 1888.[3] He applied for United States citizenship on September 13, 1889.[4]

It is unclear what if any association Laitenberger previously had with pottery, but his butcher business was so successful he was able to make a major investment in starting the Nashville Pottery Company (MT site 40DV140). From 1888 on this seems to have been his main interest. He initially hired William McLee, an experienced potter from Peoria, Illinois, to provide the oversight needed for starting the operation. However, McLee left after about a year, and Laitenberger seems to have then assumed direct supervision of the pottery's production.[5] In 1891 the pottery was reorganized and renamed the Nashville Pottery & Pipe Works.[6] The growth reflected by this reorganization caused a greater division of labor, with the potter Augustus Rich taking over supervision of the stoneware production. Laitenburger again seems to have become primarily a general manager.[3] He held the position of president of the Nashville Pottery & Pipe Works until 1898, but resigned due to poor health several months before his death on March 19, 1899.[1]

Source(s): **1**. Nashville Death Records, October 1896-September 1899 (microfilm copy, Tennessee State Library and Archives); Old Citizen Dies, Nashville Banner, March 20, 1899, Nashville, Tennessee; M. Smith (1997:31). **2**. Federal Census, Davidson County – 1870, Nashville, 2nd Ward, p. 202, No. 144; 1880, p. 287D, No. 224. **3**. Nashville City Directories (various publishers), 1860s-1900 (copies at Tennessee State Library and Archives). **4**. M. Smith (1997:31). **5**. Nashville Pottery, The Daily American, May 9, 1888, Nashville, Tennessee; The Nashville Pottery, Nashville Evening Herald, January 5, 1890, Nashville, Tennessee; and discussion of MT site

40DV140). **6**. Charters of Incorporation, Tennessee Secretary of State, Nashville Pottery & Pipe Works, September, 29, 1891, Book JJ, p. 170 (Tennessee State Library and Archives).

Lancaster, C. C. (see WT, Madison County site 40MD55)

LaRue, James / **BORN** ca.1878, TN / **DIED** post-1900 / **SITE(S)** WT, Shelby County (40SY360)

James LaRue was one of six boarder potters living in the 1900 Memphis household headed by Charles F. Haltom (see individual entry). All of these men were obviously working for a pottery owned by the Memphis Pottery Company (WT Shelby County site 40SY360). LaRue's age is given as 22 and his birthplace Tennessee.[1] It does not appear his name is included in contemporary Memphis city directories, and nothing more was learned about him.

Source(s): **1**. Federal Census, 1900, Shelby County, District 14, ED 50, Sheet 21, No. 26.

Lawson, B. A. / **BORN** ca. 1855, TN / **DIED** ca. 1907 / **SITE(S)** ET, Blount County (40BT17), Knox County (40KN62)

Byram (or Byron) A. Lawson (Figure 3-106) was a brother-in-law to the potter William Grindstaff. He probably learned to make pottery from Grindstaff, with whom he worked at two East Tennessee sites (40BT17 and 40KN62). In 1870, Byram (age 15) and Kansas (the future wife of William Grindstaff) were in Knox County, among the children of L. R. and Catherine Lawson.[1] By 1880 Lawson was married to wife Jenny, was the father of four children, and was living in the same Blount County district as Grindstaff (the district with the 40BT17 site). In the census column for Lawson's occupation is a somewhat garbled "works in Pottery Factory."[2]

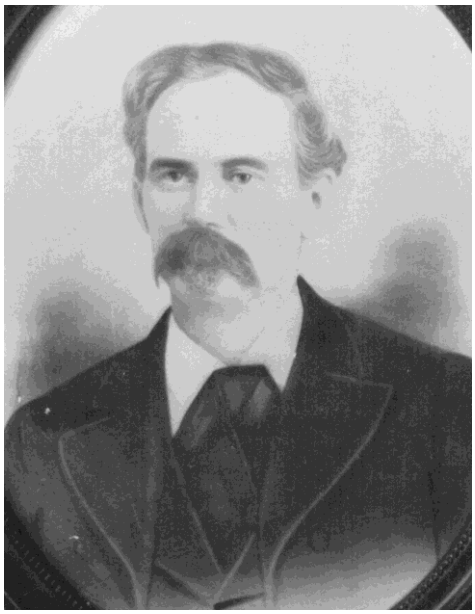


Figure 3-106. B. A. Lawson (courtesy of P. Edward Pratt).

Beyond this, Lawson's work is known by way of at least six surviving salt-glazed stoneware vessels. Two of these are marked with impressed stamps, "B. A. LAWSON / 1872."

One is a tall jar with a knob-handle lid and bilateral lug handles at the base of the neck. The other is a squat pitcher with a strap handle opposite the spout. On each the Lawson name and date were impressed around the midsection of the vessel.[3] Three wide-mouth jars in private collections have a similar stamp, with some of the letters in B. A. Lawson reversed. One is rather crudely formed with opposing handles and a date stamp "187_" (possibly 1879). One has a vague date stamp and an unusual capacity (?) mark consisting of a pair of twos "2/2" with dots around each of the twos. The third jar is similar to the second but is stamped with the date 1879. It has an overall brown slip, salt glaze on the exterior, opposing lug handles, and a short, indented neck decorated with toothed coggle indentations (Figure 3-107). It carries the same Lawson mark seen on other pieces and is also marked with a pair of twos (Figure 3-108). This vessel is very similar to one made by William Grindstaff.[4] There is one surviving Lawson jug (Figure 3-109). The name stamp on this piece is smaller and better executed than on the other examples, and all of the letters in "B. A. LAWSON" are turned correctly (Figure 3-110). It also has an impressed "1" for gallon capacity and a pulled strap handle that attaches to the upper shoulder. There are milky-white runs on each side of the handle and milky-white spots around the shoulder. This apparently resulted from a piece of glass being placed over the neck and handle before the jug was fired. This kind of added decoration from melted glass was used on alkaline-glazed and occasionally on salt-glazed stoneware in North Carolina.[5] Assuming this was an intentional decorative addition to the Lawson jug, it is an unusual occurrence on Tennessee stoneware. The different form of stamp used on this vessel might also suggest it was made at the site where Lawson worked after 1889 (see below).

Besides similarity of vessels, evidence that B. A. Lawson and William Grindstaff worked together at the 40BT17 site comes from an 1884 tax record showing them as joint owners of a one acre tract.[6] After 1884, Lawson seems to disappear from the Blount County records, and his location remains unclear for several years. In 1889 he formed a partnership with Grindstaff to start a new pottery in Knox County (ET site 40KN62), on a farm belonging to Samuel Zachary.[7] Neither Grindstaff nor Lawson owned land in that county, and no other record has been found concerning Lawson's presence there.

In 1897, apparently because Grindstaff had died, Lawson's name appears on a Jefferson County tax roll, where it continues to be shown through 1907.[8] On the 1900 census he is listed as a farmer (born September 1855) with a different wife, Bridget, and young children. Also shown in his household is a nephew, David Grindstaff (one of William's sons), who is called a farm laborer. Bridget Lawson was taxed on the Jefferson County land beginning in 1908, and she is confirmed to be a widow on the 1910 census.[9] There is nothing to suggest Lawson worked in pottery after 1897.

Source(s): **1**. Federal Census, 1870, Knox County, 9th Ward, p. 466, No. 43. **2**. Federal Census, 1880, Blount County, District 7, No. 60. **3**. Wahler (1997:6, No. 23 and 7, No. 28). **4**. Wahler (1997:6, No. 22). **5**. Zug (1986:307 and 379). **6**. Blount County

Figure 3-107. Wide-mouth stoneware jar stamped B. A. LAWSON 1879 (with backwards B, S, and N) and coggle-impressed dentate marks around neck (height 10¼ in.). Brown slip with salt glaze on exterior (and traces of late addition green paint) (private collection).

Figure 3-108. Marks on preceding vessel.

Figure 3-109. Brown salt-glazed stoneware jug with B. A. Lawson mark on side opposite the handle (height 11½ in.). Glass runs on each side of handle and on upper shoulder (private collection).

Figure 3-110. B. A. Lawson mark on preceding vessel (on shoulder opposite handle).

Tax Records, District 7, 1870s-1880s. **7**. The Knoxville Journal, Knoxville, Tennessee – From Our Note Books, April 26, 1889, Vol. 5, Issue 52, p. 4; A New Industry / Extensive Pottery Works at House Mountain, May 15, 1889, Vol. 5, Issue 68, p. 4. **8**. Jefferson County Tax Records, District 15, 1890s and District 6, early 1900s. **9**. Federal Census, Jefferson County - 1900, District 15, ED 46, Sheet 11B, No. 208; 1910, District 6, ED73, Sheet 3A, No. 46. Two deeds for Lawson were also found: Jefferson County Deeds, Book 38, pp. 48 and 56.

Lawton, George W. / **BORN** 1850, PA / **DIED** post-1910 / **SITE(S)** MT, Davidson County (40DV140)

George W. Lawton was born in Philadelphia, Pennsylvania during October of 1850. He was a son of Samuel Lawton, and his parents and older siblings were from England. His father and some of his brothers are shown on various census reports as potters or pottery workers. By 1860 the family was in Trenton, New Jersey. George was still there, living with his widowed mother in 1870. His first occupation indicated by a census report was work in a mill. George and a younger brother were still in their mother's Trenton, New Jersey household in 1880, with "Presser in Pottery" shown as George's occupation.[1] Between 1880 and 1900 George married his wife Lena, and they had children born in South Carolina, Georgia, and Ohio.[2] One of their stops during the late 1880s was Nashville.

An 1888 description of the Nashville Pottery (MT Davidson County site 40DV140) mentions that one of the "trained" workers was "Mr. George W. Lawton, the moulder, and generally practical man." He was from "one of the thirty potteries of Trenton, N. J." and had "been in the business twenty-five years -- since early boyhood." Lawton remained in Nashville no more than two years, for two of his sons were born elsewhere (Georgia in 1890 and Ohio in 1891). On the 1900 and 1910 census reports for Ohio Lawton is identified as a mold maker, working for one of the East Liverpool potteries.[2] He has not been found after 1910.

Source(s): **1**. Federal Census, 1850, Pennsylvania, Philadelphia, 6th Ward, Spring Garden, p. 306, No. 596; Federal Census, New Jersey, Mercer County, Trenton – 1860, 4th Ward, p. 909, No. 427; 1870, 3rd Ward, p. 360, No. 325; 1880, p. 277A, No. 277. **2**. Federal Census, Ohio, Columbiana County - 1900, Liverpool Township, p. 27, No. 182; 1910, East Liverpool, Ward 3, p. 198, No. 193. **3**. Nashville Pottery, The Daily American, May 9, 1888, Nashville, Tennessee.

Leek, Thomas / **BORN** ca. 1800, TN / **DIED** post-1870 / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – Thomas Leek)

Thomas Leek's known involvement with pottery making comes entirely from an 1838 DeKalb County deed that mentions his "kiln for burning stone ware."[1] There may have been some association between him and Zachariah Lafever in the operation of this kiln (see MT, Unrecorded DeKalb County Potteries, Thomas Leek).

Leek was still in DeKalb County in 1850, listed as a 49-year-old farmer, with wife Rebecca and seven children.[2] By 1860 they had moved to Davidson County, where Leek was identified as a 60-year-old laborer. He was still in that county in 1870, listed as a 70-year-old farmer and wood dealer.[3]

Source(s): **1**. DeKalb County Deeds, Book A, p. 205. **2**. Federal Census, 1850, DeKalb County, District 14, No. 704. **3**. Federal Census, Davidson County – 1860, 6th Ward, p. 423, No. 620; 1870, District 2, p. 202, No. 153.

Littleton, George M. / **BORN** ca. 1851, TN / **DIED** 1884 / **SITE(S)** ET, Roane County (40RE573)

George M. Littleton was born in Roane County about 1851, but soon after his birth his father Pleasant Littleton died. His mother remarried in 1857, and for a while George was identified by the last name of his step-father, Ingram.[1] He appears as George Ingram on the 1860 census, but by 1870 had resumed use of the Littleton name.[2] He married Eliza Florence Taylor in 1875.[1] George Littleton appears with Florence and three young children on the 1880 census, and for that year he is called a farmer.[3]

George Littleton's connection to pottery making might have remained unknown were it not for the survival of a section of stoneware water pipe found in association with the remains of a Roane County pottery. This pipe bears the incised message "Manufactured By G. M. Littleton" and the date "1883" (see Figure 2-92 with ET site 40RE573). A study of land records revealed the pottery site was on a 100-acre tract owned by George Littleton's mother until 1877, when it was turned over to George.[4] Though the extent of George Littleton's involvement with pottery making is not clear, this and all other things ended for him on May 20, 1884, when he died due to the effects of a pistol shot fired by his cousin the previous day. The shooting occurred at Kingston following a "personal difficulty" brought about by some comment George made regarding his cousin's actions as a juror. The cousin, Sam Littleton, was reported to "have left the country."[5] Three years after the murder his arrest warrant was placed on the Retired Docket by the Circuit Court because he could not be found.[6]

Source(s): **1**. Mark Littleton, 2001, personal communication. **2**. Federal Census, Roane County - 1860, District 14, p. 42; 1870, District 2, No. 143. **3**. Federal Census, Roane County, 1880, District 2, p. 317, No. 158; no occupation is shown for him on earlier censuses. **4**. Roane County Tax Records, District 2, 1870s-1890s and discussion with ET site 40RE573. **5**. Compilation of several obituaries in Bailey (1999:64). **6**. Roane County Circuit Court Minute Book, Volume 19, p. 492.

Lollar, Isaac / **BORN** 1809, TN(?) / **DIED** 1868 / **SITE(S)** MT, Putnam County (40PM92)

Census records indicate Isaac Lollar was born in Tennessee in 1809, but family genealogical sources suggest he was born in North Carolina. His father John Lollar was definitely in Tennessee by 1813.[1] Isaac married Elizabeth Allen by 1830, and he appears as a White County head of household for that year and for 1840.[2] He received his father's home tract of 230 acres in 1837 and during this era was appointed overseer of some local roads and served as a constable.[3] Isaac appears on the 1850 census as a moderately wealthy farmer, with Elizabeth and six children. The same year he owned a pottery that employed at least two men and had an annual production of 13,000 gallons of stoneware valued at $800.[4] As noted in the discussion of MT site 40PM92, it is reasonably certain this pottery was in what in 1854 became Putnam County, and that it was at other times associated with the family of Daniel Campbell. Isaac Lollar's ownership may have been temporary and possibly related to Campbell's death, but his true relationship to pottery is unclear. The 1860 census still shows him as a farmer.[5] It appears he died in 1868.[6]

Source(s): **1**. White County Deeds, Book E, p. 279; online sources concur that Isaac was a son of John, who was born in Granville County, North Carolina, but these give differing dates for Isaac's birth, saying he was born in the same place as his father [RootsWeb's WorldConnect Project: Howard and Bullington Families <http://wc.rootsweb.com/>; Stewards Web, Descendants of John J. Lollar <http://www.stewardsweb.net/genealogy/lollar.html>] – the census information appears more reliable. **2**. Federal Census, White County – 1830, p. 24; 1840, District 8, p. 55. **3**. White County Deeds, Book L, p. 142; White County, Tennessee Genealogy – White County Minute Books, pp. 88, 140, 200, 363, and 367 <http://www.tngenweb.org/white/minutes/1835088.htm>. **4**. Federal Census, 1850, White County, District 7, No. 1230; 1850 Census of Manufacturing Establishments, White County, p. 336 (microfilm copy, Tennessee Division of Archaeology). **5**. Federal Census, 1860, Putnam County, District 16, No. 794. **6**. He was not found on the 1870 census, and the 1868 death date is given in three online entries [RootsWeb's WorldConnect Project: Howard and Bullington Families (and one untitled entry for Isaac Lollar) <http://wc.rootsweb.com/>; Stewards Web, Descendants of John J. Lollar <http://www.stewardsweb.net/genealogy/lollar.html>.

Lonas, Jacob (see ET, Knox County site 40KN69)

Lotspeich, J. Bascomb / **BORN** 1852, TN / **DIED** 1936 / **SITE(S)** ET, Greene County (40GN23)

According to a family history, Jacob Bascomb Lotspeich was born January 29, 1852 in Greeneville, Greene County, Tennessee and died July 4, 1936 in Buncombe County, North Carolina.[1] By 1880 he and his younger brother William A. Lotspeich were identified as manufacturers of "agriculture implements" in the Warrensburg area of west Greene County.[2] Regional antique collectors are familiar with cast iron products such as Dutch ovens and cider mills that carry the names

"Lick Creek Foundry" and "W. A. Lotspeich."[3] Some of these also carry the word "Pane," suggesting they were made at what became the Greene County town of Mohawk. The father of the Lotspeich brothers, Amos Lotspeich, was postmaster at Mohawk from March 1886 to October 1888, and Bascomb succeeded his father as Mohawk postmaster from October 1888 through July 1889.[4]

Information concerning Bascomb Lotspeich's involvement with pottery making in Mohawk comes from two sources. In the 1950s a long-time Mohawk resident provided the information that Bascomb had established a pottery on the north side of the railroad sometime around 1890.[5] It appears he bought the lot for this pottery in 1888, and when he sold it in November of 1892 it was described as "the lot upon which the Pottery is located." At the same time Bascomb sold another lot in Mohawk containing his "residence."[6] He apparently left Tennessee soon afterwards. One source says he married Myra Weaver at Weaverville in Buncombe County, North Carolina in 1900.[7] This must have been a second marriage, for he is shown with a wife, Martha E., and two young sons on the 1880 census.[2] Bascomb's Mohawk pottery and house lots were purchased by R. E. Easterly and Company, but there is no indication they continued the making of pottery. As the Lotspeich operation was coming to an end, the ceramic plant of David and Carl Weaver was just beginning (see discussion of ET site 40GN23).

Source(s): **1**. FamilyTreeMaker.com, Descendants of Johann Jacob Lotschberg <http:// familytreemaker.genealogy.com/users/b/r/a/Robert-J-Branham/>. **2**. Federal Census, 1880, Greene County, District 4, No. 113 and No. 116. **3**. Tim Hammer, 1998, personal communication; R. Donahue Bible, 2003, personal communication. **4**. Frazier (1984:353-354). **5**. Roberts (1958:8). **6**. Greene County Deed Records, Book 54, p. 210 and Book 59, pp. 174 and 175. **7**. RootsWeb, C:My Documents\ financial\Gprice.ged <http://worldconnect.roots web.com/>.

Love, James M. / **BORN** 1838, GA / **DIED** 1918 / **SITE(S)** ET, McMinn County (40MN22), Monroe County (40MR99)

James Madison Love was a son of Ingram and Nancy Love. His parents were born in South Carolina, and the mother and probably the father were originally from the Edgefield District of South Carolina, a location known for its long history of stoneware production. Whether or not the father had a direct connection to pottery making is unknown. By 1830 the family was in Campbell County, Georgia, and James was born in that state on May 16, 1838.[1] They next moved to Alabama, where they are shown on census reports for 1840 and 1850.[2] Their 1850 location, Randolph County, was a major center for Alabama stoneware production, and James and his one-year-younger brother Walter C. Love were just the right age to begin training for such work.[3]

One of Ingram Love's daughters married in Monroe County, Tennessee in 1856, and it is assumed most of the family had moved there by this date.[4] James Love was definitely in Monroe County by 1858, where he married Mary Stephens on

November 20.[5] He was probably working somewhere in Monroe County as a potter, perhaps with his brother Walter, and possibly at the location identified as ET site 40MR99. It does not appear either of these brothers were listed on the 1860 census, though their parents and an older brother were enumerated in Monroe County.[6] However, following the start of the Civil War, James and Walter joined Company K of the 31st Infantry of the Confederate States Army, both enlisting at Sweetwater, Monroe County, March 20, 1862.[7] Years after the war, James Love filed an application for pension in which he stated he was born in Muscota [Muscogee] County, Georgia (May 16, 1838) and had lived in Tennessee since about 1860. Sometime after joining the 31st Regiment in 1862 he suffered from "Mallarial Poisoning," which later led to "Rheumatism." After he recovered from his initial sickness, he was detailed to dig saltpeter for the Confederate Government, but when the Federals came into the area, he was "ordered to take care of myself."[8]

In 1870 James Love, his wife Mary, and five children were living in McMinn County, with James identified as a potter.[9] It is believed he was now associated with ET site 40MN22. He probably retained some association with this site until 1882, but he seems to have lived only part of the time in McMinn County, the rest in Monroe County. He purchased a small tract in Monroe County in 1873, but three years later sold it to his brother Walter.[10] Tax records for these counties are incomplete, but what survives suggests James moved back and forth between the two.[11] He was again listed on the census for McMinn County in 1880, identified as a farm laborer.[12]

It does not appear James Love was in McMinn County after 1882, and it is assumed he returned to Monroe County, where brother Walter was identified as a potter in 1880 (see individual entry). James was likely then working or working again at ET site 40MR99. He was definitely in Monroe County by 1900, still with most members of his family, but now living in town without any indicated occupation.[13] His Confederate pension application, filed in 1907, states that he lived in Sweetwater with three of his daughters and was no longer capable of work.[8] By 1910 James and Walter shared a home, and both were widowers.[14] Though he had not worked in many years, James death certificate (October 8, 1918) still recorded his occupation as "potter."[15]

Source(s): **1**. RootsWeb, My Family, Ingraham/Ingrum/Ingram Love <http://worldconnect.rootsweb.com/>; Federal Census, 1830, Georgia, Campbell County, p. 160; Baldwin (1993); Tennessee Death Records, Monroe County, 1918, Certificate No. 306 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, Alabama – 1840, Tallapoosa County, p. 171; 1850, Randolph County, District 8, p. 335, No. 796. **3**. Willett and Brackner (1983:30-35). **4**. RootsWeb, Carden Family Tree, Nancy M. Love <http://worldconnect.rootsweb.com/>. **5**. Historical Records Survey (1938a:25). **6**. Federal Census, 1860, Monroe County, District 8 and parts of some others, p. 243, Nos. 775 and 780. **7**. Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee, Colonel W. M. Bradford's Regiment of Volunteers (Tennessee State Library and Archives Microfilm). **8**. Confederate Pension Applications, Microfilm Roll No. 63, No. 9003,

James M. Love (Tennessee State Library and Archives Microfilm). **9**. Federal Census, 1870, McMinn County, District 11, No. 72. **10**. Monroe County Deeds, Book T, pp. 690 and 691. **11**. Monroe County Tax Records, District 12, 1874; McMinn County Tax Records, District 15, 1879-1882. **12**. Federal Census, 1880, McMinn County, District 15, No. 139. **13**. Federal Census, 1900, Monroe County, District 1, ED 108, Sheet 10A, No. 159. **14**. Federal Census, 1910, Monroe County, District 1, ED 142, Sheet 13A, No. 230. **15**. Tennessee Death Records, Monroe County, 1918, Certificate No. 306 (microfilm copy, Tennessee State Library and Archives).

Love, John (see ET, McMinn County site 40MN21)

Love, Thomas B. / **BORN** 1799, TN / **DIED** 1873 / **SITE(S)** ET, McMinn County (40MN21)

Thomas Boston Love was a son of John Love (1768-1834), who was born in Chester County, Pennsylvania. One source claims John Love was a potter, but the evidence for this is not clear. What is clear is that John's daughter married into the Reevely family of potters, and by 1830 son Thomas was apparently working with his brother-in-law, Francis Reevely.[1] Thomas B. Love was born February 24, 1799 in Knoxville, Tennessee, and died June 24, 1873 after at least 43 years as a resident of McMinn County.[2] Thomas might have learned to make pottery while still in Knox County, around the time of his sister's marriage in 1823 (see individual entry for Francis Reevely). By 1830 Thomas and his father John were living in McMinn County, and it is presumed Thomas was working with his brother-in-law Frances Reevely, who is shown next to him on the 1830 census.[3] As noted in the discussion of ET site 40MN21, in 1832 Hugh Reevely seems to have taken the place of his brother, working with Thomas Love through 1840.

Thomas Love's work as a potter is clearly noted in 1850, by which time he seems to have been working alone. On the regular census he is listed with his wife Susan and six children with the occupation "Farmer Potter." For the same year his pottery is briefly described in the special census of manufacturing establishments.[4] Later census reports identify him only as a farmer, but there is reason to believe he may have continued some potting activity until near the time of his death. The 1873 inventory of his estate notes the sale of two substantial quantities of pottery, identified as crockery and crocks.[5]

Source(s): **1**. Haddad (2003b); McMinn County Tax Records (irregular coverage from the 1820s to 1870s in what became District 15). **2**. Historical Records Survey (1940, Vol. 2, Part 1, p. 24); Haddad (2003b); McMinn County Tax Records (irregular coverage from the 1820s to 1870s in what became District 15). **3**. Federal Census, 1830, McMinn County, p. 160. **4**. Federal Census, 1850, McMinn County, p. 202, No. 1523; 1850 Census of Manufacturing Establishments, McMinn County, p. 192 (microfilm copy, Tennessee Division of Archaeology). **5**. Federal Census, McMinn County, District 15 – 1860, No. 919; 1870, No. 26; McMinn County Inventories and Settlements of Estate, Vol. 1, p. 15.

Love, Walter C. / **BORN** 1839, GA / **DIED** 1912 / **SITE(S)** ET, Monroe County (40MR99)

The early circumstances of Walter Colquitt Love's life were the same as his slightly older brother James M. Love (see individual entry). Walter was also born in Muscogee County, Georgia (in 1839), and he was in Monroe County, Tennessee by March 20, 1862 when the two brothers joined Company K of the 31st Infantry (C.S.A.). Walter served during the siege of Vicksburg, where he received damage to his left arm, including loss of his left thumb, and suffered total deafness in his right ear and partial deafness in his left.[1] By December 21, 1865 he was back in Monroe County, where he married Julie A. Hawkins.[2] While there is no direct proof that Walter was a potter before the war he soon turned to such work. A letter written in support of his Civil War pension application notes that after the war he was unable to do farm labor, but "he got able to do some work in a crockery factory he worked some at the clay in the shapening into crocks, etc."[3] His profession is confirmed by the 1880 census for Monroe County. This lists him as a 40-year-old potter, living with wife Julia and two children.[4]

For reasons that are not clear, Walter Love's name has not been found on the 1860, 1870, or 1900 censuses for Tennessee or any other state. By 1870, brother James was in McMinn County and listed as a potter.[5] Walter was likely living in either Monroe County or McMinn County immediately after the Civil War, and he may have settled on or near the location recorded as Monroe County site 40MR99 before officially owning it. In 1873 his brother James bought a six-acre tract that seems to be where this pottery was located. James then sold these six acres to Walter in 1876. Subsequent deeds concerning this tract suggest there was confusion regarding its true ownership. Walter finally sold it in 1885.[6]

After 1885, the Walter Love family moved to the Monroe County town of Sweetwater. Walter was definitely living there as a widower by 1905. He lived with his brother and was still sharing James's household in 1910.[7] He died in Sweetwater on March 10, 1912.[8]

Source(s): **1**. Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee, Colonel W. M. Bradford's Regiment of Volunteers (Tennessee State Library and Archives Microfilm); Confederate Pension Applications, Microfilm Roll No. 61, No. 8667, Walter C. Love (Tennessee State Library and Archives Microfilm). **2**. Historical Records Survey (1938a:80). **3**. Confederate Pension Applications, Microfilm Roll No. 61, No. 8667, Walter C. Love (Tennessee State Library and Archives Microfilm). **4**. Federal Census, 1880, Monroe County, District 12, No. 173. **5**. Federal Census, 1870, McMinn County, District 11, No. 72. **6**. Monroe County Deeds, Books: T, pp. 1, 690, and 691; V, p. 222; X, pp. 56 and 80. **7**. Confederate Pension Applications, Microfilm Roll No. 61, No. 8667, Walter C. Love (Tennessee State Library and Archives Microfilm); Federal Census, 1910, Monroe County, District 1, ED 142, Sheet 13A, No. 230. **8**.

Tennessee Death Records, Monroe County, 1908-1912, Certificate No. 63975 (microfilm copy, Tennessee State Library and Archives).

Lowe, John A. / **BORN** 1833, TN / **DIED** 1902 / **SITE(S)** ET, Greene County (40GN227)

John Alexander (Alex) Lowe (Figure 3-111) was born April 18, 1833, presumably in Greene County, and died February 1, 1902 in Little Rock, Arkansas.[1] He is first identifiable by name on the 1850 census for Greene County, still in the household of his father John Lowe and called a laborer.[2] The next year he married Margaret Jane Lemons, and by 1860 they and their four children were living on the farm of Harrison Self. This was near John and Jacob Harmon and a group of potters headed by C. A. Haun (see individual entry).[3] On the 1860 census Lowe's occupation appears to be "Master Tanner," though the last word could be "Turner" (and regardless of how it is interpreted it is presumed the census taker meant "turner"). Lowe joined the Confederate army in December of 1861, but was soon discharged, with his occupation at the time of enlistment recorded as "potter."[4] Lowe and his family may have moved to Indiana immediately after his discharge. His next child was born there in early 1865.[1] On the 1870 census for Indiana he is called a farmer, and there is nothing to suggest he ever again worked as a potter.[5] He moved his family to Arkansas by 1880, and remained there until his death.[6]

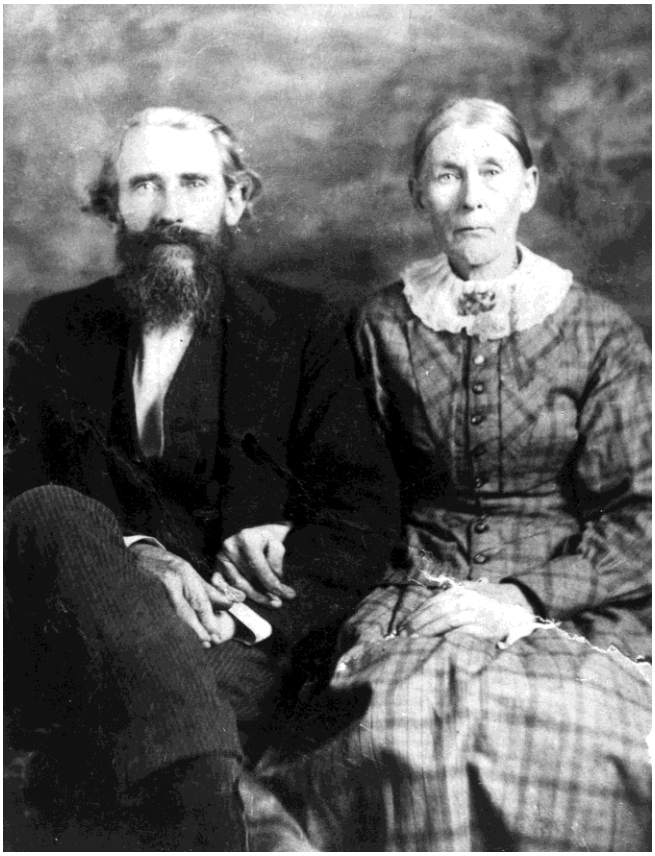


Figure 3-111. Photograph of John A. and Margaret Lowe (courtesy of Roberta Albrecht).

Lowe's training as a potter was clearly tied to C. A. Haun and Haun's older associates. As noted in the entry for Haun, Lowe was named in an early December 1861 letter as someone who could help Haun's soon-to-be widow by finishing the work on some pottery ware. Further evidence of a connection between Lowe and Haun comes from limited archaeological investigations at Greene County site 40GN227, conducted during short periods in 1999 and 2000. A feature excavated there proved to be a large depression containing the sherds of mostly unfinished vessels, a majority of them bearing the mark "J. A. LOWe" (see

discussion of ET site 40GN227). Subsequent to this work, the only known surviving example of a Lowe vessel sold at auction in 2008 (Figure 3-112). This glazed earthenware jar in shades of brown and tan carries the same Lowe mark found at the 40GN227 site, and it mirrors many of the attributes seen on vessels bearing various names relating to C. A. Haun. The toothed coggle-wheel impressions on its handle terminals are also a clear match to sherds recovered from the 40GN227 site.[7]

Figure 3-112. Brown and tan glazed earthenware jar (height 13⅝ in.) with extruded handles, toothed coggle-wheel impressed handle terminals, and the name "J. A. LOWe" coggle impressed several times around the shoulder (from images provided by John Case, Case Antiques, Inc., Knoxville, Tennessee).

Unlike most of his neighbors, Lowe's Civil War sympathies were with the South, and he did not participate in the November 1861 burning of the Lick Creek railroad bridge, which was near his home. This event, carried out by supporters of the Union, including C. A. Haun, was extremely disruptive to the local community.[8] It is likely that after his enlistment in the Confederate army, Lowe would not have been comfortable again living in the same part of Greene County. Like others, his response to the Civil War's unsettled times was to move elsewhere to start a new life. It appears Lowe's training and work as a potter was limited to a relatively brief period, from sometime around 1850 until 1861, and that he left Greene County never again to work in this craft.

Source(s): **1**. Family Group Record <http:/www.familysearch.org/>. **2**. Federal Census, 1850, Greene County, 10th Division, Eastern District, No. 400. **3**. Federal Census, 1860, Greene County, District 23, No. 1396; Bible (1997:86); and Note 1 above. **4**. Army of the Confederate States, Certificate of Disability for Discharge for J. A. Lowe, signed at Murfreesboro, Tennessee, February 21, 1862 (copy belonging to Roberta Albrecht). **5**. Federal Census, 1870, Indiana, Newton County, Iriquois, No. 631. **6**. Federal Census, Arkansas – 1880, Prairie County, Hickory Plains District, p. 187, No. 137; 1900, Pulaski County, Big Rock – Little Rock, p. 41, No. 193. **7**. In 2010 the writers received limited information concerning a marked J. A. Lowe crock recently acquired by the Museum of Early Southern Decorative Arts. It apparently carries the same coggle-wheel impressed Lowe name, however, it has not been examined or seen as a clear image. **8**. Bible (1997:86).

Lowery, Hunley V. / **BORN** 1872, TN / **DIED** 1958 / **SITE(S)** ET, Greene County (40GN28)

Hunley (or Hundley) Valent Lowery (or Lowry) was born July 7, 1872 and died March 6, 1958.[1] He was a son-in-law of the potter Sam McFarland.[2] He appears on the 1900 census for Greene County as a "Crock Molder" living next to McFarland and near Moses P. Harmon, owner of the M. P. Harmon pottery (ET site 40GN28).[3] He appears again in 1910, still with his wife Eliza and now six children. As before, he was near Harmon and McFarland, and both he and McFarland have the words "Tile Factory" written in their census occupation columns. The extent of Hunley's pottery making is unclear, but he did work at the Harmon pottery while stoneware containers were being produced.

Source(s): **1**. Reynolds (1971:165). **2**. Norma Cureton, 2003, personal communication. **3**. Federal Census, 1900, Greene County, District 19, No. 132. **4**. Federal Census, 1910, Greene County, District 19, No. 144.

Lucky, Rufus / **BORN** 1828, TN / **DIED** 1893 / **SITE(S)** ET, Greene County (40GN27 and 40GN30)

Though never called a potter on census reports, Rufus Lucky apparently had a strong association with the craft. He was born in Tennessee, presumably in Greene County, on March 27, 1828 and died there on May 15, 1893.[1] In 1850 Lucky lived in the household of the potter Isaac Vestal. Though called a "laborer" on the census, he surely assisted with work at the pottery located at ET site 40GN30.[2] In 1854 Lucky married Mary C. Bohannon, a daughter of the potter Simon Bohannon. His marriage bondsman was Caswell Vestal, also a potter and the brother to Isaac Vestal.[3] By 1860 Rufus and Mary Lucky and two young children were living next to Simon Bohannon, and Rufus, though called a farmer on the census, no doubt assisted with at least some of the work at the pottery operated by his father-in-law (ET site 40GN27).[4] During the Civil War Lucky served in the Confederate Army in an artillery unit.[5] After the war he moved his family to another

part of Greene County and worked first as a farmer and later as the attendant at a saw and grist mill.[6]

Source(s): **1**. Reynolds (1971:246). **2**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 402. **3**. Burgner (1981:196). **4**. Federal Census, 1860, Greene County, District 12, No. 483. **5**. Rufus Lucky, Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee, Captain Ramsey's Artillery Battery (Tennessee State Library and Archives Microfilm). **6**. Federal Census, Greene County, District 8 – 1870, No. 4; 1880, No. 23.

Lutz, Peter / **BORN** ca. 1828, Germany / **DIED** post-1870 / **SITE(S)** WT, Shelby County (Unrecorded Potteries – Malsi/Tighe)

Peter Lutz is listed as a 42-year-old potter in the 1870 household of Memphis pottery owner Valentine Malsi (WT, Unrecorded Shelby County Potteries, Malsi-Tighe).[1] Both Lutz and Malsi were from Hesse-Darmstadt, in the early stoneware producing region of western Germany. While much is known concerning Malsi, no other census or city directory listing has been found for Lutz. He appears to have been unmarried and apparently came to and left Memphis during a relatively short period of time.

Source(s): **1**. Federal Census, 1870, Shelby County, District 5, No. 63.

McAdam, James / **BORN** ca. 1827, Scotland / **DIED** ca. 1882 / **SITE(S)** WT, Madison County (40MD55)

James McAdam (Figure 3-113) moved his family from Glasgow, Scotland to the Mobile Bay area of Alabama in 1869. He married Janet Wright before leaving Scotland, and their six children were all born in that country (the family was granted U. S. citizenship in 1871). Sons Willie, John, and Peter learned pottery making from their father and worked with him at various locations.[1] By 1880 James, his wife, and sons John and Peter (Willie died in 1879) were in Lauderdale County, Mississippi, with James identified as a 53-year-old potter. They came to this location to work for the Tilman Vestal family of potters.[2] Nine letters written by James from 1875-1882 were found and preserved by a descendant. These indicate that in 1880 the family had been in Mississippi less than a year, and that by October 2, 1881 James was living separated from his family in the village of Pinson in Madison County, Tennessee.[3] It is believed he was involved with starting what came to be known as the Pinson Pottery (see WT site 40MD55).

McAdam's stay in Pinson ended in August of 1882. A letter dated September 16th of that year shows he was living in Jackson, the Madison County seat, and that he had been there only a month. During that time he had "put up a large [two level] shop 60 ft x 30 ft." Other comments in the same letter indicate this shop was for

making common and fire brick, as well as "drain pipes" for two railway lines.[4] McAdam planned to expand his business and to have his wife and at least one son, John, join him in Jackson. It is unclear if this happened, and it appears he did not live long after writing the 1882 letter.[1] An 1890 Sanborn map shows what may be a later version of McAdam's operation, by then called the "Jackson Brick Mfg. & Contracting Co." This was near the intersection of two railway lines and near where a Jackson Pottery was established in the late 1890s (WT site 40MD194).[5] It does not seem McAdam was involved with a pottery while in Jackson; only with the production of brick and tile.

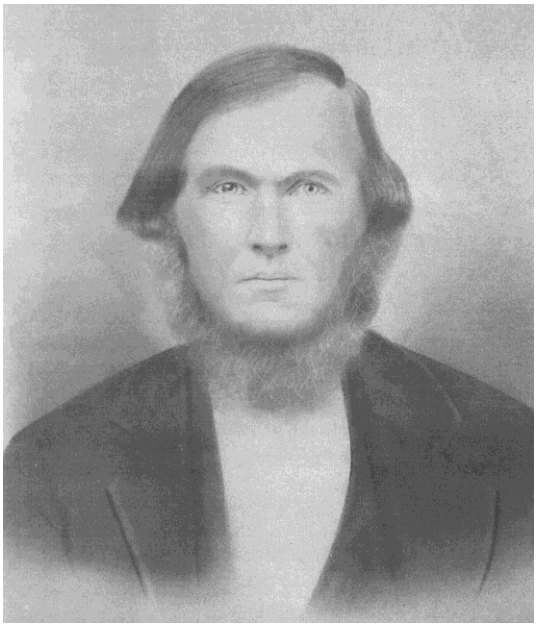


Figure 3-113. From a portrait believed to be James McAdam (courtesy of Cathy Donelson).

Source(s): **1**. Gums (2001:15-17); Brackner (2006:81 and 239). **2**. Federal Census, Mississippi, Lauderdale County, Western Portions of Beat 2, Nos. 140-143 (and Note 1 above). **3**. Donelson (2001:55). **4**. Donelson (2001:55-56). **5**. Sanborn Fire Insurance Maps, microfilm copies for Tennessee cities, Tennessee State Library and Archives (Jackson, 1890, Sheet 10).

McDonald, Barbara / **BORN** 1921, TN / **DIED** 1999 / **SITE(S)** ET, Sevier County (40SV163)

Barbara Nance Mitchell (Figure 3-114) was born June 23, 1921 near the town of Martin in West Tennessee. She met her future husband, Ken McDonald, while they were high school students in Gleason, Tennessee. After high school Barbara studied art at Murray State University in Kentucky, followed by postgraduate studies focused on sculpture at Ohio State. During World War II, Ken McDonald served in the Navy, and after the war he and Barbara were married in 1946. Apparently, based largely on the strength of Barbara's arts training, the couple almost immediately moved to Gatlinburg, Tennessee to open a small pottery (see ET site 40SV163). This first operation (called Markus Ceramics) lasted until 1956, when the McDonalds moved to a location outside Gatlinburg to start a second pottery. The McDonalds worked together until 1969, when they divorced.[1] Barbara McDonald continued as a potter for many more years and remained at her home and studio outside Gatlinburg until her death on April 24, 1999.[2]

Figure 3-114. Barbara and Ken McDonald with their son Bruk and daughter Kameron. Photograph taken at the Highlander Craft Fair in 1958 or 1959 (courtesy of Bruk McDonald and Charlie Blim).

Source(s): **1**. Blim (2003); Bruk McDonald, 2004, personal communication. **2**. Social Security Death Index <http://search.ancestry.com/search/>.

McDonald, Ken / **BORN** 1921, TN / **DIED** 1987 / **SITE(S)** ET, Sevier County (40SV163)

Joseph Kennedy (Ken) McDonald (Figure 3-114) was born in West Tennessee, March 1, 1921. His first saw pottery being made at the 1933-1934 Chicago World's Fair, and this inspired an interest in art that he shared with his future wife while they were still high school students in Gleason, Tennessee. Ken joined the Navy in 1941, served as a radio man, and following World War II enrolled as a student of chemistry and electronics at the University of Tennessee in Knoxville. He married Barbara Mitchell in 1946, and that same year they establish a small pottery near the Great Smoky Mountains National Park. This "Marcus Ceramics" studio (ET site 40SV163) on the north side of Gatlinburg, operated until 1956. The McDonalds then operated a studio pottery a few miles outside Gatlinburg until 1969. That year they divorced, and Ken moved to Florida, where he may have continued a limited involvement with pottery.[1] He remained in Florida until his death on April 26, 1987.[2]

Source(s): **1**. Blim (2003); Bruk McDonald, 2004, personal communication. **2**. Social Security Death Index <http://search.ancestry.com/search/>.

McFarland, George W. / **BORN** 1875, TN / **DIED** 1899 / **SITE(S)** ET, Greene County (40GN28)

George W. McFarland, the eldest son of the potter Samuel McFarland, was born October 20, 1875 and died September 22, 1899, living slightly less than 24 years.[1] His death was apparently due to Typhoid fever. He was a young child when the 1880 census was taken, and the absence of an 1890 census makes it difficult to know exactly where he fits into the history of pottery making in Greene County. Nevertheless, the fact that he worked as a potter is known from family tradition and from the existence of at least five marked stoneware vessels. George McFarland descendants were told he worked with his father at the M. P. Harmon pottery (ET site 40GN28).[2]

One of the "surviving" vessels is a partial gray salt-glazed flowerpot in the collections of the East Tennessee Historical Society, Knoxville. It was thrown in a jar shape with a side drainage hole and is missing part of its rim and most of its attached saucer base. It is signed in script across the front "George McFarland" over "A. P. ___ [illegible] / 1 1892."[3] Another vessel is one that was briefly shown to the writers in 1978. This was a large, vase-like form with "G W McF" incised on one side. Two of the remaining vessels are salt-glazed stoneware crocks, similar to others made at the M. P. Harmon pottery. The first shown (Figure 3-115) is signed around its side in cursive script "G. W. McFarland." The next (Figure 3-116) is signed "G W McFarland Mohawk." As explained in the discussion of site 40GN28, after 1887, the name Mohawk was used in reference to M. P. Harmon's "Pottertown" location as well as the village of Mohawk. The fifth vessel is a tall jar for which there may have once been a recessed lid (or it is possibly a small churn, though there is no interior lid ledge). This one has the incised names "G W McFarland Midway Tenn" (Figure 3-117). It is unclear why McFarland would have signed his vessels using both place names, Midway and Mohawk, but it may simply reflect the fact that the M. P. Harmon pottery was about equidistant between the two locations.

Source(s): **1**. Reynolds (1971:165). **2**. R. Donahue Bible, 1998, personal communication; Evelyn M. McCulley, 2001, personal communication. **3**. Faulkner (1996); Wahler (1997:51, No. 201).

McFarland, John A. / **BORN** 1886, TN / **DIED** 1972 / **SITE(S)** ET, Greene County (40GN28)

John Andrew McFarland was born in Greene County on August 9, 1886 and died there June 3, 1972.[1] According to his descendants, he said that when he was young he worked at the M. P. Harmon pottery (ET site 40GN28).[2] Support for this comes from the 1910 census, which shows him as 23 years old, living in the household of his potter father Samuel McFarland, and very close to M. P. Harmon.[3]

Figure 3-115. Brown and tan salt-glazed stoneware crock (height 8¼ in.), incised on side “G. W. McFarland” (private collection).

Figure 3-116. Brown and tan salt-glazed stoneware crock (height 8¼ in.), incised on side “G. W. McFarland / Mohawk” (private collection).

Figure 3-117. Stoneware tall jar or small churn, salt over brown slip (height 12½ in.), incised on side “G. W. McFarland / Midway / Tenn” (private collection).

By 1910 the M. P. Harmon pottery was specializing in the production of drain tile, and John, his father, and some others have the words “Tile Factory” written in their census occupation column. While it is unclear if John produced any stoneware vessels, it seems likely he started work at the Harmon pottery while such were still being made. John is shown in the photograph of his parents [Figure 3-118 below], and he is one of the children in the 1894 photograph of the pottery (Figure 2-34).

Source(s): **1**. Family Search, John Andrew McFarland <www.familysearch.org/>. **2**. Evelyn M. McCulley, 2001, personal communication. **3**. Federal Census, 1910, Greene County, District 19, No. 141).

McFarland, Samuel P. / **BORN** 1854, TN / **DIED** 1931 / **SITE(S)** ET, Greene County (40GN22 and 40GN28)

According to his tombstone, Samuel Perry McFarland was born in 1854 and died in 1931.[1] His mother Nancy Reynolds married Calvin McFarland in 1849, and after his death she married the widowed Greene County potter William Hinshaw in 1858.[2] Samuel appears as a Hinshaw in his stepfather’s household in 1860 and 1870.[3] The 1870 census does not list an occupation for him, but it is clear he was being trained as a potter by his stepfather (see ET site 40GN22). Samuel, now using the last name McFarland, was still in the same neighborhood as the Hinshaws in 1880, living with his wife Louise (Louisa) and two children.[4] He is listed on the census as a farm laborer, but he could have still been engaged in pottery making with his stepfather.

William Hinshaw died in 1885, and around that time Samuel McFarland began working at M. P. Harmon’s Greene County pottery (ET site 40GN28). Three of his sons (George, John, and William McFarland) also eventually worked there. In an 1894 photograph of the pottery (Figure 2-34) Samuel is the man standing behind a row of vessels on the catwalk at the end of the two buildings. On the 1900 census he is identified as a “Crock Molder,” living in close proximity to M. P. Harmon.[5] Ten years later he was still working there. The focus of the operation had changed to the production of tile and brick, and McFarland’s census occupation is simply noted as “Tile Factory.”[6] He probably continued working at the 40GN28 location until the operation closed around 1917. After he retired he lived with his children in their homes in different upper East Tennessee counties.[7]

During site survey work in the 1970s, older Greene County residents still remembered the name of Sam McFarland (Figure 3-118), who they described as one of the best “turners” to work at the M. P. Harmon pottery. Two examples of his work are a large salt-glazed stoneware jar with cobalt decoration and the words “Turned by Sam McFarland” incised across the front, and a smaller jar with the incised initials “S P M.” across its front.[8] The latter piece is similar to a stoneware jar or small churn made by Samuel’s son George McFarland (Figure 3-117).

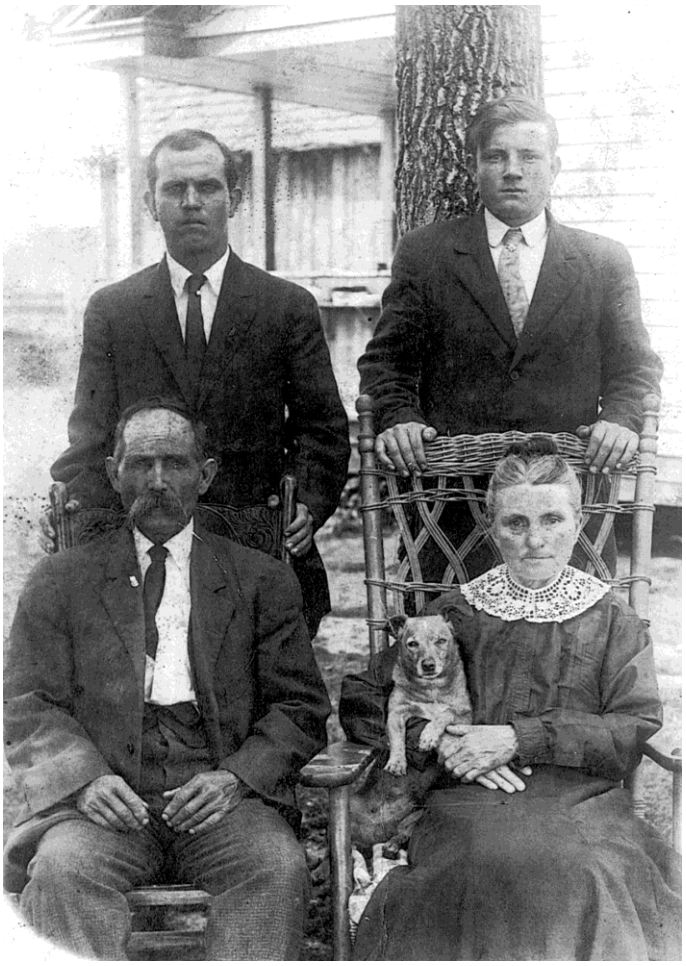


Figure 3-118. Sam and Louise McFarland (seated) with sons John (left) and Hubert (courtesy of R. Donahue Bible).

Source(s): **1**. Reynolds (1971:165). **2**. Burgner (1981:163 and 227); Wahler (2009b); and see entry for William Hinshaw. **3**. Federal Census, Greene County – 1860, District 23, No. 406; 1870, District 7, No. 39. **4**. Federal Census, 1880, Greene County, District 7, Nos. 228 and 239. **5**. Federal Census, 1900, Greene County, District 19, No. 133. **6**. Federal Census, 1910, Greene County, District 19, No. 141. **7**. Evelyn M. McCulley, 2003, personal communication. **8**. Wahler (1997:39, No 156 and 40, No. 158).

McFarland, William N. / **BORN** 1882, TN / **DIED** 1945 / **SITE(S)** ET, Greene County (40GN28)

William Nathan McFarland (Figure 3-119) was born and died in Tennessee (January 7, 1882 - November 11, 1945).[1] He was a son of the potter Samuel McFarland and is shown in his father's household on the 1900 census for Greene County. At the time he was described as an 18-year-old "Molder [in] Potter Shop."[2] At least one example of William's potting survives. This is a small gray-tan salt-glazed stoneware jug, incised on its side "Turned By / W. N. McFarland / Midway / Tenn." It has a pulled strap handle decorated with an incised, diamond pattern on its top surface (Figure 3-120). William was still in Sam McFarland's household in 1910, and his father and brother John are shown as working at what was by then called the "Tile Factory." By this date William was working as an "operator" for the nearby Southern Railroad.[3] According to his daughter, he continued as a railroad employee for the rest of his working life.[1]

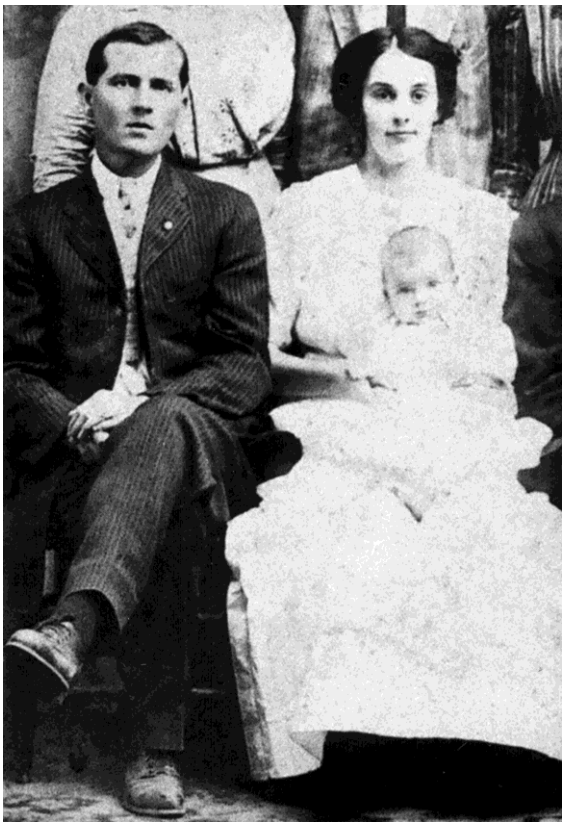


Figure 3-119. William McFarland with his wife and child (courtesy of Norma Cureton).

Source(s): **1**. Norma Cureton, 2003, personal communication. **2**. Federal Census, 1900, Greene County, District 19, No. 133. **3**. Federal Census, 1910, Greene County, District 19, No. 141.

Figure 3-120. Two views of a small stoneware jug (height 5 in.) with decorative incising on the handle and the incised words “Turned By / W. N. McFarland / Midway / Tenn” (private collection).

McLee, William / **BORN** ca. 1843, England / **DIED** post-1900 / **SITE(S)** MT, Davidson County (40DV140)

In 1888 Christopher Laitenberger "induced Mr. Wm. McLee of Peoria, Ill., who had extensive practical experience in pottery, to come to Nashville" to help start the Nashville Pottery Company.[1] McLee was a charter member of the company at the time it was formed.[2] The name William F. McLee appears in the Nashville city directory for 1888 as an employee of the Nashville Pottery but not before or after that year.[3] Unfortunately, attempts to relate this William McLee to one in Peoria have been confusing.

A potter named William McLee is listed in the 1868 Peoria city directory, and other sources discuss a William McLee pottery that operated in that city in the 1860s and 1870s.[4] An English-born William McLee, with wife Sarah and two daughters, is listed as a 37-year-old potter in Peoria in 1880, and he would seem to be the same individual. However, when William F. McLee and Sarah appear on the 1900 census, it is shown that he was born in England in December of 1843 but did not come to the United States until 1877.[5] Either there were two William McLees who worked as late-1800s Peoria potters or there are mistakes in the available records. Assuming that William F. McLee is the potter who worked in Nashville in 1888, he was deceased by 1910, when Sarah McLee is shown to be a widow.[6]

Source(s): **1**. Nashville Pottery, The Daily American, May 9, 1888, Nashville, Tennessee. **2.** Charters of Incorporation, Tennessee Secretary of State, Nashville Pottery Company, July 24, 1888, Book T, p. 63. **3**. Nashville City Directories (various publishers), 1880s (copies at Tennessee State Library and Archives). **4**. Courtright (1868:131); Mounce (1989:61); Mansberger and Mounce (1990:2). **5**. Federal Census, Illinois, Peoria County, Peoria – 1880, p. 299D, No. 257; 1900, Ward 4, p. 162, No. 56 [there is other proof of a William McLee arriving in New York on September 5, 1877 (AncestryLibrary.com, New York Passenger Lists, Microfilm M237, Roll 410, No. 840 <http://search.ancestrylibrary.com/cgi-binn/sse>)]. **6**. Federal Census,1910, Illinois, Peoria County, Peoria, Ward 5, p. 263, No. 365.

McLemore, Othar "Dooley" (see WT, Hardeman County site 40HM13)

McMurray, Jack / **BORN** ca. 1873, OH / **DIED** post-1900 / **SITE(S)** ET, Hamilton County (40HA514)

Jack McMurray is listed as a potter on the 1900 census in a location indicating he worked for the Tennessee Pottery (ET, Hamilton County site 40HA514). His date of birth is given as August 1873.[1] He was one of twelve potters living in the same general area at the time and like several of them was an unmarried boarder. Some of these workers moved with C. L. Krager to work at a

pottery north of Chattanooga (site 40HA98), but it is not known if McMurray was among them or where he lived or worked after 1900.

Source(s): **1**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 4.

McPherson, Matthew S. / **BORN** 1826, TN / **DIED** 1896 / **SITE(S)** ET, Washington County (Unrecorded Potteries)

Matthew Stephen McPherson, a son of Isaac McPherson, was born in Washington County on June 13, 1826 and married Catherine Brubaker in the same county on February 11, 1848.[1] Matthew's name appears in Washington County tax records for 1849 and 1850, without land, but near his father, who owned two town lots (apparently in the county seat town of Jonesborough).[2] On the 1850 census, Matthew and Catherine are shown with a small child, no real estate, and Matthew is listed as a potter.[3] The implied pottery was possibly in or near Jonesboro, but it remains unrecorded. As indicated by the birthplaces of subsequent children, the McPherson family was in Indiana by early 1851 and in Iowa by late 1855.[1] Matthew's potter occupation is again noted on an 1856 census for Story County, Iowa.[4] Later census reports call him a farmer, and he seems to have remarried in 1868.[5] He was still living in Iowa when he died, September 22, 1896.[1]

Source(s): **1**. RootsWeb, My Whole Family Paternal & Maternal Lines of Nicole Polk [and] Family of Legends (and The Unknown) <http://wc.rootsweb.com/>. **2**. Washington County Tax Records, Districts 16, 1840-1850. **3**. Federal Census, 1850, Washington County, 4th Division, Eastern District, No. 3. **4**. Story Co. IA 1856 Census Database Search, Story County 1856 Census, <http://genloc.com/1856/1856Access.mv>. **5**. Note 1 above; Marriage Database Search, Story County Marriage Database, <http://genloc.com/marriage/Mrg.Search.mv>; Federal Census, 1880, Iowa, Story County, Indian Creek, p. 376B, No.13.

Mabry, James / **BORN** ca. 1815, TN / **DIED** 1870s / **SITE(S)** MT, Sumner County (Unrecorded Potteries)

The 1850 census lists James "Mayberry," whose name appears on all other censuses as Mabry, as a resident of Sumner County, with the occupation "Making Stone Ware." His age at the time was 35, he was married to Mary, and they had one daughter.[1] Mabry lived in Sumner County at least as early as 1840, and it is likely he was working in association with Nathaniel Steele in 1850.[2] By 1860 Mabry was in Illinois, remarried to a wife named Eliza Jane, with whom he shared a blended family.[3] This and the next census show him as a farmer. James Mabry and his family moved to Arkansas by 1870, and his wife was a widow by 1880.[4]

Source(s): **1**. Federal Census, 1850, Sumner County, District 19, No. 6. **2**. Federal Census, 1840, Sumner County, p. 426 and see MT, Unrecorded Sumner County Potteries). **3**. Federal Census, 1860, Illinois, Jefferson County, Township 2S, Range

3E, p. 42, No. 301. **4**. Federal Census, Arkansas – 1870, Sharp County, North Township, p. 332, No. 23; 1880, Randolph County, Spring River, p. 110B, No. 9.

Malsi, Elizabeth / **BORN** 1834, Germany / **DIED** 1913 / **SITE(S)** WT, Shelby County (Unrecorded Potteries – Malsi/Tighe)

Like her husband, Elizabeth Malsi was born in Hesse-Darmstadt in western Germany. The Malsis were married and living in Mississippi by 1860, with Valentine working as a potter. They came to Memphis, Tennessee about 1866 and soon started a pottery there (WT, Unrecorded Shelby County Potteries). By 1870 they were the parents of four children and headed a household that included three other potters.[1] Valentine Malsi died intestate in 1872, and Elizabeth served as executor for settlement of his estate.[2] Starting with the 1872-1873 Memphis city directory, she is listed as owner of the pottery that had belonged to her husband. This listing continued through 1874, and a state business directory for 1873 also shows her as the owner of a Memphis pottery. Sometime during 1874 she turned her attention to operating grocery stores.[3]

To what extent Elizabeth Malsi was directly involved with the making of pottery is unknown. The management of her deceased husband's pottery is made unclear by the presence of Samuel Tighe (see individual entry). Tighe either ran his own pottery near the Malsi pottery or he was a kind of joint owner or operator with Elizabeth at the pottery she inherited. Elizabeth married a Gerber in 1878, and she is listed by that name in 1880. She later returned to using the name Malsi, and the 1910 census shows she immigrated to the United States from Germany in 1848. She died in Memphis on February 27, 1913.[4]

Source(s): **1**. Federal Census – 1860, Mississippi, Marshall County, Holly Springs, No. 56; 1870, Shelby County, District 5, No. 63 (and see entry for Valentine Malsi). **2**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Probate Court, Loose Papers, 1820-1900, File No. 1872-01370 <http://register.shelby.tn.us/probate>. **3**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register.shelby.tn.us/> [relating to Elizabeth Malsi: 1872-73, p. 228; 1873, p. 424; 1874 (Edwards), p. 352; 1874 (Boyle-Chapman), p. 243; 1876, p. 278; 1878, p. 323]; Wheeler et al. (1874:343). **4**. Federal Census, Shelby County – 1880, District 5, No. 146; 1900, Memphis, Ward 19, No. 254; 1910, Memphis, Ward 19, No. 21; Jacob Gerber married Mrs. Elizabeth Malsi, May 6, 1878 (Tom Leatherwood, Shelby County Register of Deeds, Shelby County Marriages <http://register.shelby.tn.us/>); Tom Leatherwood, Shelby County Register of Deeds, Shelby County Death Records 1848-1958 <http://register.shelby.tn.us/>.

Malsi, Valentine / **BORN** 1834, Germany / **DIED** 1872 / **SITE(S)** WT, Shelby County (40SY356 and Unrecorded Potteries – Malsi/Tighe)

Valentine Malsi apparently came to the United States from Hesse-Darmstadt, Germany already trained as a stoneware potter. Census reports indicate he was born there in 1834. He and Anton Schwab, possibly his brother-in-law, started a stoneware pottery in Memphis, Tennessee in 1858 (WT, Shelby County site 40SY356). By 1860 Malsi had moved or moved back to Holy Springs, Mississippi, about 50 miles from Memphis, where he and his wife Elizabeth lived in a large household headed by "Master shoe & boot maker" Peter Malsi, probably Valentine's brother. Valentine was one of three potters sharing this household.[1]

By 1866 Valentine was back in Memphis, where he purchased some lots and started a pottery (see WT, Unrecorded Shelby County Potteries, Malsi/Tighe). He first appears on a city directory in 1869, listed as a "Stone Ware Manufacturer," living at the same location as his pottery. Similar listings occur through 1872.[2] The 1870 census calls him a potter, and his household included his wife and four children and three non-family potters.[3] Valentine Malsi died intestate on July 22, 1872. His estate passed to Elizabeth Malsi, and its settlement included selling $500 worth of "Potterware" and paying $85 for a "Metallic Burial Case Half Satin lined, [with an] Engraved name plate." Elizabeth continued operating the pottery for a few years, possibly with the help of Samuel Tighe.[4]

Source(s): **1**. Federal Census, 1860, Mississippi, Marshall County, Holly Springs, No. 56. **2**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register.shelby.tn.us/> [relating to Valentine Malsi: 1869, pp. 148 and 309; 1870, p. 190; 1872, pp. 274 and 472]. **3**. Federal Census, 1870, Shelby County, District 5, No. 63. **4**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Probate Court, Loose Papers, 1820-1900, File No. 1872-01370 <http://register.shelby.tn.us/probate> (and see entries for Elizabeth Malsi and Samuel Tighe).

Mann, Emanuel / **BORN** ca. 1814, MD / **DIED** post-1880 / **SITE(S)** ET, Washington County (Unrecorded Potteries)

The earliest record found for Emanuel Mann concerns his marriage to Jane A. Taylor on October 20, 1842 in Baltimore, Maryland.[1] His 1870 and 1880 census listings show he was born in Maryland about 1814.[2] Tax records indicate he was in Washington County, Tennessee by 1843 and lived there through 1848, though without any land.[3] An 1848 advertisement in a Knoxville newspaper states that a local business had for sale a "superior" form of "Stoneware from the manufactory of E. Mann, Washington Co."[4] This manufactory was possibly in or near the Washington County seat, Jonesborough (see ET, Unrecorded Washington County Potteries). Though the advertisement indicates he owned a pottery, there is nothing that proves Mann actually worked as a potter. After Washington County, he had a

child born in Georgia in 1854 and sold dry goods and clothing in Chattanooga and Knoxville, Tennessee. He lived in Knoxville until sometime after 1880.[5]

Source(s): **1**. AncestryLibrary.com, Maryland Marriages, 1655-1850 <http://search. ancestrylibrary.com/cgi-bin/sse.dll?db=mdmarriages_ga%2c&gsfn=emanuel&>. **2**. Federal Census - 1870, Hamilton County, Chattanooga, Ward 3, No. 1; 1880, Knox County, Knoxville, p. 130C, No. 119 [he has not been found on any earlier census]. **3**. Washington County Tax Records, District 6, 1840-1850. **4**. Knoxville Register, October 25, 1848, p. 4, Knoxville, Tennessee. **5**. Mann entries in 1860 and 1876 Knoxville City Directories (copies at Tennessee State Library and Archives); Tennessee State Directory (1873), Knox County <http://www.knoxcotn.org/ directories/1873state/knoxtowns1873.htm>; Note 2 above.

Martin, Ammon A. / **BORN** 1837, TN / **DIED** 1913 / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – John Lafever), Putnam County (40PM57 and 40PM66)

Ammon A. Martin is shown on all census reports as a farmer, but he seems to have been close to known potters and potteries all his life. In 1850 he was a child living with John and Nancy Lafever, who were probably his aunt and uncle.[1] Ammon would certainly have been exposed to pottery making while the family remained in DeKalb County (see MT, Unrecorded DeKalb County Potteries, John Lafever). By 1860 John and Nancy Lafever had moved to Putnam County and Ammon, now married to Parzetia (spelled various ways on census reports), was living next to them. Any involvement Ammon had with pottery at this time was probably in association with MT site 40PM57. Ammon served as a Union soldier during the Civil War, assigned to Company B of the 1st Tennessee Mounted Infantry.[3] After the war he and his wife and eight children no longer lived near John Lafever, but they seem to have remained at the same location, with Ammon probably now working with Asher (b. 1812) and Thomas Lafever, still at site 40PM57.[4]

By 1880 Ammon and his family lived very close to Jacob C. Barr.[5] It is believed he was now working with Barr at pottery site 40PM66. The clearest confirmation for this is in an 1881-1882 state business directory. This shows Barr and Martin as pottery owners at Burton, Tennessee, with their professions noted as "magistrate and pottery" for Barr and "constable and pottery" for Martin.[6] Ammon and Parzetia (Figure 3-121) were still in the same area of Putnam County in 1900 and 1910, but there is nothing to indicate how long Ammon worked in pottery.[7] His tombstone indicates he was born August 10, 1837 and died January 15, 1913.[8]

Source(s): **1**. Federal Census, 1850, DeKalb County, District 14, No. 715; LeFevre (1997b). **2**. Federal Census, 1860, Putnam County, District 8, Nos. 860 and 861. **3**. Ancestry.com – Civil War Pension Index: General Index to Pension Files, 1861-1934 <http://content. ancestry.com/iexec/>. **4**. Federal Census, 1870, Putnam County, District 8, No. 20. **5**. Federal Census, 1880, Putnam County, District 8, Nos. 123

and 125. **6**. Norwood & Kline (1882:128 and 840). **7**. Federal Census, Putnam County, District 8 - 1900, No. 154 and 1910, No. 131. **8**. Gilbert (1995:354).

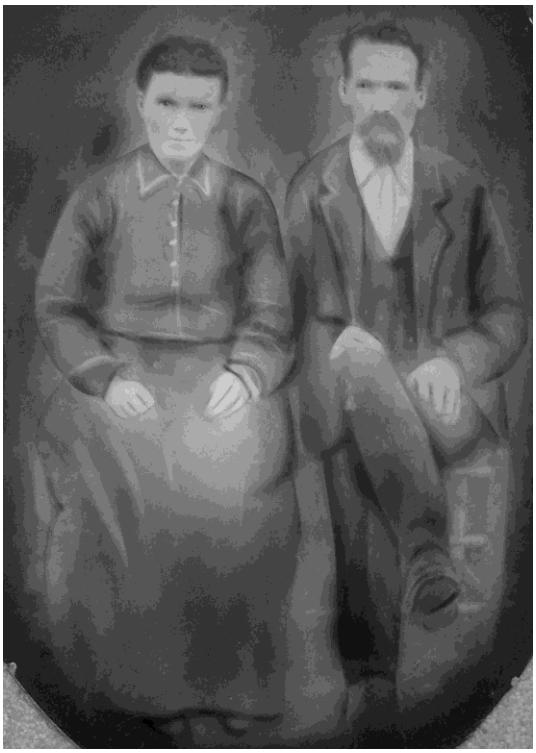


Figure 3-121. Ammon A. and Parzetia Martin, from a large tinted photograph (courtesy of Gerald Myatt).

Massa, Andrew R. (see MT, Putnam County site 40PM62)

Massa, Green B. / **BORN** 1857, TN / **DIED** 1934 / **SITE(S)** MT, Putnam County (40PM64)

Green B. Massa was born May 30, 1857, the eldest son of potter William Massa and his first wife Sarah.[1] Green lived with his parents through census year 1870 (see entry for William Mass). The family soon moved to a new location, and by 1880 Green was married to Jennie, had a one-year-old son, and was living next to his father.[2] The 1880 census calls Green a farmer, and no primary source documentation has been found to prove he was a potter. However, in the 1970s there was a local understanding that he had worked as a pottery maker at his father's last Putnam County pottery (MT site 40PM64).[3]

In 1894 Green and the other surviving children of William Massa sold their interest in their father's estate to William's second wife Dorinda.[4] By 1900 Green, still called a farmer, was a widower living in a different part of Putnam County with seven children.[5] He soon married Elizabeth Farley, sold his Tennessee property in 1905, and moved to Kansas.[6] By 1920 he was in Oklahoma, where he died in the town of Hooker on June 22, 1934.[7] Green Massa's involvement with pottery seems to have been limited to working with his father, and did not last past the mid-1890s.

Source(s): **1**. RootsWeb's World Connect Project: Ancestors and Descendants of Linda Joyce Dyer Day <http://wc.rootsweb.com>; Doyle (1999). **2**. Federal Census, 1880, Putnam County, District 16, Nos. 255 and 256. **3**. Finley Sullivan, 1978, personal

communication. **4**. Putnam County Deeds, Book R, p. 162. **5**. Federal Census, 1900, Putnam County, District 8, No. 133. **6**. Putnam County Deeds, Book W, p. 458; Federal Census, 1910, Kansas, Kiowa County, Lincoln Township, No. 34; Doyle (1999). **7**. Federal Census, Oklahoma, Texas County, Hooker Township – 1920, No. 48; 1930, No. 82 (and Note 1 above).

Massa, William / **BORN** 1831, TN / **DIED** 1891 / **SITE(S)** MT, Putnam County (40PM58 and 40PM64)

William (Bill) Massa (sometimes Massey) was a son of Adam Massa from Virginia. William (Figure 3-122) was born in Tennessee on April 22, 1831, presumably in White County.[1] In 1840 the Massa family lived close to Andrew Lafever (b. 1774) and his son Andrew (b. 1814), and this association may account for William's training as a potter.[2] By 1850 the father was deceased, and William was living among farming relatives in White County.[3] William married Sarah Thomas in 1851, and they were then or later in the part of White County that became Putnam County in 1854. They are shown on the 1860 census in Putnam County with four children, with William called a potter.[4] Two deeds, the first in early 1860, refer to the "cabin and crock kill where William Massa now lives."[5]

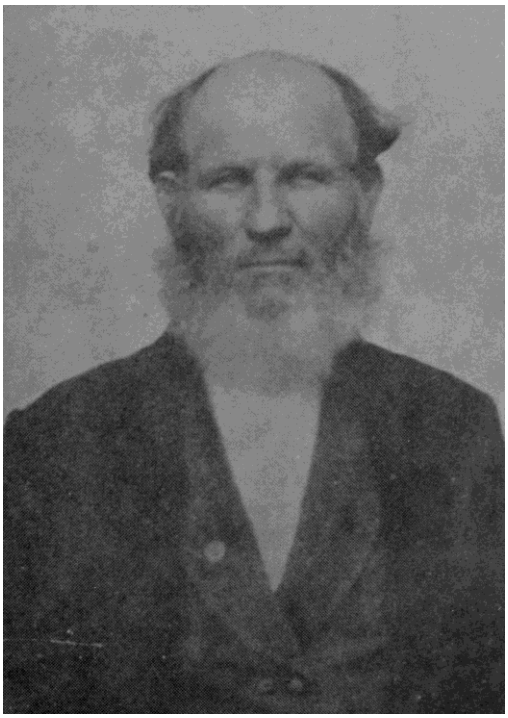


Figure 3-122. William Massa (courtesy of James Z. Burgess).

During the Civil War William Massa served in the Union Army, in Company C of the 1st Tennessee Mounted Infantry.[6] In 1870 William and Sarah apparently lived at the same place they had before the war. He is called a farmer on the census for that year, but he probably still operated his pottery (at MT site 40PM58). Potters John Lafever and Jacob Barr lived adjacent to Massa.[7] Later the same year Massa bought 164 acres about seven miles northeast, and his next pottery was at that location (MT site 40PM64). Wife Sarah died sometime after this move, and about 1877 William married Dorinda (Burgess) Lollar. They eventually had five children.[8] They were at the 40PM64 location in 1880, with William again called a farmer.[9] William died January 31, 1891, and his will left his homeplace and associated property to Dorinda, with a provision they pass to his children after her death.[10]

Source(s): **1**. Federal Census, 1830, White County (Adam Massa family); Doyle (1999). **2**. Federal Census, 1840, White County, District 8, p. 32. **3**. Federal Census, 1850, White County, District 7, No. 1241. **4**. Federal Census, 1860, Putnam County, District 8, No. 867; Doyle (1999). **5**. Putnam County Deeds, Book D, p. 112 and Book F, p. 286. **6**. Hopson (1993:250). **7**. Federal Census, 1870, Putnam County, District 8, No. 31, 32, and 34). **8**. Burgess (1994:483-484) [this same source shows Dorinda was the widow of Isaac E. Lollar, but this was not the potter Isaac Lollar (see individual entry) who was married to Elizabeth]. **9**. Federal Census, 1880, Putnam County, District 16, No. 256. **10**. Hopson (1993:250); Burgess (1994:483); Putnam County Wills, 1876-1933, p. 75.

Mathis, James / **BORN** ca. 1790, VA / **DIED** post-1860 / **SITE(S)** ET, Rhea County (Unrecorded Potteries – Mathis)

James Mathis is listed as a potter on the 1850 census for Rhea County. His age is given as 60, and he was living with four daughters from 12 to 22 years old.[1] Mathis was still in the same part of Rhea County at the time of the 1860 census, but for that year he is called James "Mathews" and is listed as 97 years old. No occupation is indicated for him.[2] This must be the same individual, as he was still living with two of the same daughters, Lusetta and Louisana, present in 1850. The surname and age given for Mathis in 1860 are believed to be incorrect. It seems unlikely that if he were 97 in 1860 he would have had a 12-year-old daughter in 1850. Little more could be learned about Mathis (or Mathews), and a pottery site relating to him has not been found.

Source(s): **1**. Federal Census, 1850, Rhea County, District 5, No. 374. **2**. Federal Census, 1850, Rhea County, District 5, No. 224.

Mayberry, James (see **James Mabry**)

Mayner, D. E. / **BORN** (?), (?) / **DIED** post-1890s(?) / **SITE(S)** ET, Greene County (40GN28)

The name D. E. Mayner is only known by way of two stoneware vessels in East Tennessee collections. One of these is a small crock with cursive incising that reads "D. E. Mayner" over "Potter Town" (Figure 3-123). The other is a tall wide-mouth jar with similar cursive incising: "D. E. Mayner" over "Potter town" (Figure 3-124). Mayner is assumed to be one of the 1880s to 1890s employees of the M. P. Harmon stoneware pottery at "Pottertown" in Greene County (ET site 40GN28). The absence of an 1890 census makes it difficult to identify individuals who may have worked here during the middle portion of this period. A search of Greene County records did not yield evidence for any contemporary Mayners, yet, a John Mayner is one of the people (a wagon driver) named on the back of a ca. 1894 photograph of the M. P. Harmon pottery (Figure 2-34).

Figure 3-123. Brown and tan salt-glazed stoneware crock (height ca. 7 in.), incised on side "D. E. Mayner" over "Potter Town," with random marks between the top and bottom lines (private collection).

Figure 3-124. Brown and tan salt-glazed wide-mouth jar (height 12¾ in.), incised on side "D. E. Mayner" over "Potter town" (private collection).

Merlatt, Edward / **BORN** ca. 1847, Canada / **DIED** post-1900 / **SITE(S)** WT, Shelby County (40SY360)

Canadian-born Edward Merlatt was one of six boarder potters living in the same Memphis household in 1900. At age 52 he was the oldest of the group.[1] Based on all of their associations it is obvious these potters worked for the Memphis Pottery Company (WT, Shelby County site 40SY360), and Merlatt's status as a potter for this pottery is confirmed by the 1900 city directory (his last name is spelled Marlatt on the census but Merlatt on the published directory).[2] An Edward Marlatt, born about 1843, is shown on an 1871 Canadian census, but it is not clear if he is the same person.[3]

Source(s): **1**. Federal Census, 1900, Shelby County, District 14, ED 50, Sheet 21, No. 26 (the month and year of his birth shown on this one census is January 1847). **2**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1900, p. 675. **3**. Canada Census, 1871, Ontario, Norfolk South, Houghton, No. 147.

Michael, Gustav / **BORN** ca. 1839, Germany / **DIED** post-1886 / **SITE(S)** MT, Davidson County (40DV606)

In 1874 the children of Gustav and Sophia Michael (spelling of his first and last names varies) were granted 160 acres in Lawrence County by their maternal grandfather. This was land the grandfather had obtained from the "Cincinnati German Catholic Tennessee Homeland Association."[1] This evidently inspired Gustav to move his family to Lawrence County where he bought and sold some additional land and apparently lived on the edge of the county seat, Lawrenceburg.[2] Tax records suggest Gustav remained in Lawrence County through 1886.[3]

Gustav appears on the 1880 census in two locations. In a listing for Lawrence County he ("Gustav Mikel") is shown as a 41-year-old German born potter. For this same year he ("Gustas Michel") is listed as a 41-year-old German born potter living as a boarder in the household of Rudolph Rodenhauser, the owner of a Nashville pottery (MT site 40DV606). Gustav's Lawrence County listing includes his wife and five children. The children's places of birth indicate the family was living in Indiana by 1866 and moved from there to Tennessee in 1873 or 1874.[4] While an argument could perhaps be made that these were two different potters, it seems near certain Gustav was merely living part of the time in Nashville, finding work with Rodenhauser. Tennessee's railroad network was by this time developed to the extent that some degree of commuting between Lawrenceburg and Nashville would not have been unreasonable. While Gustav might have worked in Nashville before 1880, the Rodenhauser pottery closed after that year.

Whether or not Gustav also made pottery in Lawrence County is difficult to know, however, there is nothing that actually seems to support this assumption. The county is not known for any clay resources, and there is no other evidence for any pottery making operations. It is also unclear what became of Gustav and his family after 1886.

Source(s): **1**. Lawrence County Deeds, Book T, p. 548. **2**. Lawrence County Deeds, Book S, p. 317 and Book U, pp. 47 and 222. **3**. Lawrence County Tax Records, 1870s-1880s. **4**. Federal Census, 1880 - Davidson County, 14th Ward, ED 60, p. 433, No. 64; Lawrence County, Lawrenceburg City, p. 264, No. 37.

Miller, John T. / **BORN** ca. 1870, TN / **DIED** post-1900 / **SITE(S)** ET, Hamilton County (40HA514)

In 1880 John T. Miller was a 9-year-old son of Hamilton County widow Sarah A. Miller. He next appears (with the birth date September 1870) as one of twelve potters listed on the 1900 census in the vicinity of the Tennessee Pottery (ET site 40HA514). His younger brother (see entry for William H. Miller) also worked there.[1] The same (?) John Miller is also listed in the 1899-1900 Chattanooga city directory as a brickmason.[2] After the Tennessee Pottery closed, about 1900 or 1901, some of its workers transferred to the Chattanooga Pottery (ET site 40HA98), but what next happened to John Miller has not been learned.

Source(s): **1**. Federal Census, Hamilton County, District 1 – 1880, ED 45, p. 18; 1900, District 1, ED 40, Sheet 6. **2**. 1899-1900 Chattanooga City Directory, p. 464 (copy at the Tennessee State Library and Archives).

Miller, William H. / **BORN** 1875, TN / **DIED** post-1900 / **SITE(S)** ET, Hamilton County (40HA514)

William H. Miller was a younger brother to John T. Miller (see individual entry). They lived with their mother in 1880, and William is shown as 5 years old. For 1900 he is listed as a potter (born December 1875) with a wife named Lila and a young daughter.[1] They lived next door to Charles L. Krager, and this unquestionably associates William to the Tennessee Pottery (ET site 40HA514), where Krager was the superintendent. In the 1899-1900 Chattanooga city directory William Miller is simply called a laborer.[2] Some of the eleven other potters with whom William Miller worked at the Tennessee Pottery transferred to the Chattanooga Pottery (ET site 40HA98), but what next happened to either of the Miller brothers is unknown.

Source(s): **1**. Federal Census, Hamilton County, District 1 – 1880, ED 45, p. 18; 1900, District 1, ED 40, Sheet 14, No. 263. **2**. 1899-1900 Chattanooga City Directory, p. 465 (copy at the Tennessee State Library and Archives).

Mills, Aaron / **BORN** 1825, TN / **DIED** 1885 / **SITE(S)** ET, Jefferson County (40JE184 and Unrecorded Potteries – Aaron Mills)

Aaron Mills is listed as a laborer on the 1850 and 1860 censuses for Jefferson County, then as a potter in 1870 and 1880. His location within the county, based on deed and tax records, suggests that after the Civil War he was associated with John Mort in the operation of a pottery at the location identified as site 40JE184. This association seems to have lasted until 1882.[1]

During the Civil War Mills joined the Federal army in Kentucky and served as a private in Company C of the 9th Tennessee Volunteer Cavalry. Injury and illness

sustained during the war contributed to his death in 1885, and his widow, Mary J. Mills applied for a pension.[2] The lengthy application file for this pension includes some crucial details concerning Aaron Mills's life and death. Several affidavits are by former neighbors, and these identify Mills's former home location as Shady Grove, the same community where the 40JE184 pottery site is located. According to one of these neighbors he lived there from 1865 to 1882. Another document shows that Mills moved to Kansas in 1882 and lived there until his death (in Johnson County, Kansas). Perhaps most important is an 1883 declaration completed by personal interview with Mills that describes him as 58 years of age; 5 feet, 6 inches tall; of fair complexion; and with auburn hair and blue eyes. It is also noted that Mills occupation before and after the war was "potter."[2] This implies that he was following this occupation at the time his census listings identify him simply as a laborer.

Further review of Mills's location before the war shows that he and his 1850 to 1860 neighbors were in the northeast part of Jefferson County, well removed from the Shady Grove community.[3] This suggests he was associated with an earlier pottery site, the exact location of which remains unknown. The above mentioned pension application notes that Mills married Mary Jane Nelson in Jefferson County on November 28, 1844, and it provides Mills birth and death dates as June 22, 1825 and September 14, 1885. His widow was still alive in Kansas as late as 1888.[2]

Source(s): **1**. Federal Census, Jefferson County – 1850, p. 451, No. 1796 (all one district); 1860, p. 351, No. 315 (no district); 1870, District 1, No. 227; 1880, District 16, No. 21 / Jefferson County Deeds, Book 11, pp. 46 and 47 and Book 15, p. 333 / Jefferson County Tax Records, District 1 (part changing to District 16), 1866-1883 / Douglas (2005). **2**. Federal Pension Application for Mary J. Mills, Certificate 254.526, Box 36216, National Archives, Washington, D. C. (copy filed at the Tennessee Division of Archaeology). **3**. Note 1 above; Jefferson County Tax Records, District 12, 1853-1866; Jefferson County, Tennessee, Genealogy and History / Free White Males, January 1, 1861 <http://www.tnhillbillie.net/tn/jefferson/databases/1861fwm/index.html>.

Miner, Robert S. (see ET, Knox County site 40KN286)

Miner, Samuel D. (see ET, Knox County site 40KN286)

Mitchell, Charter W. / **BORN** 1822, TN / **DIED** 1898 / **SITE(S)** MT, Putnam County (40PM56 and 40PM63)

Charter W. Mitchell was born June 22, 1822 in White County. It appears he was a son of James Mitchell, and that he married Susan Ditty about 1846.[1] All of this seems to have been in the part of White County that became southern Putnam County in 1854. It is unclear how Charter Mitchell became a potter, but he is shown as such on the 1850 census, which also shows him married to Susan, living next to

Thomas Roberts, and near several other potters in the Roberts and Crawley families.[2] He owned no land at the time, and it is assumed he was connected to the operation of a pottery at Putnam County site 40PM56.

For 1860 Charter and Susan Mitchell appear in the same general area, with five children, and now with a tract of Putnam County land. It is believed this land held the pottery that Charter Mitchell would continue to operate most of his life, identified as Putnam County site 40PM63. Charter is listed as a potter on the 1860 and 1870 census reports and as a farmer in 1880.[3] He died November 17, 1898.[4]

Source(s): **1**. RootsWeb's WorldConnect Project: Fergus Family Findings <http://wc.roots web.com/>; Gilbert (1995:404). **2**. Federal Census, 1850, White County, District 7, No. 1210. **3**. Federal Census, Putnam County, District 16 – 1860, No. 801; 1870, No. 45; 1880, No. 257. **4**. Gilbert (1995:404).

Mitchell, Hayes / **BORN** 1878, TN / **DIED** post-1930 / **SITE(S)** ET, Greene County (40GN26)

Information that Hayes Mitchell worked as a potter comes from a family tradition that associates him to the Click family of potters (see discussion of ET site 40GN26). He was living in the right place to have worked with John L. Click, perhaps starting in the early 1890s.[1] He was still alive in Greene County in 1930.[2] His identity as a maker of pottery is probable but not certain.

Source(s): **1**. Federal Census, Greene County, District 1 – 1880, No. 43; 1900, No. 241; 1910, No. 20; 1920, No. 95. **2**. Federal Census, Greene County, 1930, District 7, No. 91.

Mitchell, John A. / **BORN** ca. 1818, TN / **DIED** post-1887 / **SITE(S)** MT, White County (40WH76)

Census reports indicate John A. Mitchell was born in Tennessee about 1818. He appears on the 1850 and 1860 censuses as a White County potter, married to Elizabeth with three and then two children.[1] A comparison of various census reports suggests Mitchell's wife was a daughter of Henry Collier, and it is clear Mitchell was working in Collier's pottery in 1850 and 1860 (MT site 40WH76). Mitchell continued to live at the same location in 1870 and 1880.[2] Though called a farmer on those census reports, it is likely he continued some involvement with the local pottery, which changed owners at least twice after 1860. Mitchell owned a tract of land in the same neighborhood as the pottery, but he ceased to be listed on the tax records after 1887.[3] This may have been when he died.

Source(s): **1**. Federal Census, White County, District 6 – 1850, No. 811; 1860, No. 934. **2**. Federal Census, White County, District 6 – 1870, No. 149; 1880, No. 15. **3**. White County Tax Records, District 6, 1880s.

Monroe, Charles M. / **BORN** 1861, OH / **DIED** 1936 / **SITE(S)** WT, Hardeman County (40HM19); Madison County (40MD51, 40MD53, and 40MD194)

Charles Manson (or Munson) Monroe was born in Ohio in 1861.[1] He grew up in the household of his parents James and Mary Monroe in Licking County, Ohio, an area with many working potters.[2] Charles's obituary indicates he moved to Madison County, Tennessee about 1884, apparently already trained as a potter.[3] He seems to have first worked at a pottery owned by Richard M. Davis, then ran his own pottery nearby until sometime in the 1890s (see discussions of WT, Madison County sites 40MD51 and 40MD53). Later census reports indicate he married his wife Cornelia (or Nellie) in 1892. That same year he sold the "clay bank" portion of his land that included the 40MD53 site.[4]

Monroe's next moves are difficult to clearly define. Though the age shown is incorrect, he appears to be the "Chas Monroe" listed on the 1900 census as a hotel boarder in the Tipton County town of Covington, where he and his cousin C. J. Monroe were working as "brick burners."[5] This was a temporary situation, and later the same year Charles Monroe was probably working for the relatively new Jackson Pottery (WT site 40MD194).[6] He and Cornelia were still living in Jackson in 1908, and he is listed on the1910 census as a potter.[7] This census listing was after the Jackson Pottery closed, so if Monroe was still a working potter, it must have been at some other location. There is indirect evidence he worked for a while around 1910 at the Grand Junction Pottery in Hardeman County (see discussion of WT site 40HM19). Eventually Monroe, still living in Jackson, turned to other pursuits. He was a watchman for the railroad by 1916 and at least until 1920. By 1930 he was listed as retired.[8] He died April 10, 1936. Death certificate information provided by his son C. N. Monroe lists C. M. Monroe's occupation as potter.[1]

Source(s): **1**. Tennessee Death Records, Madison County, 1936, Certificate No. 10248 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, Ohio, Licking County, Jersey Township – 1870, No. 25; 1880, No. 198. **3**. Obituary for C. M. Monroe, Jackson Sun, April 12, 1936, p. 7, Jackson, Tennessee. **4**. Madison County Deeds, Book 53, p. 613. **5**. Federal Census, 1900, Tipton County, Covington, No. 407 (C. J. is identifiable as C. M.'s cousin using Ohio Census reports). **6**. A September 1900 receipt signed by C. M. Monroe has a Jackson Pottery Company letterhead (shown in the discussion of site 40MD194). **7**. Jackson City Directory, 1908, p. 162 [Monroe is also listed in 1916, p. 220; 1923, p. 177; and 1929, p. 209] (copies at Tennessee State Library and Archives); Federal Census, 1910, Madison County, District 15, Jackson, ED 171, Sheet 7B, No. 152. **8**. Federal Census, Madison County, Jackson – 1920, ED 165, Sheet 5A, No. 87; 1930, ED 57-15, Sheet 14A, No. 304 (and Note 7 above).

Montague, Dwight P. / **BORN** 1853, OH / **DIED** 1921 / **SITE(S)** ET, Hamilton County (40HA97 and 40HA98)

Dwight Preston Montague (Figure 3-125) was one of several children of Theodore and Catherine Montague of Meigs County, Ohio.[1] He was born July 20, 1853 and died May 25, 1921.[2] By 1870, he and two of his older brothers, Theodore and Langdon, had moved to Chattanooga, where Dwight was a 17-year-old student at the "Lookout Mountain Educational Instituion."[3] By 1877 Dwight had joined Langdon in formation of "Montague and Co.," a business centered on what was called the "Chattanooga Fire Clay Works."[4] On the 1880 census both brothers are called brick manufacturers.[5] Though their operation's main products were brick and tile, it appears that at times during the period from the late 1870s until 1907 at least some stoneware pottery was also made (see discussion of ET, Hamilton County site 40HA97). In 1888 Dwight purchased his brother's interest in Montague and Co.[6] He continued operating the clay products plant, which in 1900 was called the "Chattanooga Pottery and Clay Works."[7]

Figure 3-125. Dwight P. Montague (from *Lookout Magazine, A Journal of Southern Society*, Vol. 7, 1911, copy filed at Tennessee State Library and Archives).

From sometime in 1901 until late 1902, Dwight Montague also served as president of the Chattanooga Pottery Company at Daisy (ET site 40HA98).[8] In addition, he had other Chattanooga area business interests, and when he died in 1921 at the age of 68, he was described as President of the Roane Iron Company and as one of the largest landowners in the region. Though he sold the main portion of the Montague clay products plant about 1907, his obituary suggests that he still maintained some kind of interest in brick production at the time of his death.[9]

Source(s): **1**. Federal Census, Ohio, 1850, Meigs County, Chester Township, No. 898. **2**. Tennessee Death Records, Hamilton County, 1921, Certificate No. 406 (microfilm copy, Tennessee State Library and Archives). **3**. Federal Census, 1870, Hamilton County – District 17, Subdivision 42, No. 82, pp. 650; Chattanooga, Ward 3, No. 292, p. 706. **4**. Polk & Co. (1876:88). **5**. Federal Census, 1880, Hamilton County, Ward 3, No. 426. **6**. Hamilton County Deeds, Book 64, pp. 622-623. **7**. 1900 "Classified Business and Professional Directory of Chattanooga, Tenn.," p. 249 (included in 1900 "Classified Business and Professional Directory of Nashville, Tenn."), copy filed at Tennessee State Library and Archives. **8**. Reed (1995:25-26). **9**. Sudden Death of D. P. Montague, Chattanooga's Well-Known Resident, Chattanooga Daily Times, May 26, 1921, Chattanooga, Tennessee.

Montague, Langdon E. / **BORN** 1847, OH / **DIED** 1910 / **SITE(S)** ET, Hamilton County (40HA97)

According to his obituary, Langdon Evans Montague was born in Chester (Meigs County), Ohio on March 12, 1847 and died March 5, 1910 in Chattanooga, Tennessee. During the Civil War he served as a private in the 140th Regiment of the Ohio Volunteer Infantry (U. S.). He then attended college in Marietta, Ohio, before moving to Chattanooga in 1869. Here he served for several years as assistant postmaster.[1] By 1877 he had started with his brother Dwight Montague the business known as Montague and Co., which specialized in the production of brick and tile. He maintained this interest until 1888, when he sold it to his brother. Though Langdon Montague's involvement with any pottery making must have been ephemeral, he was joint owner of the "Chattanooga Fire Clay Works" during a period when at least some stoneware was produced, specifically noted in 1886 and 1887 (see discussion of ET, Hamilton County site 40HA97 and entry for Dwight P. Montague).

Source(s): **1**. Obituary - Langdon Evans Montague Succumbs to Heart Failure, Chattanooga Daily Times, March 6, 1910, Chattanooga, Tennessee.

Montgomery, James / **BORN** ca. 1792, PA / **DIED** post-1870 / **SITE(S)** MT, White County (40WH76 and 40WH82)

Little is known about James Montgomery other than his listing on the 1870 census for White County.[1] He is shown as a 78-year-old potter born in Pennsylvania, living with Sarah Montgomery (age 56), born in Kentucky. He lived next to George A. Fraley, and it is assumed he worked at Fraley's pottery (MT site 40WH76). Nothing else is certain about Montgomery before or after 1870.[2]

There is a chain of circumstantial evidence suggesting James Montgomery's possible connection to another White County pottery, on land belonging to a William and Sarah Montgomery. This was a different Sarah than the one living with James in 1870, but she might have been his niece (see discussion of MT site 40WH82).

Source(s): **1**. Federal Census, 1870, White County, District 6, No. 151. **2**. A possible match is a James Montgomery who was a farmer living in Indiana in 1850 (Federal Census, 1850, Indiana, Shelby County, Addison Township, No. 148).

Mooney, Mark / **BORN** ca. 1800, NC / **DIED** 1881 / **SITE(S)** WT, Henderson County (40HE39 and 40HE40)

Based on when one of his sons was born in Tennessee, Mark Mooney may have worked as a Henderson County potter for 50 years. According to census

reports and one genealogical record, he was born in North Carolina around 1800.[1] The earliest census entry found for him is 1840, when he and a close Henderson County neighbor, Riley Garner, were working in "Manufactures and trades."[2] The 1850 census shows Mooney as a potter working alone, however, this and later reports show he and his wife Sarah had at least seven sons who no doubt provided varying levels of help. Mooney and Sarah seem to have remained in the same place through 1880, with him always called a potter on census reports.[3] There are two recorded Henderson County pottery sites believed to represent places where he worked (WT sites 40HE39 and 40HE40). By early 1880 Mooney was not well, and a group of local men posted bond to serve as "guardian(s) of Mark Mooney, a Lunatic."[4] He did not live much longer, and according to one source died in 1881.[1]

Source(s): Family Group Record – Ancestral File, Mark Mauney <http://www.family.search.org>. **2**. Federal Census, 1840, Henderson County, pp. 83-84. **3**. Federal Census, Henderson County, District 13 – 1850, No. 38; 1860, No. 1299; 1870, No. 141; 1880, No. 38. **4**. Henderson County Bond and Guardian Books, Vol. A (1861-1892), p. 239 [on the 1880 census Mooney also has a check mark in the column headed "Insane"].

Moore, John B. / **BORN** 1838, TN / **DIED** 1912 / **SITE(S)** WT, Carroll County (40CL21)

Census reports show John Bailey Moore was born in October of 1838 and for most of his life was a Carroll County farmer and merchant, married to his wife Lou.[1] Moore's exact relationship to pottery making is difficult to define, but from about 1885 to the early 1890s his was the lead position in the firm "Moore & Wilbur." This was a small pottery established on a lot adjacent to the one where Moore lived on the edge of the town of McKenzie. Moore's business partner and the firm's principal potter was Uriah Wilbur, who by 1893 seems to have become the pottery's sole owner.[2] It seems doubtful Moore had much direct involvement with the making of pottery, but his name was part of the maker's mark "Moore & Wilbur" used on at least some vessels (see WT site 40CL21). J. B. Moore died June 17, 1912.[3]

Source(s): **1**. Federal Census, Carroll County – 1880, District 2, Trezevant, No. 198; 1900, District 4, McKenzie, No. 325; 1910, District 4, McKenzie, No. 23. **2**. Some relevant Carroll County Deeds are in Books 7, p. 148; 9, p. 220 and p. 221; 13, p. 18 (and see entry for Uriah Wilbur). **3**. Tennessee Death Records, Carroll County, 1908-1912, Certificate No. 6203 (microfilm copy, Tennessee State Library and Archives).

Moore, Lee D. (see MT, DeKalb County site 40DK11)

Moore, T. R. (see WT, Henderson County site 40HE39)

Morgan, Jonathan / **BORN** 1827, TN / **DIED** 1901 / **SITE(S)** ET, Greene County (40GN23, 40GN28, 40GN227, and Unrecorded Potteries – Haun/Morgan), Hawkins County (40HW55)

Jonathan Morgan was born April 1, 1827 and died January 18, 1901.[1] Little is known about his early career as a potter. In 1860, though called a farmer on the census, he was living next door to John Harmon, in close proximity to the Hauns and other potters believed associated with Greene County site 40GN227. He was already married to his wife Elizabeth, and they had four young children.[2] Morgan assisted John Harmon's brother Jacob Harmon in planning the November 1861 pro-Union burning of the Lick Creek railroad bridge, but due to a disagreement with the plan he did not actually participate in its destruction. He was arrested by Confederate officials, and probably would have been hanged were if not for the fact that he stayed home during the actual event.[3] Years later he wrote a letter describing these events and identified himself as a potter.[4]

Morgan is listed as a potter on the 1870 census for Greene County, still living with Elizabeth and now eight children, including a 19-year-old son Charles, whose occupation is not listed but who might have worked with his father.[5] As in 1860, the family owned no real estate, so it is difficult to be sure where they were living. It no longer appears they lived close to the Harmons and may have lived in or near the village of Midway.[6] This suggests a possible connection to Lewis Haun, who owned some lots in Midway and may have worked there during part of the 1870s (see individual entry for Lewis M. Haun and ET, Unrecorded Greene County Potteries, Haun/Morgan).

By 1880 it appears the Morgan family had moved back to their 1860 location, near Moses P. Harmon and not far from Lewis M. Haun.[7] Jonathan's occupation for that year is "Hand in earthenware factory." It is reasonably certain M. P. Harmon's pottery (at site 40GN28) was in its early stages of operation, and Morgan must have worked there. Perhaps supporting the idea of limited operations at what would eventually be called "Pottertown," Jonathan Morgan was also listed on the 1880 census for adjoining Hawkins County as a boarder in a household that clearly connects him to a pottery owned by Benjamin Anderson (ET site 40HW55). His occupation in Hawkins County is shown as "Works in Crock Factory."[8] If he was a potter in both counties, it would seem that neither place provided full-time work.

By 1890 Morgan's wife was dead, and he had purchased a two-acre tract that was in or very close to the town of Mohawk (see ET site 40GN23). He sold this property in June of 1900, a few months prior to his death.[9] His 1897 letter concerning the Lick Creek bridge burning is headed "Mohawk Greene County Tennessee."[4] By the time the 1900 census was taken he was living with one of his daughters back in the "Pottertown" district and, though 73 years old, was still listed as a potter.[10] His 1897 letter tells a sad story about his arrest by the Confederates on November 10, 1861.

> … they drove me out of my house with thair guns and Bayonets Swaring tha would shoot me if I did not move rite out of it fritened my wife nearly to death I left her in spasams with 5 little Childring tha drove me to Midway … [threatening to hang him on the way] … they tied my hands and feet together and sent me to Knoxville Jail I would like to tell rite here what I Suffered there but I have not the tongue nether power of Language to express it … [assured that he would be executed, he received a last minute pardon] … I was released about the middle of January 1862 a few days before I was released Someone Sed to me did you no that youre wife went out of her rite mind when you was arrested … so I came home and found my wife in a Bad condition her mind racked I worried with her 24 years and She was never the Same woman in mind **I am a potter by trade** and mite have bin well situated to Day had it not bin for the loss of my wifes mind … but in stid of being well situated me and my Childring is in the jawes of poverty … I am now in feble helth and need help and I need it now I have always bin Loyal to the Government and expects to live and dy so.[4]

Source(s): **1**. Reynolds (1971:166). **2**. Federal Census, 1860, Greene County, District 19, No. 1163. **3**. Bible (1997:53, 86). **4**. "Letter Written by 'Pottertown' Potter Jonathan Morgan in 1897 Concerning the 'Bridge-burning'," transcribed by R. Donahue Bible, January, 1997 <http:/www.rootsweb.com/~tngreene/pbb013.html>. **5**. Federal Census, 1870, Greene County, District 19, No. 81. **6**. R. Donahue Bible, 1996, personal communication. **7**. Federal Census, 1880, Greene County, District 19, No. 19. **8**. Federal Census, 1880, Hawkins County, District 9, No. 38. **9**. Greene County Deeds, Book 55, p. 551 and Book 70, p. 297. **10**. Federal Census, 1900, Greene County, District 19, No. 70.

Mort, Edward W. / **BORN** 1853, VA / **DIED** 1923 / **SITE(S)** ET, Greene County (40GN23)

Edward William Mort, a son of John and Barbara Mort, was born in Strasburg, Virginia on April 24, 1853 and died in Abingdon, Virginia on March 14, 1923. In 1871 he was first licensed to preach in the Methodist Episcopal Church South. He married Amanda Cunningham of Washington County, Virginia in 1892, and they became the parents of three children. Beginning in the 1880s, Mort served for over thirty years as an itinerant minister on twelve different circuits in southwest Virginia and northeast Tennessee.[1]

Interestingly, none of the official church records pertaining to Mort seem to mention his parallel occupation as a potter. This career began in Virginia, and he is among a handful of potters documented in one of the earliest regional studies of the subject. Some of his Washington County, Virginia pottery (an example is shown in Figure 3-126) is marked "E. W. Mort / Alum Wells, Va."[2] Apparently based on this 1973 study, it has been thought Mort continued to work as a potter in Virginia until

about 1893, then gave up this activity to become a full-time minister.[3] The existence of a Tennessee-made vessel leads to a different conclusion.

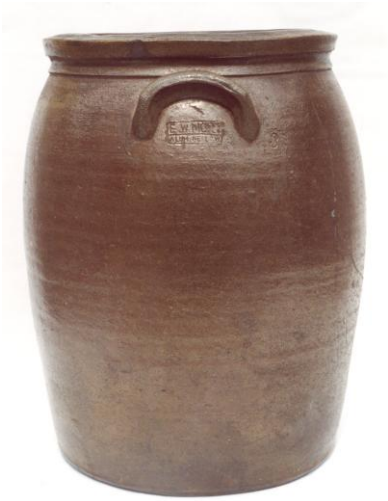


Figure 3-126. Example of a vessel made by E. W. Mort in Virginia. This wide-mouth stoneware jar (height 10 in.) is marked "E. W. MORT / ALUM WELL[S] VA" with an impressed gallon-capacity "3" in a dentate circle (private collection).

This vessel (Figure 3-127) is marked "E. W. Mort / Mohawk," an obvious reference to the town of Mohawk in Greene County. Research in Greene County records shows Mort was first placed on the tax list for the Mohawk civil district in 1888 and remained there through 1895.[4] It appears Mort came to this location through some arrangement with J. B. Lotspeich, a Mohawk pottery owner. In 1892 he released his claim to a large lot he jointly owned with Lotspeich and the next year bought a small ¼-acre lot nearby.[5] Circumstances suggest he then worked at a Mohawk pottery owned by Carl Weaver (see discussion of ET site 40GN23), before moving on after 1895. By 1900 he was in Kingston, Tennessee, listed on the 1900 census for Roane County as a "minister," living with his wife Amanda P. and two young sons.[6] It is not known if Mort, now 47, ever again worked as a potter, but it seems unlikely.

Figure 3-127. Front and back views of a wide mouth jar or crock with impressed "E. W. MORT MOHAWK" and a "3" mark (height 12 in.); back side is decorated with a large cobalt 3 and cobalt floral embellishments; stoneware with an Albany-type slip glaze and two lug handles (private collection).

Source(s): **1**. Schuler (1923). **2**. Napps (1973:11-12). **3**. Moore (1983:537); Espenshade (2002:99). **4**. Greene County Tax Records, District 6, 1888-1895. **5**. Greene County Deeds, Book 57, p.127 and Book 59, p. 305. **6**. Patterson (2002); Federal Census, 1900, Roane County, District 1, No. 254.

Mort, John / **BORN** 1800, VA / **DIED** 1886 / **SITE(S)** ET, Jefferson County (40JE184)

John T. Mort was born May 7, 1800 and died November 17, 1886.[1] He was born in Virginia, and married Harriet (or Henrietta ?) Henekel (Hinkel) there in 1822.[2] Deed and census records suggest the Morts moved to Jefferson County, Tennessee about 1839 and were part of some larger migration by members of the Hinkel, Zirkle, and Fallon families, all coming from Shenandoah County, Virginia.[3] Relevant census reports always list Mort as a farmer, but local oral history indicates he was a potter.[4] He probably was engaged in this occupation when he first came to Tennessee, but by about 1865 he was clearly associated with the potter Aaron Mills, to whom he sold some of his land in 1872.[5] Mort and Mills may have worked together until about 1882 (see ET site 40JE184). That year Mills left Tennessee, and Mort was by then too old to have continued much pottery making on his own.

Source(s): **1**. Templin and Henderson (1988:271) [this John Mort was not the father of the E. W. Mort discussed above, but they may have been related]. **2**. Shenandoah County, Virginia Marriage Records – Milligan to Mouts <http://www.rootsweb.com/~vashenan/cem/marrm4.html>. **3**. Jefferson County Deeds, Book U, pp. 475 and 544; Federal Census, Jefferson County – 1840, p. 348; 1850, No. 1143/1185 (all one district); 1860, No. 519/530 (no district); 1870, District 1, No. 228; 1880, District 16, No. 2. **4**. Douglas (2005). **5**. Jefferson County Deeds, Book 11, p. 46.

Morti, Augustus A. / **BORN** (?), Switzerland / **DIED** 1878 / **SITE(S)** WT, Shelby County (40SY357)

Augustus (Gus) A. Morti was in Memphis by 1869, when he married Sallie Padgett, but efforts to find them on the 1870 census have been unsuccessful.[1] Morti's name does appear on a Memphis city directory in 1870, and the 1874 directory indicates he was from Switzerland. The early directory listings show he was a grocer living and working near the Bluff City Terra Cotta Works (WT site 40SY357).[2] In 1875 Morti purchased the Terra Cotta Works from James Steel.[3] Advertisements in city directories and one in an 1876 state business directory show this was an arrangement that made Morti the Bluff City "Proprietor" while keeping Steel as its "Business Manager."[4] The exact nature of Morti's involvement with the pottery is unclear, and it came to an abrupt halt on September 19, 1878. His was, one of the many deaths caused by that year's Memphis yellow fever epidemic.[5] Morti left behind his widow Sallie, who soon remarried, and at least three children.[6]

Source(s): **1**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Marriages <http://register.shelby.tn.us/>. **2**. Tom Leatherwood, Shelby County

Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1870, p. 208; 1874 (Boyle-Chapman), p. 266; 1874 (Edwards), p. 379; 1876, pp. 245 and 299; 1877, p. 352; 1878, pp. 94 and 346. **3**. Shelby County Deeds, Book 108, pp. 270 and 411. **4**. Polk & Co. (1876:245) and Note 2 above. **5**. Memphis Funeral Home Records, Volume 5, p. 104 (bound volume at the Tennessee State Library and Archives, Nashville). **6**. Federal Census, 1880, Shelby County, Memphis, ED 151, p. 3, No. 31; Augustus A. "Gus" Morti (- 1878) – Find A Grave Memorial <http://www.findagrave.com/>.

Moss, Arthur H. / **BORN** 1844, OH / **DIED** 1908 / **SITE(S)** WT, Hardeman County (40HM17)

Arthur H. Moss was born in Lawrence County, Ohio, October 30, 1844, a son of Alfred and Sarah Moss.[1] After Arthur's birth, the family moved from southern Ohio into northern Kentucky, where Arthur's father worked as a potter in 1850.[2] Arthur still lived with his now widowed mother in 1860, again back in Ohio.[3] Around 1861 Arthur moved to the town of Anna in southern Illinois and worked at the Kirkpatrick family's Anna Pottery. He married his wife Alice Miller there in 1868.[4] They appear together on the 1870 census with Arthur identified as a "turner" in the pottery.[5] It is not known what led to the move, but in 1879 Moss purchased what was sometimes called the "Jug Factory Lot" in the town of Grand Junction, in Hardeman County, Tennessee.[6] He was living there with his wife and four children in 1880, identified on the census as a manufacturer of stoneware.[7] He advertised his stoneware pottery (WT site 40HM17) in several places until about 1881, when available records suggest he left Tennessee.[8] Exactly where Moss next lived and worked is unclear until about 1895, when he and his wife seem to have returned to Anna, Illinois.[9] They were there in 1900, with Moss still working as a potter.[10] He died in Anna on April 10, 1908.[1]

Source(s): **1**. Smith (1927:207). **2**. Federal Census – 1840, Ohio, Hamilton county, Cincinnati, Ward 2, p. 76; 1850, Kentucky, Mason County, Maysville, District 1, No. 71 [Alfred Moss's position on the 1850 census suggests he worked for the Maysville, Kentucky pottery known in 1850 as "J. & E. Wood" (Hackley 1997)]. **3**. Federal Census, 1860, Ohio, Brown County, Aberdeen, p. 272, No. 24. **4**. Obituary of Arthur H. Moss, Jonesboro Illinois Gazette, April 17, 1908; Mounce (1989:24); Gums et al. (1997:9-10). **5**. Federal Census, 1870, Illinois, Union County, Town of Anna, p. 404, No. 241 [Arthur Moss's brother Francis M. Moss later also worked as a potter at the Anna Pottery]. **6**. Hardeman County Deeds, Book CC, p. 537. **7**. Federal Census, 1880, Hardeman County, District 1, No. 11. **8**. Bolivar Bulletin, December 11, 1879 to July 7, 1881, Bolivar, Tennessee; Norwood & Kline (1882:272 and 840); Hardeman County Tax Records, District 1, 1880s. **9**. Union County, Illinois Deeds, Book 45, p. 488 (and Note 1 above). **10**. Federal Census, 1900, Illinois, Union County, Anna, p. 129, No. 27.

Mottern, George W. / **BORN** 1812, TN / **DIED** 1884 / **SITE(S)** ET, Carter County (40CR9)

George Washington Mottern was born in Tennessee October 13, 1812 and died here in Carter County May 15, 1884. He married Louisa Miller in 1838 and after her death married Catherine Smalling in 1850.[1] By 1820 George's father John Mottern owned the pottery recorded as ET, Carter County site 40CR9, and it is assumed George learned pottery making at this location, continuing the operation until about 1880. Though he was always referred to as a farmer on census reports, an 1885 inventory of his estate provides a clear link to pottery making. In addition to various household items, he owned "2 turning lathes" (potters' wheels) and "1 glazing mill."[2] Interestingly, the description of equipment used in his father's 1820 pottery included "two turning laiths with their frames" and "one glazing mill."[3] Knowledge that George Mottern was a potter also comes from a great grandson, who as a child was told stories by his grandmother (George's daughter Harriet Mottern Range) about how her father made pottery.[4]

By 1870, a German potter named Christopher Keppler had moved close to the Motterns and was next door to George's son William H. Mottern, who also worked as a potter (see individual entry). One family story is that Keppler took over the Mottern pottery.[5] Possible support for this is that on the 1880 census George Mottern seems to be in a location somewhat removed from the rest of the family, while Keppler was still very close to George's brother William Mottern.[6] By the terms of John Mottern's will both George and William had received the family farm, but William was granted the part with the house and other buildings.[7]

Source(s): **1**. Hendrix (1976:245). **2**. Carter County Probate Court, Loose Records, Microfilm Roll B-152, Frames 58-59, Tennessee State Library and Archives. **3**. 1820 Census of Manufacturing Establishments, Carter County, Earthenware, page 2 section (microfilm copy, Tennessee State Library and Archives). **4**. Range (1981). **5**. Earnest C. Range, 1981, personal communication. **6**. Federal Census, Carter County – 1870, District 8, Nos. 70–73 / 1880, District 13, No. 42 (C. Keppler), No. 43 (W. Mottern), No. 75 (W. H. Mottern), No. 131 (G. Mottern). **7**. Carter County Wills, Book 2, p. 25.

Mottern, John / **BORN** 1785, PA / **DIED** 1858 / **SITE(S)** ET, Carter County (40CR9)

John Mottern (sometimes spelled Mathorn, Mothorn, or Mothern) was born in Pennsylvania in 1785 and died in Carter County in 1858. He was in Tennessee by 1804 when he married Sarah Hart.[1] He served in the War of 1812 in Captain William King's Company of Tennessee Militia.[2] By 1820, John and his brother-in-law Isaac Hart were co-owners of a Carter County earthenware pottery.[3] Though it is unclear to what extent either of the owners were involved with pottery making, it is suspected that John Mottern's involvement was direct. His son George is known to have been a potter, and it would seem likely the craft was passed down through the

family. John had another son named William (1823-1900), who might have had some association to pottery making, but such is not actually known. The will of John Mottern left his 106-acre farm to his wife Sarah, upon her death to be divided between the two sons, with William to have the portion with the "Dwelling house" and "other buildings."[4]

Source(s): **1**. Hendrix (1976:245); the 1850 census (Carter County, District 3, No. 67) indicates John was born in Tennessee, but according to family history it was Pennsylvania (RootsWeb, Torbett and Campbell <http://worldconnect.roots web.com/>). **2**. Nikazy (1992). **3**. 1820 Census of Manufacturing Establishments, Carter County, Earthenware, page 2 section (microfilm copy, Tennessee State Library and Archives). **4**. Carter County Wills, Book 2, p. 25, Will of John Mothorn dated June 6, 1857.

Mottern, William H. / **BORN** 1842, TN / **DIED** 1917 / **SITE(S)** ET, Carter County (40CR9), Sullivan County (40SL388)

William Henry Mottern (Figure 3-128, center), a son of George W. Mottern, was born July 18, 1842 in Carter County.[1] Like his father, he is listed on census reports with a farming occupation, however, other evidence shows he also worked as a potter. In 1860 he was still in his father's household, listed as a 17-year-old "farm hand," but it is likely his father was making pottery during this period (see ET, Carter County site 40CR9). By 1870 William was living with his wife Mary in his own household, next door to a German-born potter, Christopher Keppler, and William was still in the same Carter County district as Keppler in 1880.[2] William moved to Sullivan County by 1882, and for this next location there is family history concerning his occupation as both a farmer and a potter (see ET site 40SL388). William Mottern is listed as a Sullivan County resident on the 1900 and 1910 census reports, and he remained at his Sullivan County farm until his death on May 26, 1917.[3]

There is at least one surviving vessel possibly made by William Mottern at the 40CR9 site in Carter County. This is a an ovoid, lead-glazed earthenware jar with the large letters "W H M" incised in script on its bottom.[4] Most Carter County records pertaining to him include the initial "H" to distinguish him from his father's brother, his uncle William. Two other surviving vessels apparently made in Sullivan County by William H. Mottern are discussed under ET site 40SL388.

Source(s): **1**. RootsWeb, John Nicholas Mottern Family of Sullivan County, Tennessee <http://worldconnect.rootsweb.com/>. **2**. Federal Census, Carter County – 1860, First Division, No. 430; 1870, District 8, Nos. 72 and 73; 1880, District 13, Nos. 42 and 75. **3**. Federal Census, Sullivan County, District 8 – 1900, ED 105, p. 44A, No. 312; 1910, ED 166, p. 12B, No. 59 (and Note 1 above). **4**. Wahler (1997:26, No. 104).

Figure 3-128. William H. Mottern family in front of their Sullivan County home (left to right: William's adult sons James S. and Charles M., William H., William's wife Mary E., and five other children in front (courtesy of Chris Cross).

Muench, Olga (see ET, Anderson County site 40AN218)

Murray, D. Dudley / **BORN** ca.1904, TN / **DIED** post-1946 / **SITE(S)** MT, Putnam County (40PM69)

David Dudley Murray, whose approximate birth date is suggested by census reports, lived with his parents in Putnam County through 1920 but by 1930 was married to wife Cora and was the father of two children.[1] Previous to working for the Cookeville Pottery (MT site 40PM69) he held various kinds of labor jobs. His beginning date of employment at the pottery is unknown, but by the start of World War II he had enough experience that the owners, Arnold and Lee Lacy, placed him in charge of operations during their absences. He was still employed at the pottery in 1946 and is remembered as having considerable skill for making vessels on the potter's wheel.[2] It is unknown how long Murray remained at the Cookeville Pottery, but it does not appear he was there during its final years.

Source(s): **1**. Federal Census, Putnam County – 1910, District 7, No. 16; 1920, District 1, No. 335; 1930, District 1, No. 23. **2**. Lacy and Lacy (1995:169); Mr. and Mrs. Wesley C. Flatt, 2003, personal communication.

Myatt, Bettie (Bennett) / **BORN** 1890, TN / **DIED** 1975 / **SITE(S)** MT, Putnam County (40PM49)

Bettie Bennett was born April 28, 1890.[1] She was the daughter of America Lafever Bennett, who was a daughter of Thomas and Rachel Lafever. By 1900 Bettie and her mother were living with Bettie's widowed grandmother Rachel, perhaps because America was also widowed.[2] At the time, Rachel Lafever was running a pottery (MT, Putnam County site 40PM49) and hired Dick Clouse as the principal "turner" for this operation (see entry for Thomas W. Clouse). Thanks to stories that Bettie passed on to her grandson, it is known that she served as a kind of assistant to Clouse, helping him with various tasks related to pottery making. Bettie also made at least a few pieces of pottery as indicated by the story associated with the small stoneware saltcellar in Figure 3-129. Bettie made this piece for her young cousin Alta Lafever, the daughter of Eli Lafever, and it remained in the Lafever family until the 1990s.[3] Alta Lafever was born in 1904.[4] So the piece was probably made soon after that date. By 1910 Bettie was married to Norman Myatt.[5] She died November 19, 1975.[1]

Figure 3-129. Saltcellar (height 2 in.) made by Bettie (Bennett) Myatt at the 40PM49 site, ca. 1904 (private collection).

Bettie Bennett was one of at least two granddaughters of Rachel Lafever permitted to make small items of pottery (see entry for Mary Rachel Cooper). There is little information regarding female participation in the operation of traditional potteries where "turning" on the potter's wheel was usually regarded as a male-only activity. Family stories seem the only source for defining the former existence of exceptions to this "rule."

Source(s): **1**. Tombstone in Martin Family Cemetery, Putnam County. **2**. Federal Census, 1900, Putnam County, District 8, No. 147; Winfree (2000:184). **3**. Gerald Myatt, 1996, personal communication. **4**. Winifree (2000:198). **5**. Federal Census, 1910, Putnam County, District 8, No. 78.

Myers (Mires), George (see MT, White County site 40WH87)

Myrick, Frank (see WT, Henry County site 40HY59-60)

Nance, Lendon / **BORN** 1914, KY / **DIED** 1991 / **SITE(S)** MT, Putnam County (40PM69)

The only known record for Lendon Nance working as a potter comes from comments made by a former owner of the Cookeville Pottery (MT, Putnam County site 40PM69). Nance was reportedly part of a pottery-making family living near Murray, Kentucky, and he was hired and retained to work for several years at the Cookeville pottery, apparently in the late 1940s, because of his exceptional ability to throw pottery on the wheel.[1] This was clearly Lendon S. Nance, who was born December 12, 1914 and died December 18, 1991 at Murray, in Calloway County, Kentucky.[2] Lendon's parents, Will and Alice, and some older siblings are listed on the 1910 census for Calloway County. The parents moved to adjoining Graves County by 1920, and Lendon was still with them in that county in 1930, listed as 15, without an occupation.[3] The key to understanding his involvement with pottery, however, is the 1930 census. This shows Lendon's brother James C. Nance (age 26) as head of a Calloway County household that included another brother, Thomas (age18), and both are listed as working in a "Pottery Shop."[4] Clearly sometime after 1930, Lendon Nance must have joined his brothers in working at this Kentucky pottery, before being hired to work at the Cookeville Pottery.

Source(s): **1**. Lacy (1996). **2**. Social Security Death Index <http://ssdi.rootsweb.ancestry.com/>. **3**. Federal Census, Kentucky – 1910, Calloway County, District 20, No. 6; 1920, Graves County, District 21, No. 121; 1930, Graves County, District 2, No. 125. **4**. Federal Census, 1930, Kentucky, Calloway County, District 7, No. 99.

Nash, James / **BORN** 1827, NC / **DIED** 1860s / **SITE(S)** MT, Cannon County (40CN80); White County (40WH89)

James Nash was born in North Carolina in 1827. His father and his brother were named William Nash, and one or both of them had an early connection to pottery making in White County (see entry for William Nash). James is said to have married his wife Alice (Alsey) Gentry in 1848. They are listed together on the 1850 census next to James's brother and widowed mother, in the area of a tight group of White County potteries. Though James is called a farmer it is likely he was working at one of these potteries (see MT site 40WH89).[1] James and his family are listed on the 1860 census for DeKalb County, with his stated profession "potter."[2] As noted in the discussion of MT site 40CN80, it appears he was actually living in what was later considered to be a portion of Cannon County. James's involvement with the pottery at this location seems not to have lasted much past 1860. One source gives his death date as 1863, though the basis for this is not stated.[3] He was certainly deceased by 1870, when Alice Nash is shown as a widow back in White County.[4]

Source(s): **1**. Federal Census, 1850, White County, District 7, No. 1276; Nash (2002); Nash (2006); RootsWeb, Tasha Martin / Jackson, Prewitt, Goodwin, Smith, Fox <http://world connect.rootsweb.com/>. **2**. Federal Census, 1860, DeKalb County, District 5, No. 465. **3**. RootsWeb, Tasha Martin <http://worldconnect.rootsweb.com/>. **4**. Federal Census, 1870, White County, District 9, No. 5.

Nash, John W. (see MT, Putnam County site 40PM66)

Nash, Newton H. (see MT, Putnam County site 40PM66)

Nash, Oscar (see MT, Putnam County site 40PM59)

Nash, William / **BORN** ca. 1810, NC / **DIED** post-1880 / **SITE(S)** MT, White County (40WH89)

The inventory for an 1845 White County estate shows William Nash was indebted to that estate for $18.92. The debt was settled by Nash paying "his account in full in crockery ware at 12½ cents per gallon." At this rate the amount Nash owed was equivalent to a little over 151 gallons in ware.[1] While this seems to mean William Nash was a pottery maker, there is nothing that clearly shows which of two White County residents named William Nash had the account. The elder William Nash was born before 1790 and moved his family from North Carolina to Tennessee by 1840. He was deceased by 1850, leaving a widow Lucy with several children, the youngest 6 years old. Between 1840 and 1850 the two elder sons, William and James, married, and they and their families were living on opposite sides of Lucy in 1850. Both are called farmers on that census, but the next census year James (see individual entry) was identified as a potter.[2] While there is no certain proof which William Nash was responsible for the 1845 account paid in pottery, the evidence seems to slightly favor the interpretation it was the younger William, who was probably working with his brother. Additional research might eventually prove both Williams were pottery makers.

There is conflicting information for when the younger William Nash was born, but it was about 1810 in North Carolina. As noted above, he was in his father's White County household in 1840, then living with his own family by 1850. A family genealogy sheet shows he married Elisabeth Felts on July 6, 1842, and they eventually had eleven children.[3] Tax records suggest William came into possession of his father's land in the 1840s, but a break in these records during this era prevents a clearer suggestion for when the elder William died.[4] All subsequent census reports refer to William as a farmer.[5] A study of the Nash family land from the 1840s through the 1860s shows it was centered on an area of concentrated potteries in northwest White County (discussed beginning with MT site 40WH89).[6] Soon after 1870 William Nash moved his family to another part of White County, where he died sometime between 1880 and 1900.[7]

Source(s): **1**. White County Inventory Book A, pp. 114-115. **2**. Federal Census, White County – 1840, District 8, p. 55; 1850, District 7, Nos. 1274-1276; Garner (2001). **3**. RootsWeb, Jackson, Prewitt, Goodwin, Smith, Fox <http://world connect.rootsweb. com/>. **4**. White County Tax Records, part of District 8 changing to District 7 in 1840s, 1830s-1890s. **5**. Federal Census, White County – 1860, District 7, No. 1012;

1870, District 7, No. 82; 1880, District 11, No. 240. **6**. Relevant examples include White County Deeds, Books N, pp. 33 and 311; Q, p. 178; T, pp. 218 and 807; U, p. 134; V, p. 421. **7**. White County Deeds, Book V, p. 421 (and Notes 4 and 5 above).

Nelson, John / **BORN** ca. 1800, TN / **DIED** 1879 / **SITE(S)** ET, Greene County (Unrecorded Potteries – John Nelson)

John Nelson's date of birth is estimated from census listings. On the 1850 census for Greene County he is identified as a 50-year-old potter, living with his wife Tabetha and eight children.[1] On the 1860 census he is called a farmer, and by 1870 he was blind.[2] Nelson's wife was apparently deceased by 1860, but his oldest child Sarah (Sallie) continued to live with him. Nelson had purchased a 50-acre tract of land in southeast Greene County in 1837, and it appears he continuously lived there until his death in early 1879.[3] The land then passed to Sarah Nelson.[4] While it is likely John Nelson had a pottery on his land, direct evidence for such has not been found. It is possible there could have been some association between Nelson and John Click, a potter who was only a little older and worked in the same general area of Greene County.

Source(s): **1**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 915. **2**. Federal Census, Greene County, District 1 - 1860, No. 89; 1870, No. 72. **3**. Greene County Deeds, Book 19, p. 310; Greene County Tax Records, District 1, 1849-1870s. **4**. Greene County Wills, Volume 2, p. 96.

Nickerson, C. A. (see ET, Knox County site 40KN66)

Nollner, Francis B. / **BORN** ca. 1836, TN / **DIED** 1922 / **SITE(S)** MT, DeKalb County (40DK10)

Francis Barnett Nollner (Figure 3-130) was a son of German-born John G. Nollner.[1] Circumstantial evidence suggests the father might have worked in pottery at some time in his life, but nothing about this is certain (see discussion in MT, Smith County site 40SM144). The John Nollner family was in Virginia by 1820, in East Tennessee by 1830, and in Middle Tennessee by 1840.[2] Francis Nollner was born about 1836 in one of the Tennessee locations. He is shown as 14-year-old "Barnet" in his father's 1850 Smith County household.[3] By 1860 the father and three of his sons, including Francis, were living in three households just across the Smith County line in northern DeKalb County, all of them identified as farmers.[4] Francis had recently married his wife Mary. During the Civil War he served as a private with the 8th Tennessee Cavalry (Confederate) and participated in the Battle of Stones River. In 1863 he was captured near Rome, Georgia and spent the next two years in a northern prison camp.[5] Nollner was back with his family in north DeKalb County in 1870, still called a farmer.[6] His wife Mary died in 1873.[7]

In mid-1877 Francis Nollner bought a tract of land on the south side of Smithville, the DeKalb County seat.[8] He had a substantial house built on this property and about the same time started a pottery, which he operated in consort with John H. Gray. Nollner seems to have been the main force behind this venture, and it seems to have initially been a successful operation.[9] Nevertheless, by 1883, financial difficulties forced him to sell both his house and the pottery (see discussion in MT site 40DK10). Nollner subsequently moved to Oklahoma, to Texas, and finally to California.[10] He died January 16, 1922 and was buried in Tulare County, California.[11]

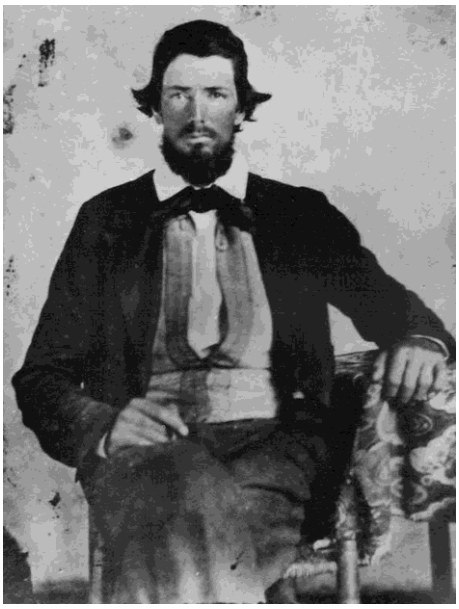


Figure 3-130. Nineteenth-century photograph of Francis B. Nollner (courtesy of Lois Terrill and Gail Matthews).

Source(s): **1**. John G. Nollner was born in Terrurt, Germany about 1785 (Matthews and Terrill 2007). **2**. Federal Census – 1820, Virginia, Petersburg County, no page number; 1830, Tennessee, Anderson County, p. 195; 1840, Tennessee, Smith County, p. 227. **3**. Federal Census, 1850, Smith County, South Division, No. 618. **4**. Federal Census, 1860, DeKalb County, District 16, Nos. 1568, 1569, and 1579. **5**. F. B. Nolner (sic), Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee, 8th (Smith's) Cavlary (Tennessee State Library and Archives Microfilm); Terrill (2007). **6**. Federal Census, 1870, DeKalb County, District 16, No. 65. **7**. Terrill (2007). **8**. DeKalb County Deeds, Book M, p. 446. **9**. The Nollner & Gray Pottery is described on the 1880 Census of Manufacturing Establishments, DeKalb County, District 9 (microfilm copy, Tennessee Division of Archaeology); Nollner, his four children, and a new wife, Martha, are on the regular census (1880, DeKalb County, District 9, No. 89). **10**. Federal Census - 1900, Oklahoma, Washita County, District 209, Elk Township, p. 109, No. 757; 1910, Texas, Hansford County, Precinct 2, p. 312, No. 19; 1920, California, Tulare County, Dinuba Township, p. 75, No. 368. **11**. Smith Mountain Cemetery – Dinuba, California <http://www.cagenweb.com/cpl/Tulare/tcsmithb.htm>.

Nollner, John G. (see MT, Smith County site 40SM144)

Noonkesser, Daniel / BORN (?), (?) / DIED post-1889 / SITE(S) ET, Blount County (40BT17)

Information concerning a Blount County pottery owned in the late 1880s by J. D. Garner states that an Ohio potter named "Nooncesser" worked there.[1] The

location of this pottery is thought to be the same as ET site 40BT17, and a Daniel Noonkesser appears one time, for the year 1889, on the tax roll for the Blount County district that contained site 40BT17.[2] This individual may be related to the Noonkessers associated with a pottery in Jefferson County (see ET sites 40JE31-32), but the relationship is not clear. The same or perhaps another Daniel Noonkesser appears in some late nineteenth-century Jefferson County records.[3] There are also two privately owned stoneware vessels with "D. NOONKESSER" stamps.[4] These could be the work of Daniel Noonkesser in Blount County, but it seems just as likely they relate to David Noonkesser in Jefferson County.

Source(s): **1**. Burns (1974:247). **2**. Blount County Tax Records, District 7, 1889. **3**. e.g., Jefferson County Deeds, Volumes 16, pp. 49 and 50. **4**. Wahler (1997:5, No. 18 and 11, No. 41).

Noonkesser, David / BORN 1848, TN / DIED 1921 / SITE(S) ET, Jefferson County (40JE31 and 40JE32)

David Noonkesser was the oldest son in the 1860 Jefferson County household of his father John Noonkesser. Two sources show the father was at the time a potter (see individual entry for John Noonkesser). In 1860, David was 12 years old, an appropriate age to begin following his father in his work.[1] However, the only direct evidence possibly relating to David working as a potter is in the form of two surviving stoneware vessels with "D. NOONKESSER" stamps.[2] Unfortunately, it is uncertain if these were made by David or another relative (see entry for Daniel Noonkesser). It does appear that the John Noonkesser family remained near the sites recorded as 40JE31 and 32 until 1868 (see discussion of site 40JE31). By that time David would have been 20, and no doubt helping his father in whatever kind of work was ongoing. He was still living in his father's household in 1870 but with no indicated occupation. Later censuses call him a farmer.[3] His tombstone records that he was born March 3, 1848 and died December 16, 1921.[4]

Source(s): **1**. Federal Census, 1860, Jefferson County, (no district Nos. but apparently 4), No 239. **2**. Wahler (1997:5, No. 18 and 11, No. 41). **3**. Federal Census, Jefferson County – 1870, District 3, No 239; 1880, District 3, No. 122; 1900, District 12, White Pine, No. 415. **4**. Grahams Chapel Cemetery, Jefferson County, Tennessee.

Noonkesser, John / **BORN** 1798, NC / **DIED** ca. 1875 / **SITE(S)** ET, Hawkins County (Unrecorded Potteries – John Noonkesser), Jefferson County (40JE31 and 40JE32)

John Noonkesser (last name spelled various ways) was one of several sons of Adam Nungesser. John was born March 6, 1798 in Rowan County, North Carolina. By 1824 he was in Greene County, Tennessee, where he married

Rebecca Freeze.[1] It is likely he was already a potter at the time. He moved to Hawkins County by 1830, and circumstantial evidence suggests he was making pottery there (see ET, Unrecorded Hawkins County Potteries).[2] By 1860 he and his family were in Jefferson County, with John identified on the census as a 60-year-old potter. He was simultaneously listed as a potter in a state business directory.[3] The family remained near the sites of two related Jefferson County potteries until the late 1860s (see discussion of sites 40JE31-32). In 1868 the Noonkessers bought 120 acres in another Jefferson County district. The deed names John and Rebecca and their sons David and William as the grantees, but the brothers soon controlled the property.[4] The 1870 census provides no indication the family still made pottery.[5] John Noonkesser is believed to have died about 1875.[1] His widow Rebecca was living with son David in 1880.[6] While there is nothing to show John or his sons were potters after 1868, this cannot be entirely ruled out.

Source(s): **1**. RootsWeb, april d. roth <http://worldconnect.rootsweb.com/>. **2**. Federal Census, Hawkins County – 1830, p. 63; 1840, p. 202 [John Noonkesser not found on the 1850 census]. **3**. Federal Census, 1860, Jefferson County, (no district numbers but apparently 4), No. 239; Mitchell (1860:56). **4**. Jefferson County Deeds, Vol. 9, pp. 359-361; Jefferson County Tax Records, District 3, 1868-1880. **5**. Federal Census, 1870, Jefferson County, District 3, No.239. **6**. Federal Census, 1880, Jefferson County, District 3, No.122.

Norris, Coleen (see MT, Overton County site 40OV137)

Northrup, Leonard (see ET, Morgan County site 40MO159)

Null, John / **BORN** ca. 1775, NC(?) / **DIED** post-1799 / **SITE(S)** MT, Davidson County (Unrecorded Potteries – Schauss/Null)

In 1799 two individuals from the Moravian community of Bethabara in North Carolina were operating a pottery in Nashville. In the primary source relating to this they are simply referred to as Schauss and Null.[1] Though the evidence is partly circumstantial, it seems reasonably certain these were John Schauss and John Null, or Noll (see discussion of MT, Unrecorded Davidson County Potteries). John Null was born about 1775, probably in North Carolina, and in 1793 he married Catharina Schauss, a sister to John Schauss.[2] Before coming west, Null may have learned pottery making from some of the Moravian potters who are known to have worked in Bethabara.[3] Nothing is known regarding his life after 1799.

Source(s): **1**. Williams (1928:508). **2**. Ancestry.com – John Noll <http://trees.ancestry.com/>. **3**. South (1999:269-320).

O'Danields, David / **BORN** ca. 1818, PA / **DIED** post-1850 / **SITE(S)** ET, Carter County (Unrecorded Potteries)

David O'Danields is listed on the 1850 census for Carter County as a 32-year-old potter living near another potter named John Frazier.[1] Though O'Danields may have worked as a traditional potter some of the time, it is likely that in 1850 both he and Frazier were associated with nearby Union Furnace, probably as makers of molds for producing cast iron wares (see ET, Unrecorded Carter County Potteries). In 1850, O'Danields was without family, living in the household of an Andrew Richie. Richie was in Carter County for a long time, but O'Danields has not been found on later census reports or on any other Tennessee record.

Source(s): **1**. Federal Census, 1850, Carter County, District 10, Nos. 25 and 28.

Ohr, George (see WT, Madison County site 40MD55)

Oliver, John F. / **BORN** 1838, NC / **DIED** 1914 / **SITE(S)** MT, White County (40WH76)

John F. Oliver was co-owner of a White County pottery identified as owned by "Oliver & Southard" on the 1880 census of manufacturing establishments.[1] This was apparently the same pottery formerly owned by George A. Fraley. The regular 1880 census lists Oliver as a farmer living next to potter Meredith Bussell and close to Fraley.[2] He was also near several other individuals who were or had been associated with the Fraley pottery (see discussion in MT site 40WH76). Oliver's partner was John M. Southard. Their exact relationship to the pottery's operation is uncertain, but it appears Southard was somewhat removed from the center of activity and was probably a co-owner with little direct involvement.[3]

John Oliver (Figure 3-131) was born October 14, 1838 in Davidson County, North Carolina. He came to Tennessee with his parents Alexander and Lucinda Oliver in 1854, where he married Amanda Hatton in 1860. In 1861 he joined the Confederate Army, serving with the 50th Tennessee Infantry, but was a prisoner of war from early 1862 until exchanged in 1863. After the war he returned to White County, where he remained until his death on March 17, 1914.[4] John Oliver is shown as a farmer or teamster on all census reports. There is nothing that proves he actually made pottery, but he was an owner and very close to the activity at the 40WH76 pottery during the period around 1880.

Source(s): **1**. 1880 Census of Manufacturing Establishments, White County, District 6, p. 1 (microfilm copy, Tennessee Division of Archaeology). **2.** Federal Census, 1880, White County, District 6, No. 23. **3**. Federal Census, 1880, White County, District 6, No. 29. **4**. Federal Census, 1850, North Carolina, Davidson County, Southern Division, No. 791 / Federal Census, White County – 1860, District 6, No. 222; 1870,

District 1, No. 115; 1880, District 6, No. 23; 1900, District 7, No. 8; 1910, District 7, No. 12 / Confederate Pension Applications, John Oliver, No. 11868 (Tennessee State Library and Archives Microfilm) / Tennessee Death Records, White County, 1914, Certificate No. 57 (microfilm copy, Tennessee State Library and Archives).

Figure 3-131. John F. Oliver (courtesy of Jeff Bryant).

Olmstead, Shirley M. / **BORN** 1918, OH / **DIED** n.a. / **SITE(S)** MT, Overton County (40OV137)

Shirley Marie Bramkamp was born April 13, 1918 in Cincinnati, Ohio. She received her university training at Teachers College, an affiliate of Columbia University, graduating in 1940.[1] She took some classes in ceramics at Teachers College but received most of her training in this field during summers at Ohio State University.[2] Shirley met her future husband, Paul Olmstead, while in college. He attended Columbia University's experimental New College and received his degree from there in 1938. During World War II Paul was granted 4E draft status as a Conscientious Objector. Paul and Shirley married on July 20, 1944 at the American Friends Services Camp, Orlando, Florida. In 1946 the Olmsteads moved to the small community of Alpine in Overton County, Tennessee where they served in a Presbyterian mission project, established at a former Presbyterian school known as Alpine Institute. Paul's assignment was to train local men in woodworking. Because of her past training in ceramics, Shirley (Figure 3-132) soon started what came to be known as the Alpine Pottery (MT site 40OV137), working with local women to make marketable pottery wares. The operation continued under her direction until early 1951. After leaving Tennessee the Olmsteads continued a long and productive life of service to others, working at various public and private educational institutions. Shirley taught art, sometimes including ceramics, for more than twenty years at Wasatch Academy, in Mt. Pleasant, Utah, retiring there in 1983.[3]

Source(s): **1**. RootsWeb, Descendents of Thomas Boucher and Kezia Taylor <http://world connect.rootsweb.com/>. **2**. Olmstead (2004). **3**. Presbyterian Board of National Missions personnel file for Paul Olmstead, Presbyterian Historical Society, Philadelphia, Pennsylvania; Notes 1 and 2 above.

Figure 3-132. Shirley Olmstead working at a treadle wheel in her Alpine Pottery, MT site 40OV137 [and see Figure 1-12] (courtesy of Coleen Norris and the Overton County Heritage Museum, Livingston, Tennessee).

Owen, Edward J., Sr. / **BORN** 1863, England / **DIED** ca. 1939 / **SITE(S)** ET, Unicoi County (40UC1)

Edward J. Owen (sometimes Owens) was usually called "Ted." He was born in England, a son of James C. Owen.[1] James came to the United States in 1879 and the following year was joined by the rest of the family in East Liverpool, Ohio.[2] Edward Owen filed to become a citizen by naturalization in 1884, and the application shows he was born in England in 1863 and had been in the United States since May of 1880.[3] He married around 1885, and he and his wife Mary with several children were living in East Liverpool in 1900, though in separate households. Edward and his brother Samuel are listed on the census as potters in their father's household.[4]

This is assumed to be the Edward Owen(s) credited with helping start the East End Pottery Company in East Liverpool, Ohio, in 1894.[5] He then started the Owen China Company in Minerva, Ohio in 1902, a pottery that won a gold medal for its semi-porcelain in 1904.[6] Owen remained with the Minerva operation until about 1916, when he began his transition to Tennessee to start Southern Potteries (ET, Unicoi County site 40UC1).[7] He seems to have been living with his wife in Erwin, the home of Southern Potteries, by the fall of 1916.[8] However, his son Edward Jr. was also there helping start the operation, and it is not always clear which Edward Owen is referred to in contemporary sources. On the 1920 census the father is identified as the pottery's vice-president, the son as its superintendent. They were living in the same household, with the father shown as a widower.[9] According to relatives, Ted Owen's wife was killed in a car accident, and this caused him to lose

interest in operating Southern Potteries.[1] About 1922 he sold the business to Charles Foreman, who had been running the Owen Pottery in Ohio.[10]

There is uncertainty concerning what Edward Owen, Sr. did next, though he may have remained in Erwin through 1924.[11] By 1930 he was in Miami, Florida with no stated occupation, living with his son Edward Jr., who was working as a salesman.[12] He died in Florida about 1939.[1]

Source(s): **1**. Ferguson and Wilson (2002). **2**. Federal Census, 1900, Ohio, East Liverpool, ED 20, Sheet 5A, No. 81. **3**. Ohio Naturalization Records, Columbiana County, Vol. 4, p. 393 (File No. 4154). **4**. Federal Census, 1900, Ohio, Columbiana County, East Liverpool, ED 20, Sheet 5A, No. 81 and ED 26, Sheet 7A, No. 129). **5**. Gates and Ormerod 1982:40. **6**. Lehner (1988:333). **7**. Binniker (1999:160, 311-312). **8**. Erwin is on Building Boom, Johnson City Staff, October 27, 1916, Johnson City, Tennessee. **9**. Federal Census, 1920, Unicoi County, District 5, ED 188, Sheet 4B, No. 78. **10**. Newbound and Newbound (1989:7); Binnicker (1998). **11**. Binnicker (1999:161). **12**. Federal Census, 1930, Florida, Dade County, Miami, Precinct 10, ED 13-14, Sheet 15B, No. 365.

Owen, Edward J, Jr. / **BORN** 1890, OH / **DIED** 1966 / **SITE(S)** ET, Unicoi County (40UC1)

Edward J. Owen, Jr. was born in Ohio, apparently in the East Liverpool pottery district, in 1890. He appears on the 1900 census as a nine-year-old child in the household of his mother, Mary Owen. Either due to estrangement or work requirements, his father, who is listed as a potter, was living with his father in another part of East Liverpool.[1] Edward Owen, Sr. was also missing from the family's 1910 household, probably because he was running a pottery in the town of Minerva, Ohio (see entry for Edward Owen, Sr.). By 1910 the younger Edward had begun related work, though as an unskilled "packer at pottery."[2]

Due to his own initiative or his father's influence, Edward Jr. seems to have advanced quickly in the pottery industry, and he joined his father in starting Southern Potteries in Erwin, Tennessee (ET, Unicoi County site 40UC1). He was definitely there by April of 1920, when he signed the company charter.[3] On the 1920 census he is listed with his wife Louise in his father's household, with the father called Southern Potteries' vice-president and the son its superintendent.[4] One source indicates E. J. Owen, Jr. served as the "plant manager and president."[5]

The Owens sold their interest in Southern Potteries about 1922, and eventually moved to Florida (see entry for Edward Owen, Sr.). Both father and son were living together in 1930, the former widowed, the latter divorced. Edward Owen, Jr. was by then a salesman for a Florida laundry business.[6] His Social Security death record gives his birth date as August 13, 1890 and indicates he died in Florida in January of 1966.[7]

Source(s): **1**. Federal Census, 1900, Ohio, Columbiana County, East Liverpool, ED 20, Sheet 5A, No. 81 and ED 26, Sheet 7A, No. 129. **2**. Federal Census, 1910, Ohio, Columbiana County, Liverpool Township, Ward 2, ED 22, Sheet 11B, No. 173. **3**. Unicoi County Deeds, Book 30, p. 4-10. **4**. Federal Census, 1920, Unicoi County, District 5, ED 188, Sheet 4B, No. 78. **5**. Price (1987:68). **6**. Federal Census, 1930, Florida, Dade County, Miami, Precinct 10, ED 13-14, Sheet 15B, No. 365. **7**. Social Security Death Index <http://www.ancestry.com/search/>.

Parminter, Wiley W. (see MT, Davidson County site 40DV138)

Payne, Charles (see ET, Hamilton County site 40HA98)

Pearson, J. L. (see WT, Madison County site 40MD194)

Pearson, J. L. Jackson / **BORN** 1835, TN / **DIED** 1864 / **SITE(S)** ET, Polk County (40PK259)

James Lafayette Jackson Pearson was the eldest child of John and Arta Pearson and like his father is listed as a potter on the 1850 census for Polk County.[1] It appears he was born in Monroe County, where his father earlier worked at ET site 40MR98. Jackson was too young for much work before the family moved to Polk County and operated the pottery at ET site 40PK259. By December 27, 1855 Jackson was back in Monroe County, where he married Mary Jane Divine. They eventually had five children born in that county.[2] By 1860 Jackson's parents had moved to Arkansas, and it is unknown if he worked as a potter after 1855. An exhaustive search failed to find him or his family in Monroe County or anyplace else on the 1860 census. He does appear on one Monroe County tax roll, for 1861, without any land.[3]

In August of 1864, Jackson Pearson joined the Union Army's 3rd Regiment of Tennessee Mounted Infantry. Two months later he was shot and killed by a fellow soldier.[4] A pension application filed on behalf of his widow provides a number of details concerning this. Pearson's death occurred while his company (Company D) was at a place called Ball Play in Monroe County, Tennessee. He was serving as the company's captain, and he issued an order for silence, as the company was in the vicinity of "guerrillas whom he wished to surprise and capture." 2nd Lieutenant James M. Giles, who was intoxicated, disobeyed this order and after one or more subsequent arguments shot Pearson. They were near Pearson's home. He was taken there, but died the next day, October 22, 1864.[5]

Source(s): **1**. Federal Census, 1850, Polk County, District 6, No. 767. **2**. RootsWeb, Descendants of James Monroe Pearson <http://worldconnect.rootsweb.com/>. **3**. Monroe County Tax Records, 1861, District 16. **4**. James L. J. Pearson, Compiled

Service Records of Volunteer Union Soldiers of Tennessee, 3rd Tennessee Mounted Infantry (Tennessee State Library and Archives Microfilm). **5**. Federal Pension File relating to James Lafayette Jackson Pearson, filed by Mary Jane Pearson, Certificate 137944, National Archives, Washington, D. C. (copy filed at the Tennessee Division of Archaeology).

Pearson, John W. / **BORN** 1814, TN / **DIED** 1892 / **SITE(S)** ET, Monroe County (40MR98), Polk County (40PK259)

John Wesley Pearson was a son of James Monroe Pearson. The father, who was born in Scotland about 1780, apparently had two sons who were potters. This might imply that pottery making was a profession James M. Pearson brought from Scotland. However, by 1836 he had achieved some degree of fame as an "herb" or "steam doctor" and had published a book on the subject.[1] John W. Pearson was born in Tennessee in 1814, and married Arta M. Wilburn in 1832. There is indirect but convincing evidence that he was working as a potter in Monroe County by 1840 (see ET site 40MR98).

One of Pearson's sons, Lorenzo Dow Pearson, was born in Polk County in 1846, which is where the father next worked as a potter. This son was almost certainly named for John's younger brother Lorenzo.[2] Further evidence that the two were brothers is that one of Lorenzo Pearson's sons was named John (see entry for Lorenzo Pearson). On the 1850 census for Polk County, John Pearson is listed as a 36-year-old potter. He was living with wife Arta and seven children, and elder son Jackson is also shown as a potter.[3] The family apparently remained at this location, associated with ET site 40PK259 during most of the 1850s.

By 1859 John Pearson had acquired a homestead in Arkansas and after relocating to that state continued work as a potter.[4] Son Jackson remained in Tennessee, where he was killed during the Civil War (see entry for J. L. J. Pearson). John is shown as a potter on the 1860 census for Van Buren County, Arkansas.[5] His location later became part of Cleburne County, and John died there in the town of Pearson, Arkansas in 1892.[6]

Source(s): **1**. Pearson (1836); Hoeven (1984); RootsWeb, Descendants of James Monroe Pearson <http://worldconnect.rootsweb.com/>. **2**. Hoeven (1984); RootsWeb, Descendants of James Monroe Pearson <http://worldconnect.rootsweb.com/>. **3**. Federal Census, 1850, Polk County, District 6, No. 767. **4**. Cleburne Co., Ark., Federal Land Records <http:ftp.rootsweb.com/pub/usgenweb/ar/cleburne/land/cleburne.txt>; Bennett and Worthen (1990:154). **5**. Federal Census, 1860, Arkansas, Van Buren County, Piney Township, p. 400, No. 411. **6**. RootsWeb, Descendants of James Monroe Pearson <http://worldconnect.rootsweb.com/>.

Pearson, Lorenzo / **BORN** ca. 1823, TN / **DIED** post-1850 / **SITE(S)** ET, Monroe County (40MR98)

There is a certain degree of mystery surrounding Lorenzo Pearson, for whom only two official records have been found (there is a surviving stoneware vessel that appears to carry his mark, see ET site 40MR98). On June 28, 1841 he married Cynthia Ransom in Monroe County.[1] Then for 1850 he is listed as a 27-year-old Monroe County potter, living with Cynthia and three small children.[2] His location in 1850 puts him in clear association with a pottery where John W. Pearson had previously worked (see ET site 40MR98). Lorenzo was almost certainly a younger brother to John, as indicated by the sharing of family names. In 1850 Lorenzo had a young son named John. This same year John was a potter in adjoining Polk County and had a young son named Lorenzo.[3] If Lorenzo was John's brother, then he too must have been a son of James M. Pearson, but family genealogists have apparently not established this connection.[4] Lorenzo Pearson's apparent absence from post-1850 records suggests he may have died at an early age.

Source(s): **1**. Sistler and Sistler (1987:286). **2**. Federal Census, 1850, Monroe County, District 12, No. 820. **3**. Federal Census, 1850, Polk County, District 6, No. 767. **4**. RootsWeb, Descendants of James Monroe Pearson <http://worldconnect.rootsweb.com/>.

Perkins, Levi / **BORN** 1787, NC / **DIED** 1876 / **SITE(S)** MT, White County (40WH89)

Family information indicates Levi Perkins was involved with pottery, though it is not clear if he was a maker or merely a pottery owner. He was also a farmer and sometimes a "Cambellite" minister.[1] Perkins was born in Lincoln County, North Carolina on October 15, 1787.[2] He moved to White County, Tennessee by 1824, and the 1830 census shows him with a large family, living close to the potter Patrick Potts (see individual entry). Perkins's 1840 census location places him in the middle of a compact group of known potters in northwest White County (see discussion beginning with MT site 40WH89). He was still there in 1850, again close to several potters.[3] In 1850 Perkins wife was named Lucy. She apparently died, and on August 24, 1854 he married Mary Eleanor (Ellen) Burgess.[2] Their 1860 household included several children, seemingly from Mary's previous marriage, and a young daughter Elizabeth Perkins. Elizabeth later married potter George Washington Spears (see individual entry). Beginning in 1860 Levi Perkins is shown in Putnam County, but this was probably due to a new county line rather than an actual move. He was still enumerated in Putnam County in 1870, as was his widow in 1880.[4] As Levi Perkins is called a farmer on all census reports, his connection to pottery is difficult to define, but it seems to have been a close one. By the 1860s he owned almost 300 acres of land, and this tract included the sites of some former or still operating potteries.[5] He died July 12, 1876.[2]

Source(s): **1**. Eyre (2008). **2**. Spears (1999). **3**. White County Tax Records, 1820s, Captain Rhea's Company; Federal Census, White County – 1830, p. 32; 1840,

District 8, p. 59; 1850, District 7, No. 1188. **4**. Federal Census, Putnam County, District 16 – 1860, No. 793; 1870, No. 51; 1880, No. 211. **5**. White County Tax Records, part of District 8 changing to District 7 in 1840s, 1830s-1860s.

Perry, Emsley / **BORN** 1874, TN / **DIED** post-1910 / **SITE(S)** ET, Hamilton County (40HA98 and 40HA514)

The 1900 census shows Emsley (or Ensley) Perry as a 25-year-old potter (born July 1874) living in the vicinity of the Tennessee Pottery on the south side of Chattanooga (ET, Hamilton County site 40HA514). He is one of four potters also listed in a 1900 directory for the community of Daisy, north of Chattanooga.[1] As explained in the discussion of ET site 40HA98, these individuals appear to have followed C. L. Krager from the Tennessee Pottery to the Chattanooga Pottery in late 1900. Perry still worked at what had been the Chattanooga Pottery in 1910, after it had become a large clay products plant.[2]

Source(s): **1**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 2; 1899-1900 Chattanooga City Directory, p. 899 (copy at Tennessee State Library and Archives). **2**. Federal Census, 1910, Hamilton County, District 3, ED 78, Sheet 21B.

Perry, Robert / **BORN** ca. 1867, TN / **DIED** post-1920 / **SITE(S)** ET, Hamilton County (40HA98 and 40HA514)

Robert Perry is listed in the 1899-1900 Chattanooga city directory as a laborer at the Tennessee Pottery (ET, Hamilton County site 40HA514).[1] He may have been a relative of Emsley and Walter Perry. Like Emsley he eventually moved to Daisy, possibly in time to work at the Chattanooga Pottery (site 40HA98). On the 1920 census he is identified as 53-year-old “kiln burner” at one of the large clay products plants (apparently what was by then called the “Hood Pottery”).[2]

Source(s): **1**. 1899-1900 Chattanooga City Directory, p. 519 (copy at Tennessee State Library and Archives). **2**. Federal Census, 1920, Hamilton County, ED 231, Sheet 4B.

Perry, Walter / **BORN** 1885, TN / **DIED** post-1900 / **SITE(S)** ET, Hamilton County (40HA514)

Walter Perry is identified as a potter on the 1900 census (born in January of 1885), and he is listed in the 1899-1900 Chattanooga city directory as a laborer at the Tennessee Pottery.[1] This double association helps support the assumption that eleven other potters living near him (according to the census) must have all worked at the Tennessee Pottery (ET, Hamilton County site 40HA514). Some of these individuals, including his possible relatives Emsley and Robert Perry, soon moved to work at the Chattanooga Pottery (ET site 40HA98) and/or to work at later clay

products plants in Daisy. It seems likely Walter may have moved there also, but no record of this has been found.

Source(s): **1**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 3; 1899-1900 Chattanooga City Directory, p. 519 (copy at Tennessee State Library and Archives).

Petty, Frank / **BORN** 1911, LA / **DIED** 2000 / **SITE(S)** ET, Hamilton County (40HA516)

C. Francis (Frank) Petty (Figure 3-133) was born August 3, 1911 in Ida, Louisiana. At an early age he showed a talent for modeling figures in clay. He completed two years at Centenary College in Shreveport, Louisiana, while studying under and working with the sculptor Arthur Morgan. After marrying Ila O'Nora Hale he worked for the Camark Pottery in Camden, Arkansas, and then from 1932 through 1934 for the Niloak Pottery in Benton, Arkansas. Petty's chief job during this period was designing and making forms that he used to create molds, but this gave him the opportunity to learn from a Niloak ceramic engineer the technical aspects of glaze production. He also developed an association with the Ceramic Department at the University of Iowa, from which he learned more about glazes and kiln building. In 1936, Petty accepted a position with Haeger Potteries of Dundee, Illinois. In 1938 he left Haeger to start his own pottery in Ida, Louisiana, but continued to produce molds for Haeger, who had employed Royal Hickman as their chief designer. Things did not go well for the Louisiana pottery, and Petty returned to Haeger in 1940.[1]

Figure 3-133. Frank Petty (courtesy of Janice Foster).

In 1944 Petty joined Royal Hickman and Hickman's son-in-law Harvey Hamilton in a move to Chattanooga, Tennessee to start the pottery factory called Royal Hickman Industries (ET Hamilton County site 40HA516). Petty served as general manager of this operation until 1951, then continued in this same role after the company was sold and renamed Ceramics Art. It too closed a short time later.[2] During his association with Royal Hickman Industries, Petty developed an especially strong reputation for his glaze formulas, and he was at the forefront of a trend to create leadless glazes. After Chattanooga he continued work for the Phi-Mar Lamp Company of Ohio, the company that bought out Royal Hickman Industries. In 1973, contemplating retirement, Petty instead came to Paris, Tennessee, to start yet another ceramics production plant, this one called Mar-Kel. He retired from there in 1995.[3] Frank Petty died in Paris, Tennessee on May 7, 2000.[4]

Source(s): **1**. Foster (1999). **2**. Chattanooga City Directories (various publishers), 1944-1954 (copies at Tennessee State Library and Archives) [see Sources for ET site 40HA516 for specific pages]. **3**. Foster (1999:165-166). **4**. Social Security Death Index <http://www.ancestry.com/search/>.

Petty, Henry / **BORN** ca. 1847, TN / **DIED** post-1880 / **SITE(S)** ET, Knox County (40KN63)

The 1876 city directory for Knoxville describes Henry Petty as a "colored laborer" working at "Weaver & Bro."[1] In the mid-1870s the Weavers employed at least three pottery workers ranked at the bottom of their pay scale (see ET site 40KN63). Petty was probably one of these. By 1880 he had moved on to another location and type of work.[2]

Source(s): **1**. Knoxville City Directory, 1876-77, p. 81 (copy at Tennessee State Library and Archives). **2**. Federal Census, Knox County, 1880, Shieldtown, ED 150, No. 32.

Phillips, Augustine V. / **BORN** 1829, NC / **DIED** 1872 / **SITE(S)** WT, Carroll County (Unrecorded Potteries)

Augustine V. Phillips was born January 29, 1829.[1] He lived with his parents Benjamin and Barbara Phillips in Person County, North Carolina, then in Carroll County, Tennessee.[2] He was still in their household in 1850, when the census taker recorded his occupation as "Pouttrying," apparently intending to mean that he was making pottery.[3] There were brick masons living near the Phillips family in 1850, and in 1860 Augustine was recorded with that profession. He was by then married to his wife Sarah, who was his first cousin and a daughter of Peter Wolfe, a potter in North Carolina and Virginia.[4] During the Civil War Augustine served in the Confederate Army from late 1863 until mid-1865, in Company B of the 20th Tennessee Cavalry. His service record describes him as 5 feet, 11 inches tall, of fair complexion, with dark hair and gray eyes.[5] In 1870 Augustine, with his wife and four children, lived in a different district than his father, and for that year he is called a farmer.[6] He died two years later, on July 11, 1872.[1] The most definitive evidence that Augustine was in fact working as a potter around 1850 comes from the 1880 census, which lists his father as a "Retired Potter" (see entry for Benjamin Phillips). It is likely Augustine, at least some of the time, worked at a pottery on his father's land, an assumed pottery site that remains unrecorded.

Source(s): **1**. Carter and Carter (1981:251). **2**. Federal Census, 1830, North Carolina, Person County, p. 31; Federal Census, 1840, Carroll County, p. 61. **3**. Federal Census, 1850, Carroll County, District 10, No. 1245. **4**. Federal Census, 1860, Carroll County, District 10, No. 1236; Wahler 2009. **5**. Augustine V. Phillips, 20th Tennessee Cavalry (Russells), Compiled Service Records of Confederate Soldiers Who Served in Organizations from Tennessee (Tennessee State Library and Archives Microfilm). **6**. Federal Census, 1870, Carroll County, District 11, No. 48.

Phillips, Benjamin / **BORN** ca. 1798, NC / **DIED** 1886 / **SITE(S)** WT, Carroll County (Unrecorded Potteries)

Census and other records indicate Benjamin Phillips was born in Person County, North Carolina in 1797 or more likely 1798. He was a son of John Phillips, and there is North Carolina information showing both father and son were potters.[1] The family was in Person County, North Carolina by the 1790s, and Benjamin lived with or near his father in that county through 1830.[2] Benjamin married Barbara Wolfe on October 9, 1816. Her bother Peter Wolf was a potter, and Peter Wolfe married Benjamin's sister Agnes Phillips in 1825.[3]

Around 1834 Benjamin moved his family to Carroll County, Tennessee, and by the 1840s he owned a large farm.[4] Phillips was also a slave holder, and by 1860 he had at least 16 slaves on his home property, with a few others scattered about the county.[5] Census reports generally refer to him as a farmer.[6] One census does show a strange word suggesting Benjamin's son Augustine was making pottery in 1850 (see WT, Unrecorded Carroll County Potteries and entry for Augustine Phillips). Proof that Benjamin practiced this craft does not come until the 1880 census, which gives his occupation as "Retired Potter." Phillips wrote his will in 1883, and it was filed with the county in September of 1886. This shows he had two sons Augustine and William, both by then deceased, and three daughters, Amanda, Mary, and Susan, only the last still alive.[7] Presumably there should be some physical evidence for a pottery on the Carroll County land Benjamin Phillips once owned, but so far none has been found.

Source(s): **1**. Wahler (2009a); MESDA Online (Craftsman Search) <http://research.oldsalemonline.net/default.asp?>. **2**. Federal Census, North Carolina, Person County – 1800, Hillsborough Township, p. 217; 1810 (no p.); 1820, p. 452; 1830, p. 31 [John Phillips bought land in Person County as early as 1795 (Kendall 1993:17)]. **3**. Holcomb (1983:237); Ingmire (1984:48); Wahler (2009a) [and see individual entry for William Wolfe]. **4**. His initial purchases were in 1834 and 1836 (Carroll County Deeds, Book D, pp. 147 and 294), but there are also later deeds. He owned 450 acres in 1849 (Carroll County Tax Records, District 10, 1848-1850). **5**. Carroll County Tax Records, District 10, 1848-1850; Federal Census Records, Carroll County Schedules for Slave Owners, 1850 and 1860. **6**. Federal Census, Carroll County – 1840, p. 61; 1850, District 10, No. 1245; 1860, District 10, No. 1195; 1870, District 10, No. 167; 1880, District 23, No. 21. **7**. Carroll County Wills, Book B, p. 312 [the will of Benjamin's son William is in this same book, p. 255].

Pickens, Andrew (see ET, Monroe County site 40MR98)

Poe, Burt / **BORN** 1874, TN / **DIED** post-1917 / **SITE(S)** ET, Hamilton County (40HA514)

Burt W. S. Poe is listed as a 25-year-old potter (shown as born September 1874) on the 1900 census and as a laborer at the Tennessee Pottery in the 1899-1900 Chattanooga city directory.[1] He was part of a group of at least twelve potters working under the supervision of Charles L. Krager at the Tennessee Pottery (ET site 40HA514) until about the time it closed. Some of these next moved with Krager to work at the Chattanooga Pottery in Daisy (40HA98), and it seems likely Poe was among them. Though direct confirmation of this has not been found, it is implied by the fact that he was one of the pallbearers at Krager's 1917 funeral.[2]

Source(s): **1**. Federal Census, 1900, Hamilton County, District 1, ED 40, Sheet 5; 1899-1900 Chattanooga City Directory, p. 526 (copy at Tennessee State Library and Archives). **2**. Obituary – Charles L. Krager, The Daily Times of Chattanooga, December 11, 1917, p. 3, Chattanooga, Tennessee.

Potts, Andrew J. / **BORN** 1826, VA / **DIED** ca. 1905 / **SITE(S)** ET, Jefferson County (40JE31 and 40JE32)

Andrew Jackson Potts was born in Virginia, but may have moved to Tennessee with his parents by 1840. He married Lydia Silvius in Jefferson County before 1850.[1] On the 1850 census Potts and Lydia are shown next to her father, William Silvius, with Potts listed as a laborer without any land.[2] Silvius had a large tract of land by 1853, and this tract contains the remains of two potteries.[3] As discussed in relation to East Tennessee sites 40JE31 and 40JE32, though Potts was not found on the 1860 census, it is obvious he was still living close to his father-in-law and by then near the potter John Noonkesser. Potts and Noonkesser are shown as potters in the same part of Jefferson County on an 1860 state business directory, and Potts name appears in an 1861 list of Jefferson County's "Free White Males" that shows him in the same district (No. 4) as Noonkesser and Silvius.[4] By 1870 Potts and his family were in Kentucky, and birthplaces for his children suggest they were there by 1865.[5] Later census reports always identify Potts as a farmer. He was living in Oklahoma by 1900.[6] The census that year gives his birth date as December 1826, and shows that his parents were from Ireland and England. He does not appear to be on the 1910 census, suggesting a death date of about 1905.

Source(s): **1**. Fite (2004). **2**. Federal Census, 1850, Jefferson County, District 13, Nos. 487 and 488. **3**. Jefferson County Tax Records, District 4, 1853. **4**. Mitchell (1860:56); Jefferson County, Tennessee, Genealogy and History / Free White Males, January 1, 1861 <http://www.tnhillbillie.net/tn/jefferson/databases/1861fwm/index.html>. **5**. Federal Census, Kentucky – 1870, Anderson County, District 5, No. 979; 1880, Anderson County, District 5, p. 338B, No. 126. **6**. Federal Census, 1900, Oklahoma, Pottawatamie County, Burnett Township, ED 194, No. 209.

Potts, Patrick / **BORN** 1797, SC / **DIED** 1881 / **SITE(S)** MT, Putnam County (40PM92 and 40PM111), White County (40WH76)

Various sources indicate Patrick Potts was of Scotch-Irish descent and was born April 7, 1797 in South Carolina. He moved to White County, Tennessee by 1814, the year he married Catherine Price, with whom he fathered ten children.[1] Potts name appears on the 1820, 1830, and 1840 census reports for White County, but an exact location is not apparent.[2] Two deeds suggest he lived in southern White County in the 1820s and 1830s.[3]

By 1848 Potts had divorced his first wife and married Bitha (or Bethiah) Ann Bersheers. In 1850 they lived in the northern portion of White County in what is now southern Putnam County with Potts listed on the census as a potter.[4] The same year he lived next to potters Andrew W. Lafever, Jr. and William Rainey, and the three of them could have been associated with either of two recorded pottery locations (MT sites 40PM92 and 40PM111). By 1860 Potts and his wife were living near several other potters at the White County location then or later called "Jugtown" (MT site 40WH76). The 1860 census lists Potts is as a farmer, but William Rainey and his children shared Potts household, with Rainey still called a potter.[5] An 1860 gazetteer entry confirms Rainey's occupation, and it is assumed Potts still had some level of involvement with pottery.[6]

Pott's first wife remarried by 1850 and was living in Van Buren County, Arkansas with some of the younger Potts children. She was still there and a widow in 1860.[7] Sometime after 1860 Potts moved to Arkansas, presumably to be near his children. This move or something else caused him to be missed by 1870 census takers, but two surviving letters written February 13, 1877 show he was in Van Buren County, Arkansas.[8] Both are of interest in terms of what they suggest concerning Potts connection to Tennessee potters.

One letter written by Potts was to his son Andrew L. Potts, who still lived in White County, Tennessee. Potts first asks if Andrew can send him $60 to "releav[e] my needs." He then asks if Andrew can send him "a crock cill [kill/kiln] turner," apparently meaning a "turner" he could hire to work for him in Arkansas. Potts then inquires about one of his other sons and mentions seeing "the 3 girls" (apparently his daughters) who were close by in Arkansas. He ends with an inquiry about an old lawsuit and the general condition of things in Tennessee, and tells Andrew to "Direct your letters to Bee Branch PO Van Buren Co Ark."

The second letter was written to Abram "Calers" - actually Abram Saylors (or Sailors) of White County.[9] It says in part:

> Dear friend I take my pen in hand to drop you a few lins [lines] to let you know that I am yet alive and as well as common and I am not able to work [Potts was now almost 80] if you know wher Bill Raney [see entry for William Rainey] is or can her [hear] whir [where] he is tell him

> to cum out her [here] and bild me a crock cill [kill/kiln] for this is better cla [clay] and more of it her [here] and whir [ware] is a better price her [here] than eney place I know of if you can't send Bill Raney send John Wash Hitchcock [see entry for John W. Dunn] or sum other man that can bild a cill [kill/kiln] and I will get him a good place track of land.

Perhaps because he was again traveling, Patrick Potts has not been found on the 1880 census. However, an 1880s biographical entry for his son Andrew L. Potts says Patrick Potts died in White County in 1881.[10]

Source(s): **1**. RootsWeb's WorldConnect Project: Hodge Podge [and] England Family Tree <http://wc.rootsweb.com/>; Potts Family Inquires, Patrick Potts <http:www.heritage pursuit.com/Potts/PottsInq.htm>. **2**. Federal Census, White County, 1820; 1830; 1840, District 10, p. 67. **3**. White County Deeds, Book G, p. 555 and Book L, p. 49. **4**. Federal Census, 1850, White County, District 7, No. 1217; Arrahillra S. Qualls, 2008, personal communication. **5**. Federal Census, 1860, White County, District 6, No. 930. **6**. Mitchell (1860:238). **7**. Federal Census, Arkansas, Van Buren County – 1850, Griggs Township, No. 388; 1860, Davis Township, No. 378. **8**. Esmeralda Smith Papers, Microfilm No. 1070, Box 1, Folder 21, Potts Family, Tennessee State Library and Archives, Nashville. **9**. Federal Census, 1870, White County, District 7, No. 93. **10**. Goodspeed (1887a:876).

Powell, John H. (see ET, Hamilton County site 40HA98)

Price, Edward / **BORN** 1830, AL / **DIED** post-1876 / **SITE(S)** WT, Hardeman County (40HM14 and 40HM15)

Details for much of Edward Price's life are unknown. A Hardeman County historian in the 1970s thought he went by the name "Wes" Price.[1] The 1870 census identifies him as a 40-year-old potter, born in Alabama. He was in Hardeman County, Tennessee by August 21, 1869, when he married Jane Lambert, the widowed daughter of Pleasant M. Huddleston. Edward and Jane lived next to her father in 1870, and there are two recorded Hardeman County pottery sites on the land Huddleston owned (WT sites 40HM14 and 15).[2] Efforts to identify the correct Edward Price in Alabama or anywhere else before 1869 have been unsuccessful. There is also mystery surrounding what became of him after the 1870s. He was not enumerated with Jane Price in 1880, though she is shown on the census as still married. The ages of her children and some 1870s tax records suggest Edward lived with her until about 1876.[3] Nothing else has been found concerning him.

Source(s): **1**. Quinny Armour, 1978, personal communication. **2**. Federal Census, 1870, Hardeman County, District 13, Nos. 230 and 231; Historical Records Survey (1938b:192). **3**. Hardeman County Tax Records, 1870s, part of District 13 changing to District 18 in 1873; Federal Census, 1880, Hardeman County, District 18, No. 257.

Prince, W. E. (see MT, Putnam County site 40PM62)

Pringle, George C. (see ET, Hamilton County site 40HA98)

Ragan, Richard C. / **BORN** 1803, TN / **DIED** 1855 / **SITE(S)** ET, Blount County (Unrecorded Potteries)

Richard C. Ragan was born August 20, 1803 in Greene County, Tennessee, a son of John and Eliza Jane Ragan. By 1826 Richard was in Blount County where he married Barzilla Stallings on July 27. He was a first cousin to the potter Jeremiah Hays through Hays's mother (Mary Ragan Hays).[1] As noted in the discussion for Jeremiah Hays (see individual entry), it seem likely there may have been an earlier generation of Ragan family potters. Richard Ragan was still in Blount County in 1840 and 1850. In 1840 he was engaged in "Manufactures and trades," and he is listed on the 1850 census as a 47-year-old potter, with "Barzella" and six children (they eventually had eight).[2] There are some 1834 to 1852 Blount County deeds for Ragan, but he seems to disappear from the county tax records after 1852. From the late 1840s to the early 1850s, he owned a little over 100 acres of land, and the associated records suggest this was on the edge of the town of Maryville, the Blount County seat.[3] He apparently undertook a major move in the 1850s, as family history states he died October 24, 1855 in Jefferson County, Illinois.[4] It seems likely Ragan worked as a Blount County potter for many years before 1850, but no definite site for him has been found. The modern growth of downtown Maryville has probably obscured any pottery remains that may have once existed.

Source(s): **1**. AncestryPlus, Ragan Roots Database <http://awt.ancestry.com/>. **2**. Federal Census, Blount County - 1840, p. 95 and 1850, District 6, No. 538 / Note 1 above. **3**. Blount County Deeds, Books: 3, pp. 101 and 164; 5, pp. 310 and 366; T, p. 439; X, p. 621 / Blount County Tax Records, District 6, 1846-1855. **4**. Kay Bunton, 2003, personal communication (and Note 1 above).

Rainey, William / **BORN** ca. 1829, TN / **DIED** post-1877 / **SITE(S)** MT, Putnam County (40PM92 and 40PM111), White County (40WH76)

William Rainey (Rainy, Raney, or Ramey) appears on the 1850 census for White County as a 21-year-old potter.[1] He was married to Molinda, had several children, and lived next to potters Andrew Lafever, Jr. and Patrick Potts. The three of them are believed to associate to either of two pottery sites in what is now southern Putnam County (see MT sites 40PM92 and 40PM111). Previously, William was probably one of the sons shown in the 1840 household of Delila Ramey, who lived among a group of potters, including Henry Collier and Samuel and William Dunagan.[2] Tax records for 1849 and 1850 show Andrew Lafever

serving as agent for the Rainey heirs, with William Rainey owning 50 acres alone and another 113 acres jointly with Patrick Potts.[3]

By 1860 the Rainey and Potts families were sharing a household at the White County location sometimes called "Jugtown" (MT site 40WH76), and Rainey, who seems to have been a widower, was still called a potter.[4] His name also appears under the heading "Potteries" in an 1860 state gazetteer.[5] He was one of five people under this listing sharing the same postal address, and most of them were probably associated with pottery making at "Jugtown." Rainey's name appears on some 1860s White County tax records, and for 1867 he is shown with 200 acres.[6] No subsequent direct record for him has been found, but an 1877 letter written by Patrick Potts, then living in Arkansas, enquired about where Rainey was then living.[7] Potts wanted Rainey to come to Arkansas to build him a pottery kiln. This is the only evidence found suggesting Rainey was still alive.

Source(s): **1**. Federal Census, 1850, White County, District 7, No. 1218. **2**. Federal Census, 1840, White County, District 8, p. 59. **3**. White County Tax Records, District 7, 1849 and 1850 [there are some earlier White County tax records that may relate to a previous William Rainey]. **4**. Federal Census, 1860, White County, District 6, No. 930. **5**. Mitchell (1860:238). **6**. White County Tax Records, District 6, 1860s (partial). **7**. Esmeralda Smith Papers, Microfilm No. 1070, Box 1, Folder 21, Potts Family, Tennessee State Library and Archives, Nashville.

Ralston, William / **BORN** ca. 1825, TN / **DIED** post-1860 / **SITE(S)** ET, Union County (Unrecorded Potteries)

Based on census reports William Ralston (or Raulston) was born in Tennessee about 1825. He married Sarah Stoonesbury on June 28, 1845, and they are listed together on the 1850 census for Anderson County, with Ralston identified as a potter.[1] Ralston lived in the same neighborhood as iron master Lewis Miller, and it is likely he worked for Miller as a maker of molds for iron casting (see ET, Unrecorded Union County Potteries). It is possible Ralston also worked as a potter in the traditional sense, but nothing has been found to prove this. Ralston (Raulston) was still in the same general location in 1860, a location now in Union County. His 1860 occupation "day laborer" might indicate he still worked at the Miller Furnace.[2]

Source(s): **1**. Anderson County Marriage Book No. 1 (1838-1858), p. 59; Federal Census, 1850, Anderson County, No. 912. **2**. Federal Census, 1860, Union County, District 8, No. 728.

Rasor, William / **BORN** 1858, TN / **DIED** 1940 / **SITE(S)** ET, Blount County (40BT17)

According to a Blount County historian, a pottery operated by J. D. Garner was sold to William Rasor about 1896, and Rasor continued to operate it until

1898.[1] The location of this pottery is thought to be the same as Blount County site 40BT17. William D. Rasor was born May 8, 1858 and died in the vicinity of the 40BT17 site on January 9, 1940.[2] He appears as a child on the 1870 census for Blount County (his father was a blacksmith), and for 1880, 1900 and 1910 he is listed as a farmer in the same district as the 40BT17 site. In 1880, he lived almost next door to the potter William Grindstaff.[3]

Source(s): **1**. Burns (1974:247). **2**. Little (1980:49); Tennessee Death Records, Blount County, 1940, Certificate No. 50 (microfilm copy, Tennessee State Library and Archives); Obituary for W. M. Rasor, The Maryville Times, January 11, 1940. **3**. Federal Census, Blount County – 1870, District 7, No. 59; 1880, District 7, No. 127; 1900, District 7, No. 124; 1910, District 7, No. 143.

Reagan, P. L. / **BORN** ca. 1894, MO / **DIED** post-1950 / **SITE(S)** ET, Morgan County (40MO159)

P. L. Reagan (sometimes Regan) moved to Morgan County, Tennessee with his wife Maxine and two children about 1935. Local residents remember him as "Pat" Reagan. He initially worked in a local lumber business but in 1946 started the Sunbright Pottery. This remained in operation under his ownership until about 1948 (see ET site 40MO159). Reagan next worked in a bank in Wartburg, the Morgan County seat, then apparently moved to Virginia.[1]

Information concerning Reagan's life before and after these events is sketchy, but it appears he is the 36-year-old "Philip Reagan" listed on the 1930 census for Cook County Illinois. This individual was born in Missouri; his occupation was clerk in a lumber factory; his wife was Maxine, born in Louisiana; and there were two children, Philip and Margaret.[2] All of these names and other information match what is known concerning the P. L. Reagan who owned Sunbright Pottery. Even the birthplace of the 1930 Maxine is relevant, for there is a December 1946 Morgan County newspaper note that indicates the Reagans were taking a winter vacation in Louisiana, no doubt spending time with Maxine Reagan's relatives in her home state.[3]

Source(s): **1**. Morgan County Deeds, Books: C-4, p. 414; Q-4, pp. 378 and 402; U-4, p. 455 / Helen Hagen, 2004, personal communication. **2**. Federal Census, 1930, Illinois, Cook County, 19th Ward of Chicago, ED 16-738, Sheet 28A. **3**. Personal notes section, The Morgan County News, December 12, 1946, Wartburg, Tennessee.

Reese, Isaac / **BORN** ca. 1853, KY / **DIED** post-1920 / **SITE(S)** WT, Shelby County (40SY360)

Isaac Reese's connection to pottery making may have been largely tangential. He probably assisted his son William I. Reese in buying the Memphis

Pottery Company in 1902, then converting it into the Memphis Stoneware Company. The elder Reese then served as president of this company for at least a few years, including for certain in 1904 (see discussion of WT, Shelby County site 40SY360). Before and after his involvement with the Memphis pottery, Isaac Reese worked in the coal and mining industries. This apparently began in Kentucky, where he was born around 1853, and ended in Arkansas.[1] By 1920 Isaac and his wife Lula had returned to Memphis, where he was retired and living with one of his sons.[2]

Source(s): **1**. Federal Census, 1900, Shelby County, Memphis, ED 80, Sheet 9, No. 340; Federal Census, 1910, Arkansas, Marion County, Jefferson Township, No. 37 [various Memphis city directories show him as a coal dealer and officer of the Paducah Coal and Mining Company]. **2**. Federal Census, 1920, Shelby County, Memphis, Ward 19, No. 90.

Reese, William I. / **BORN** ca. 1879, TN / **DIED** 1920s / **SITE(S)** WT, Shelby County (40SY360)

William I. Reese initially worked with his father in coal distribution and sales in Memphis, Tennessee (see entry for Isaac Reese).[1] In 1902 William purchased the Memphis Pottery Company, which he helped convert into the Memphis Stoneware Company in 1903, using a South Dakota charter of incorporation. Information is sketchy, but it appears he and his father managed this pottery until about 1908 (see discussion of WT site 40SY360). By 1910 William, his wife Alice, and two daughters were living in New Mexico, where he worked in things unrelated to pottery.[2] By 1930 Alice was a widow living in California.[3]

Source(s): **1**. Federal Census, 1900, Shelby County, Memphis, ED 80, Sheet 9, No. 340. **2**. Federal Census, New Mexico, Chaves County, Roswell – 1910, Ward 3, No. 323; 1920, Ward 1, No. 136. **3**. Federal Census, 1930, California, Los Angles County, Los Angles, No. 458.

Reevely, Charles / **BORN** 1801, TN / **DIED** ca. 1869 / **SITE(S)** ET, Rhea County (Unrecorded Potteries – Reevely)

Charles Reevely (see entry for Joseph Reevely concerning spelling of last name) was one of three brothers, sons of Joseph and Jane Reevely, known to have worked as potters. Charles was born in 1801 while the family lived in Knox County, Tennessee.[1] He presumably next moved to Rhea County, where his father was living by 1820.[2] Charles married Cynthia Lauderdale in Rhea County on January 12, 1822, and they were still in this county at the time of the 1840 census.[3] The 1850 census lists Charles as a 49-year-old Rhea County potter, living with Cynthia and six children. Ten years later, Charles was called a farmer.[4] In November of 1869, Cynthia Reevely sold a tract of land in the district where they resided at the time of the 1850 and 1860 censuses.[5] It appears she was now a widow, and the

tract was probably some of the same land once owned by Charles's father. An exact location for the property or a pottery site has not been determined.

Source(s): **1**. Haddad (2003a). **2**. Rhea County Deeds, Book E, p. 265. **3**. Broyles (1980:341). **4**. Federal Census, Rhea County, District 8 - 1850, No. 641; 1860, No. 53. **5**. Rhea County Deeds, Book K, p. 101.

Reevely, Francis / **BORN** 1804, TN / **DIED** ca. 1881 / **SITE(S)** ET, Hamilton County (40HA96), McMinn County (40MN21)

Francis Reevely (see entry for Joseph Reevely concerning spelling of last name) was one of three sons of Joseph Reevely who were potters. Francis was born in Knox County, Tennessee in 1804, and he married Louvina R. Love there in 1823.[1] By 1830 he was living next to his brother-in-law, the McMinn County potter Thomas B. Love, evidently working with him at site 40MN21.[2] By 1841 he was in Hamilton County (see ET site 40HA96), and he and "Lavinia" (also known as Lovey) are listed on the 1850 census for that county as the parents of seven children. Francis is identified as a potter, and the household included three older sons, John, Hugh, and Thomas, who may have assisted their father in this work (though the occupation assigned to them is farmer).[3] Francis apparently continued work as a potter at the same Hamilton County location until about 1869 (see ET site 40HA96). He then moved a few miles west to the community of Sale Creek. It is not clear if he worked as a potter after this move. His post 1850 census listings refer to him as a farmer.[4] He died about 1881.[5]

Source(s): **1**. Haddad (2003a); the marriage is recorded in Knox County records (d'Armand and d'Armand 1970:872). **2**. Federal Census, 1830, McMinn County, p. 160. **3**. Federal Census, 1850, Hamilton County, No. 319 (no civil district given) [an 1854 will for Francis Reevely naming some of his children is filed among Hamilton County Deeds, Book 12, p. 561]. **4**. Federal Census, Hamilton County – 1860, District 11, No. 2029; not found in 1870; 1880, District 11, No. 207. **5**. David Gray, 1978, personal communication.

Reevely, Hugh L. / **BORN** 1806, TN / **DIED** 1877 / **SITE(S)** ET, McMinn County (40MN21), Rhea County (Unrecorded Potteries – Reevely); WT, Madison County (40MD54)

Genealogical information indicates Hugh Lawson Reevely (see entry for Joseph Reevely concerning spelling of last name) was born in Sullivan County, Tennessee in 1806.[1] However, deed and tax records show Hugh's father was in Knox County from the late 1700s through about 1819 (see entry for Joseph Reevely). Hugh was presumably named for Knoxville resident Hugh Lawson White, who was becoming a famous figure by the early 1800s.[2] By 1820 Hugh was in Rhea County, associated with a 350-acre tract described as being where his father lived.[3] This probably connects him to a suspected but unrecorded Rhea County

pottery. Around 1830 Hugh married Elizabeth Gilbreath, and by the early 1830s they were residing in McMinn County.[4] By 1840 Hugh was living near and evidently working with McMinn County potter Thomas B. Love (see ET site 40MN21).[5]

In November of 1841 Hugh Reevely bought 200 acres of land in West Tennessee's Madison County.[6] He soon purchased some adjoining tracts, including one from his father, who lived nearby (see entry for Joseph Reevely). Hugh established a pottery on his homestead (WT site 40MD54) and is listed as a potter on the 1850 census. By 1850 he and Elizabeth had seven children, but none of the males were old enough to have a profession. On the 1860 census, Hugh is shown as a farmer, but eldest son Joseph is listed as a potter. This son was deceased by 1864 (see entry for Joseph P. Reevely), and Hugh's farmer occupation was repeated in 1870.[7] He died in Madison County in August of 1877.[8]

Source(s): **1**. Haddad (2003a). **2**. McBride and Robison (1975:776-778). **3**. Rhea County Deeds, Book E, p. 265. **4**. McMinn County Deeds, Book C, p. 299; McMinn County Tax Records, 1832, Captain Douglas Company; Haddad (2003a). **5**. Federal Census, 1840, McMinn County, pp. 126 and 129. **6**. Madison County Deeds, Book 11, p. 575. **7**. Federal Census, Madison County, District 1 – 1850, p. 163, No. 146; 1860, p. 59, No. 375; 1870, p. 5, No. 29. **8**. J. Smith (1996:17, entry No. 398).

Reevely, Joseph / BORN 1764, England / DIED 1840s / SITE(S) ET, Rhea County (Unrecorded Potteries – Reevely); WT, Madison County (40MD54)

Joseph Reevely was born in January of 1764 in Crosthwaite, Cumberland Shire, England [the family name is spelled a variety of ways in historical records (Reavely, Reveley, Revely, Rievelee, etc.) but Reevely appears often in Tennessee records]. Joseph came to America and was in what became Tennessee by 1792, serving in a Knox County regiment of the Southwest Territory militia through 1794. He married Jane Goodson in 1797.[1] He received a 600-acre land grant in Knox County in 1809 and seems to have spent most of his time there until 1819.[2] Joseph's wife died in 1818, and he soon moved to Rhea County.[1] By 1820 he was living on a 350-acre Rhea County tract on the Tennessee River.[3] This property may have included a pottery (see ET, Unrecorded Rhea County Potteries). Reevely next moved to Jefferson County, where he lived on a 175-acre-tract from 1826 to 1829.[4] He then came back to Knox County, where he seems to have remained through the 1830s.[5] By 1840 Reevely and at least one of his sons (Thomas) moved to Madison County in West Tennessee.[6] They were soon joined by another of Joseph's sons, Hugh Reevely, and a pottery operated on his land. Any pottery making carried out by Joseph, who was now in his 70s, was probably at this location (see WT site 40MD54). Joseph Reevely apparently died in Madison County during the 1840s, as he is not shown on the 1850 census.

There is consensus that Joseph Reevely was a potter, but most of the information is indirect. If this was his primary occupation, then there are probably additional pottery sites that relate to him, perhaps in Knox and Jefferson counties.

Part of the "proof" that he was a potter is the fact that three of his sons (Charles, Francis, and Hugh) seem to have left Knox County trained in this work. It is not known where they would have learned the craft, except from Joseph. There is also a letter that has been partially transcribed and presented by a genealogist that seems to confirm Joseph's occupation. The original letter was written by one of Joseph's grandsons (Hugh's son Hugh), and it says in part:

> After the children had all married, grandfather moved to West Tennessee, Madison County, near Pinson, and lived on a place he had entered from the Government at 12½ cents an acre. He had an old negro preacher (Herod) living with him whom he had freed … Grandfather was a potter. Made earthenware and laid up quite a lot … Grandfather died at his home near Pinson of the dropsy.[1]

Source(s): **1**. Haddad (2003a). **2**. East Tennessee Land Grant Book 1, p. 600 (Tennessee State Library and Archives); Knox County Deeds, Book B-1, p. 92 and Book R-1, p. 399; Knox County Tax Records, 1806-1812, Captains Price, Armstrong, and Jackson's companies. **3**. Rhea County Deeds, Book E, p. 265. **4**. Jefferson County Deeds, Book R, p. 94; Jefferson County Tax Records, 1828-1829, Captain Talbotts Company. **5**. Federal Census, 1830, Knox County, p. 390; Knox County Tax Records, 1830s, periodic coverage (in 1831 Reevely owned 30 acres and three slaves). **6**. Federal Census, 1840, Madison County, pp. 85 and 107.

Reevely, Joseph P. / **BORN** ca. 1838, TN / **DIED** 1864 / **SITE(S)** WT, Madison County (40MD54)

Based on slightly different ages on two census reports, Joseph P. Reevely was born about 1838. For 1850 he is listed as a 13-year-old child in the Madison County household of his potter father Hugh Reevely. On the 1860 census his father is called a farmer, but Joseph is listed as a 21-year-old potter.[1] Joseph, who was named for his grandfather Joseph Reevely, had a short career as a potter. On July 1, 1863 he enlisted in the Confederate Army and was eventually promoted to 1st Lieutenant in Company E of Wilson's Tennessee Cavalry Regiment, under General Nathan B. Forrest's command. Less than a year later, on June 10, 1864, he was killed in fighting at Tishimingo Creek, Mississippi.[2]

Source(s): **1**. Federal Census, Madison County, District 1 - 1850, p. 163, No. 146; 1860, p. 59, No. 375. **2**. Official Records (1880-1901, Series I, Vol. 39, Part 1, Reports, Serial No. 77, p. 231); Haddad (2003a).

Reevely, Thomas (see WT, Madison County site 40MD54)

Reevely, Thomas G. (see WT, Madison County site 40MD54)

Rehwoldt, Henry / **BORN** 1832, Germany / **DIED** 1890 / **SITE(S)** WT, Shelby County (Unrecorded Potteries – Tennessee Terra Cotta Works)

Census and other documents indicate Henry Rehwoldt was born in Mecklenburg, Germany in 1832. He arrived in New York on November 29, 1852.[1] He soon came to Germantown east of Memphis, Tennessee where he and a Herman Serben started a pottery in early 1855. This operation, which specialized in making terra cotta architectural and kitchen wares, did not last very long (see WT, Unrecorded Shelby County Potteries, Tennessee Terra Cotta Works and Pottery). By 1859 Rehwoldt was living in Memphis with the occupation "moddler" [modeler].[2] This could mean he was still making molds for architectural components, perhaps firing the components at some other pottery (the poorly understood pottery at WT site 40SY356 seems a possibility). The 1860 census lists Rehwoldt living alone in Memphis and called an architect.[3] By 1864 he was in Chicago where he married Emily Hammond.[4] Henry Rehwoldt had a long career as a Chicago architect, dying there on January 29, 1890.[5]

Source(s): **1**. New York Passenger Lists, 1820-1857 – Ancestry.com <http://search.ancestry.com>; Federal Census, 1880, Illinois, Cook County, Jefferson, No. 813. **2**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1859, p. 143. **3**. Federal Census, 1860, Shelby County, Memphis, Ward 3, No. 77. **4**. Sam Fink's Index to Chicago Marriages 1833-1871 <http://www.cyberdriveillinois.com/GenealogyMWeb/MarriageSearchServlet>. **5**. Chicago city directories for 1864, 1865, 1866-67, 1873, 1888, and 1889 (Ancestry.com – City Directories of the United States, Various Time Periods and Locations <http://search.ancestry.com>) / information provided by Tim Samuelson, Curator of Architecture, Dept. of Cultural Affairs, City of Chicago, 2003 / Federal Census, Illinois, Cook County – 1870, Chicago, Ward 19, No. 160; 1880, Jefferson, No. 813 [he also had an 1888 association with a California company called Rehwoldt & Hepp (Ancestry.com – Los Angeles, California City Directories, 1888-90 <http://search.ancestry.com/cgi-bin/>)] / Illinois Statewide Death Index, Pre-1916 <http://www.ilsos.gov/GenealogyMWeb/DeathSearchServlet>.

Reynolds, Henry / **BORN** ca. 1819, TN / **DIED** 1864 / **SITE(S)** ET, Greene County (40GN30 and Unrecorded Potteries – V. and H. Reynolds)

Henry Reynolds is listed as a 31-year-old potter on the 1850 census for Greene County.[1] At the time he lived very close to his father Vincent Reynolds, also a potter. It is thought both Vincent and Henry first worked in association with members of the Vestal family and others at site 40GN30. Vincent Reynolds sold his land to Isaac Vestal in 1846, and by 1849 the father and son were living in a different part of Greene County, apparently operating a pottery at a site that has not been found (see discussion of ET site 40GN30 and entry for Vincent Reynolds). Henry Reynolds married Nancy Morgan in 1846 and is shown with her and a young daughter in 1850.[2] Like his father he seems to disappear from Greene County

records after 1850 and is next found listed as an 1860 farmer in Conway County Arkansas (see entry for Vincent Reynolds). During the Civil War Henry Reynolds joined a Union unit, the 3rd Arkansas Cavalry. His died in service, and his widow applied for a pension. According to this application the Reynolds were married in Greene County, Tennessee, January 1, 1846, and Henry died at Little Rock, Arkansas, December 8, 1864.[3] His widow Nancy and their children were still living in Arkansas in 1870.[4]

Source(s): **1**. Federal Census, 1850, Greene County, 10th Division, Eastern District, No. 42. **2**. RootsWeb, Bowlins, [et al.] of Greene Co. TN, IA, and Onward <http://world connect.rootsweb.com/> (and Note 1 above). **3**. Pension application relating to Henry Reynolds, File LOC 130-210, National Archives, Washington, D. C. (copy filed at the Tennessee Division of Archaeology) [see also: Company G, Third Arkansas Cavalry, Military Pensions, 1861-1934 <http://www.rootsweb.com/~arfaulkn/3rd. html>]. **4**. Arkansas census information (1870, Conway County, Hardin Township) from Burton (2004).

Reynolds, Marshall M. / **BORN** 1819, TN / **DIED** 1892 / **SITE(S)** ET, Greene County (40GN30)

Marshall M. Reynolds was born October 10, 1819 in Greene County, a son of Clement and Margaret (Harmon) Reynolds. Clement was a brother to Vincent Reynolds and an uncle to Henry Reynolds, both of whom were Greene County potters.[1] Previous to about 1846 Clement and Vincent lived near each other, sharing some of the family land.[2] Apparently the families soon went in different directions, with Marshall moving to Indiana. He was definitely in that state by November 28, 1847, the date he married Eliza Putnam.[3] Beginning with the 1850 census for Indiana, Marshall is identified by profession as a potter, except for his last listing as a farmer in 1880.[4] It seems obvious this was a profession he carried with him from Tennessee to Indiana, based on training he received from his uncle and others at Greene County site 40GN30 during the 1830s and 1840s. He died in Clay County, Indiana on October 15, 1892.[5]

Source(s): **1**. RootsWeb, A Reynolds Genealogy <http://worldconnect.rootsweb.com/>. **2**. e.g., Greene County Deeds, Book 21, p. 49. **3**. Indiana State Library Genealogy Database: Marriages through 1850 <http//199.8.200.229/db/Marriages_results.asp>. **4**. Federal Census, Indiana – 1850, Putnam County, Warren Township, No. 61; 1860, Greene County, Taylor Township, No. 1325; and additional census information from Burton (2004). **5**. Clay County Indiana – List of Deaths <http:// www.rootsweb.com/~ inclay/p-z.txt>.

Reynolds, Vincent / **BORN** 1797, VA / **DIED** 1870s / **SITE(S)** ET, Greene County (40GN30 and Unrecorded Potteries – V. and H. Reynolds)

Vincent Reynolds, a son of Joseph Reynolds, was born in Virginia in 1797. His family moved to Greene County, Tennessee by 1810, the year Vincent's sister married William Stanley, who was probably a potter. Vincent married Mary Kilday in 1817.[1] He bought and sold some land in the general vicinity of his father's land in the 1820s.[2] When Joseph Reynolds died in 1837 he owned at least 77 acres, and this land passed by will to Vincent.[3] It remained in Vincent's possession until 1846, when he sold it to Isaac Vestal.[4] Proof that Vincent Reynolds was a potter does not appear until 1850, but it is assumed he was working in this profession by or before the 1820s. Based on family tradition, it is likely he worked with and was possibly trained by his brother-in-law, William Stanley. After 1828 Reynolds and his son Henry were living near the Vestal family of potters, probably working with them (see discussion of ET site 40GN30).

After Vincent Reynolds sold his inherited land in 1846, he moved to the southern part of Greene County, well removed from the 40GN30 site location. He and his son Henry were living there when listed as potters on the 1850 census.[5] It is assumed they were operating a pottery that was separate from the one at site 40GN30, suggesting an additional site that has not been found (see ET, Unrecorded Greene County Potteries). Though the 1850 census and tax records for 1849 and 1850 show Vincent owned property at this new location, no deed has been found, and no post-1850 Tennessee records are known for either the father or the son.[6] They next appear on the 1860 census for Conway County, Arkansas, identified as farmers.[7] Henry and his wife Nancy are shown with a 2-year-old daughter born in Tennessee, so both families may have remained in this state until 1858. By 1870 Vincent was living with one of his daughters in Newton County, Arkansas.[8] He was without any indicated occupation that year and was probably deceased by 1880.

Source(s): **1**. Sonderberg (1965:164); RootsWeb, Bowlins [et al.] of Greene Co. TN, IA, & Onward [and] RootsWeb, A Reynolds Genealogy <http://worldconnect.rootsweb.com/>. **2**. Greene County Surveyor's Book, Volume 1, p. 268 and p. 382; Greene County Deeds, Book 21, p. 49. **3**. Greene County Tax Records, Captain Gass and Captain Boyds companies, 1820s-1830s; Greene County Wills, Volume 1, p. 202. **4**. Greene County Tax Records, District 8, 1840s; Greene County Deeds, Book 23, p. 183. **5**. Federal Census, 1850, Greene County, 10th Division, Eastern District, Nos. 40 and 42. **6**. Greene County Tax Records, District 9, 1849 and 1850. **7**. Federal Census, 1860, Arkansas, Conway County, Hardin Township [from Burton (2004)] / for 1860 the family name Reynolds appears as "Runnells." **8**. Federal Census, 1870, Arkansas, Newton County, Prairie Township, No. 56.

Rice, Alice J. (see ET, Hamilton County site 40HA515)

Rich, Augustus / **BORN** 1870, Germany / **DIED** 1899 / **SITE(S)** MT, Davidson County (40DV140)

Augustus (also August or Gus) Rich, Jr. (Figure 3-134) was born in Germany on November 27, 1870.[1] One genealogical source suggests the family was in Nashville by 1875, stating that Augustus's brother Vincent was born there that year.[2] However, Vincent's 1941 death certificate and the 1920 census both indicate he was also born in Germany.[3] Augustus Rich's name first appears in the 1887 Nashville city directory, where he is listed as a baker.[4] When the Nashville Pottery Company (MT, Davidson County site 40DV140) was organized the following year, Rich was one of its first employees.[5] He quickly advanced in this work and was soon listed in the city directories as foreman or superintendent of the Nashville Pottery.[4] An 1892 description of the company, now called Nashville Pottery and Pipe Works, praised the fine quality of its stoneware, stating "Mr. Gus Rich, who has full charge of its manufacture, is a expert and naturally-gifted potter."[6] Rich married Lillie Belle Santi on June 6, 1893.[2] Rich's brother Vincent was among the many workers at the Nashville Pottery in the 1890s. Augustus is still shown as foreman of the Nashville Pottery in the 1900 city directory.[4] However, his death had occurred on December 18 of the preceding year.[1]

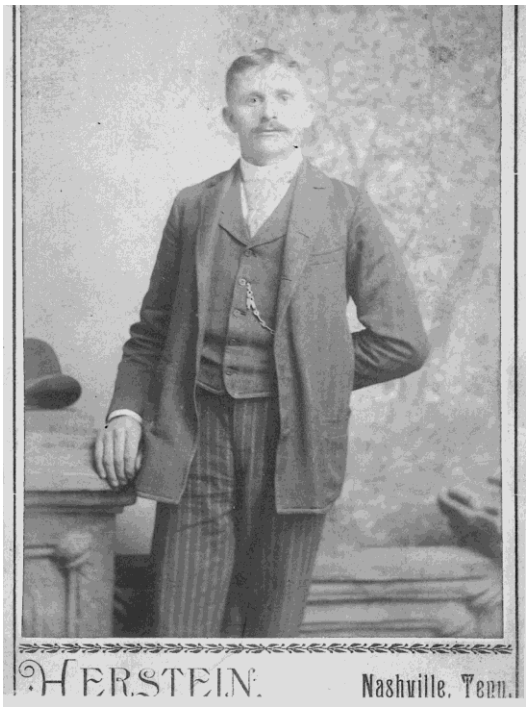


Figure 3-134. Augustus Rich (courtesy of Marilyn P. Grigsby).

The death of Augustus Rich was a tragedy reported in a local paper under the caption "Run Over By Switch Train." Early on the morning of December 18, 1899, Rich had walked from the pottery to the Edgefield railroad yard in search of a missing car load of coal that should have been delivered to the pottery side tract. He was standing on one of the tracks and did not hear the approach of an engine and thirteen coal cars backing up. He was struck and knocked down by the end car, which passed over his legs. Rich was taken by train to "Dr. Eve's infirmary" in Nashville. Late in the day it was decided to amputate both his legs, but he died soon afterwards. He was survived by his wife and three children.[7] Lillie Rich and her children are listed on the 1900 census, still in Nashville.[8]

Source(s): **1**. Nashville Death Records, 1899, File No. A351 (microfilm copy, Tennessee State Library and Archives). **2**. Rich Family entries, Family Search ™ Ancestral File – <http://www.family.search.com>. **3**. Tennessee Death Records, Davidson County,

1941, Certificate No. 2914 (microfilm copy, Tennessee State Library and Archives); Federal Census, 1920, Davidson County, ED 44, p. 12B, No. 307. **4**. Nashville City Directories (various publishers), 1885-1900 (copies at Tennessee State Library and Archives). **5**. Nashville Pottery, The Daily American, May 9, 1888, Nashville, Tennessee. **6**. (Morrison 1892:132). **7**. Run Over By Switch Train, Nashville American, December 19, 1899, Nashville, Tennessee. **8**. Federal Census, 1900, Davidson County, ED 73, Sheet 14, No. 247.

Rich, Vincent (see MT, Davidson County site 40DV140)

Richmond, Chester D. / **BORN** 1874, TN / **DIED** 1943 / **SITE(S)** ET, Hamilton County (40HA514)

According to his obituary, Chester D. Richmond was born March 15, 1874 in Chattanooga and died there October 21, 1943. He married Elizabeth Spencer in 1901 and served in the United States Army during World War I. Before turning to other pursuits after the war, he had a 25 year career in manufacturing, with mention made of several Chattanooga iron works.[1] Not mentioned in the obituary is his involvement with the Tennessee Pottery (ET, Hamilton County site 40HA514), which he founded with his father in 1897 (see entry for Theodore Richmond). In the city directories available for the relevant time frame, Chester Richmond is identified as secretary and treasurer of the Tennessee Pottery Company.[2] However, on the 1900 census he is called a manufacturer of pottery.[3] It appears that his direct involvement with the Tennessee Pottery was greater than that of his father.

Source(s): **1**. Chester Richmond Dies at His Home, Obituary Section, The Chattanooga Times, October 22, 1943, Chattanooga, Tennessee. **2**. 1899-1900 Chattanooga City Directory, pp. 552 and 641 and 1900-1901 Chattanooga City Directory, p. 715 (copies at Tennessee State Library and Archives). **3**. Federal Census, 1900, Hamilton County, District 14, ED 67, Sheet 2, No. 657.

Richmond, Theodore / **BORN** 1837, OH / **DIED** 1916 / **SITE(S)** ET, Hamilton County (40HA514)

Theodore Richmond was born in Ohio on March 2, 1837 and died in Chattanooga, Tennessee, May 16, 1916. On both the 1880 and 1900 censuses he is identified as a Chattanooga lawyer, however, he was also a founder of the Tennessee Pottery, at site 40HA514.[1] He and his son Chester D. Richmond were listed as officers of the Chattanooga Pottery Company when it was incorporated in 1897.[2] Then in the 1899-1900 and 1900-1901 Chattanooga city directories, Theodore is identified as the company president.[3] It is not clear how much direct involvement he had with the operation, but apparently less than his son.

Source(s): **1**. Federal Census, Hamilton County - 1880, 1st Ward, p. 134B, No. 77; 1900, District 14, ED 67, Sheet 2, No. 657; RootsWeb, Revised Ancestors of Neil Conway part 3 <http://worldconnect.rootsweb.com/>. **2**. Tennessee Secretary of State Charters of Incorporation, R. G. 42, Book P4, p. 44 (Tennessee State Library and Archives). **3**. 1899-1900 Chattanooga City Directory, pp. 552 and 641 and 1900-1901 Chattanooga City Directory, p. 713 (copies at Tennessee State Library and Archives).

Riggsby, Owen P. / **BORN** 1870, TN / **DIED** 1942 / **SITE(S)** MT, Putnam County (40PM49 and 40PM68)

Owen P. Riggsby was born April 5, 1870 and died Feb. 3, 1942.[1] In 1896 he married Tennessee Lafever, the daughter of Thomas and Rachel Lafever.[2] This put him in direct association with a long line of Putnam County potters. Owen, Tennessee, and their baby daughter Mary Rachel were living near several potteries in 1900, including the one operated by Rachel Lafever (MT site 40PM49).[3] Their daughter soon began an association with her grandmother's pottery, and in later life passed on much information concerning these experiences.[4] In 1910 Owen and his family lived next to Eli Lafever, who was now running his grandmother's former pottery (40PM49).[5] Owen is called a farm laborer on the census, but he was no doubt helping Eli with the pottery. Owen's daughter said her father could turn what they called "gallon ware," the smaller bowls and crocks. She also said he was known for his ability to build kilns and did this for several people, specifically mentioning the pottery at MT site 40PM68.[4] It seems likely Owen helped turn pottery at a few places other than the 40PM49 site, but this is not actually known.

Source(s): **1**. Gilbert (1995:397). **2**. Winfree (2000:184). **3**. Federal Census, 1900, Putnam County, District 8, No. 176. **4**. Cooper (1978). **5**. Federal Census, 1910, Putnam County, District 8, No. 91.

Ripley, Thomas, Sr. / **BORN** ca. 1770, VA / **DIED** 1823 / **SITE(S)** ET, Greene County (40GN29)

Thomas Ripley, Sr. was born in Northumberland County, Virginia around 1770, but was in Greene County by 1790, when he married Phoebe Stanfield.[1] He is assumed to be the actual owner of an earthenware pottery described in 1820.[2] The person mentioned on the manufacturers census schedule may have been his son, Thomas Ripley, Jr. (see discussion of ET, Greene County site 40GN29). The accepted death date for Ripley, Sr. is 1823.[1]

Source(s): **1**. Roots Web, The Roads Taken: Records and Stories of Our Families (in progress) <http://worldconnect.rootsweb.com/> (a somewhat earlier birth date than suggested in this source is indicated by various Greene County records). **2**. 1820 Census of Manufacturing Establishments, Greene County (microfilm copy, Tennessee State Library and Archives).

Ripley, Thomas, Jr. / **BORN** 1801, TN / **DIED** 1862 / **SITE(S)** ET, Greene County (40GN29)

An 1820 census of manufacturing establishments schedule for an earthenware pottery was filed under the name Thomas Ripley.[1] For reasons explained in the discussion of Greene County site 40GN29, it seems likely this may have been in reference to Thomas Ripley, Jr. rather than his father. A family genealogist indicates this Thomas Ripley's full name was William Thomas Ripley. This was not seen in Greene County documents examined by the writers, but there are numerous examples of the use of Thomas Ripley, Sr. and Jr. in reference to the father and son. The younger Thomas was born in Greene County September 2, 1801 and died there September 7, 1862. He married Margaret Matthews in 1823, and they were the parents to nine children.[2]

Source(s): **1**. 1820 Census of Manufacturing Establishments, Greene County (microfilm copy, Tennessee State Library and Archives). **2**. Roots Web, The Roads Taken: Records and Stories of Our Families (in Progress) <http://worldconnect.web.com/>; Grave of Thomas Ripley, Old Stone Dam Cemetery, Greene County, Tennessee.

Roberts, Amon D. / **BORN** 1876, TN / **DIED** post-1820 / **SITE(S)** MT, Putnam County (40PM62)

Amon D. Roberts, a son of John A. and Louisa Roberts, was born after his father started the last in a series of Roberts family potteries (MT, Putnam County site 40PM62). Amon grew up in this environment, married his wife Mary about 1897, and the 1900 census lists him as a potter, born in August of 1876. That year he lived between his father and his uncle Newton C. Roberts, who was also a potter.[1] It appears the Roberts pottery closed about 1904, the year Amon's father died, and by 1910 Amon, Mary, and five children lived in another part of Putnam County.[2] Amon's occupation that year was laborer of "odd jobs." By 1920 he was farming in a western part of the state, still living with Mary and now eight children.[3] His work as a potter apparently ended with the close of his father's pottery.

Source(s): **1**. Federal Census, Putnam County, District 1 – 1880, No. 187; 1900, Nos. 152, 153, and 155. **2**. Federal Census, 1910, Putnam County, District 16, No. 58. **3**. Federal Census, 1920, Humphreys County, New District 3/Old District 10, p. 219, No. 92.

Roberts, John A. / **BORN** 1829, NC / **DIED** 1904 / **SITE(S)** MT, Putnam County (40PM56 and 40PM62)

John A. Roberts was born in North Carolina on February 11, 1829.[1] He moved to Tennessee with his parents Thomas and Jenny Roberts before 1840. He

and a brother (no names are given, but the brother is assumed to be Leroy Roberts) are the only sons indicated in Thomas Robert's 1840 White County household.[2] At the time they lived close to Asher Lafever (b. 1812), but it is unclear if this associates them to a particular pottery. In the mid-1840s John Roberts moved with his parents to a location in what later became southern Putnam County, where they established a pottery (MT site 40PM56). The 1850 census shows both father and son as potters, suggesting John learned the craft from Thomas. John and his new bride "Eliza" (on all later censuses called "Louisa") lived with his parents.[3]

For 1860 John A. Roberts and Louisa are shown with four children, with John called a "Mechanic," a term sometimes applied to potters.[4] John's 1860 location is confusing, as he is shown in a Putnam County district separate from his father's, and it is a district not otherwise known to have held any potters or potteries. This may have been a temporary district number for John's location or a temporary location for him. For 1870, though called a farmer, he again has a position on the census that connects him to the 40PM56 site.[5] John's father was now in another district, and he died in early 1871 (see entry for Thomas Roberts). In October of 1870 John sold the land that apparently contained the family homestead and pottery to William Massa.[6]

Shortly after this sale, John Roberts bought land farther north, to the west of the Putnam County seat, Cookeville.[7] Here he established his final pottery (MT site 40PM62). John and Louisa are shown at this location on the 1880 census, with his profession "Making Crockery." For the same year he is also listed as a pottery proprietor on the census of manufacturing establishments, which shows an annual production of $1,600 worth of pottery.[8] He was still operating this pottery in 1889.[9] The 1900 census shows John A. Roberts married for 17 years to a new wife named Charlotte, and they were the parents of three children. His profession is given as farmer, but he was living almost next to potters Newton C. and Amon D. Roberts.[10] Newton was his half brother and Amon was his son (see individual entries). A late 1900 deed from John A. Roberts to Newton C. Roberts apparently included the 40PM56 pottery site.[11] John died August 13, 1904.[1]

There are a number of surviving vessels that bear the stamped mark "J. A. ROBERTS," sometimes with the words "COOKEVILLE TENN." Most of these are assumed to be products of Roberts's last pottery (see examples with MT site 40PM62). The stoneware jar in Figure 3-135 might be an example of John's early work. It has a rounded, flared rim, no interior lid ledge, a gray salt-glazed exterior, and a brown slipped interior. There is an incised "22" above a horizontal incised line and below this line the cursive incised inscription "John A. Roberts / his fruit can."

Source(s): **1**. Gilbert (1995:581) and 1850 and later census reports. **2**. Federal Census, 1840, White County, District 8. **3**. Federal Census, 1850, White County, District 7, No. 1211. **4**. Federal Census, 1860, Putnam County, District 2, No. 208. **5**. Federal Census, 1870, Putnam County, District 16, No. 47. **6**. Putnam County Deeds, Book G, p. 352. **7**. Putnam County Deeds; Book G, p. 377. **8**. Federal Census, 1880, Putnam County, District 1, No. 187; 1880 Census of Manufacturing Establishments,

Putnam County, District 1 (microfilm copy, Tennessee Division of Archaeology). **9**.Putnam County Deeds, Book H, p. 78. **10**. Federal Census, 1900, Putnam County, District 1, Nos. 152, 153, and 155. **11**. Putnam County Deeds, Book U, p. 157.

Figure 3-135. Stoneware jar (height 8½ in.) incised "John A. Roberts / his fruit can" (private collection).

Roberts, John B. (see MT, Putnam County site 40PM62)

Roberts, Leroy / **BORN** ca. 1822, NC / **DIED** ca. 1859 / **SITE(S)** MT, Putnam County (40PM56)

Leroy Roberts is listed on the 1850 census for Washington County, Arkansas as a 28-year-old potter born in North Carolina.[1] He was living with Mary, who he married that same year.[2] Indirect but convincing evidence indicates he moved to Arkansas from Tennessee and must have previously worked at one or more Tennessee potteries, almost certainly at MT site 40PM56. Leroy's 1850 census location is next to William S. Crawley. Crawley came to Arkansas from Tennessee, where his family was closely associated with members of the Thomas Roberts family (see MT site 40PM56). According to a Crawley family story, William went to Arkansas with a cousin.[3] It seems likely this is a reference to Leroy Roberts. Other things suggest this move to Arkansas was not long before 1850 (see entry for William S. Crawley).

On the 1840 census for White County, Tennessee, Thomas Roberts is shown with two sons, identified only by their age group. One of these was definitely John A. Roberts; the other was in the right age category to have been Leroy Roberts. John and Leroy were both born in North Carolina, and John had a son born in 1856 that he named Leroy. All other known facts suggest John and Leroy were brothers (see entry for John A. Roberts). Other than the supposition that Leroy Roberts and William S. Crawley moved to Arkansas from family homes on or near MT site 40PM56 and both had been trained as potters by their respective fathers, little else is known about Roberts. Mary Roberts, who appears to be a widow in 1860, had by then moved to Missouri. She is shown with four children born in Arkansas, one of

them named John A. Roberts, and the youngest one year old.[5] This suggests Leroy Roberts died about 1859.

Source(s): **1**. Federal Census, 1850, Arkansas, Washington County, p. 362, No. 40. **2**. Miller (1982:A-206). **3**. Lady (2007). **4**. Federal Census, 1840, White County, District 8, p. 55. **5**. Federal Census, 1860, Missouri, Laclede County, Lebanon Township, p. 239, No. 129.

Roberts, Newton C. / **BORN** 1861, TN / **DIED** post-1920 / **SITE(S)** MT, Putnam County (40PM62)

Census reports indicate Newton C. Roberts was born in April of 1861. He was a son of Thomas Roberts and his second wife Elizabeth, and he is shown with them on the 1870 census.[1] In 1880 Newton was enumerated twice, in different districts, on the census for Putnam County. He is shown in the household of his half brother John A. Roberts and also in the household of his widowed mother.[2] In the first instance he was not assigned an occupation but was clearly working at his brothers pottery (see discussion of MT site 40PM62). His mother's location does not appear to have been near a pottery, but in that entry he is called a potter. By 1900 Newton had been married to his wife Angelina about 15 years, they had five children, and he appears on that census as a potter. He was living next to his nephew Amon D. Roberts, also called a potter, and still very close to John A. Roberts.[3] In September of 1900 John sold Newton the land that contained the Roberts pottery.[4] However, it appears the pottery (40PM62) did not operate much longer, probably ending about the time John died in 1904. By 1910 Newton and his family were living in Texas, where the census calls him a farmer. He was still a farmer in that state in 1920.[5]

Source(s): **1**. Federal Census, 1870, Putnam County, District 8, No. 1. **2**. Federal Census, 1880, Putnam County – District 1, No. 187 and District 8, No. 28. **3**. Federal Census, 1900, Putnam County, District 1, Nos. 152, 153, and 155. **4**. Putnam County Deeds, Book U, p. 157. **5**. Federal Census, Texas – 1910, Hunt County, Quinlan Village, ED 134, p. 251, No. 206; 1920, Van Zandt County, Precinct 3, p. 155, No. 108.

Roberts, Thomas / **BORN** 1799, NC / **DIED** 1871 / **SITE(S)** MT, Putnam County (40PM56)

Thomas Roberts was born May 17, 1799 in North Carolina.[1] The 1850 census for White County Tennessee identifies him as a potter and suggests the family moved to Tennessee around 1830. In 1840 they lived near potter Asher Lafever (b. 1812), but there is nothing to prove where or if Thomas was making pottery at the time. After 1840 the family moved to a part of White County that became southern Putnam County in 1854, and they were apparently operating a pottery there by 1847 (see MT site 40PM56). The 1850 census shows Thomas's

wife was named Jenny and that his son John A. Roberts was also a potter.[2] Indirect evidence indicates Thomas had another son, Leroy Roberts, who worked with him until the late 1840s.

In 1860 Thomas Roberts seems to have been at the same location, on or close to MT site 40PM56, though now called a farmer. At age 61 he was remarried to a wife named Elizabeth who was only 26, and they had started a new family.[3] By 1870 Thomas and Elizabeth had five sons – Christopher, William, Newton, Huston, and James.[4] At least one of these became a potter and later worked with his half brother John A. Roberts (see entry for Newton C. Roberts). It appears that in 1870 Thomas Roberts no longer lived close to the 40PM56 pottery site, though son John A. did. Thomas was by then near the end of his life; he died January 5, 1871.[1]

Source(s): **1**. Gilbert (1995:59); birth place based on census reports. **2**. Federal Census, White County – 1840, District 8; 1850, District 7, No. 1211. **3**. Federal Census, 1860, Putnam County, District 16, No. 828. **4**. Federal Census, 1870, Putnam County, District 8, No. 1.

Robins, Frank E. / **BORN** 1867, TN / **DIED** 1942 / **SITE(S)** WT, Madison County (40MD55)

Frank Elmo Robins, son of Macklin and Margaret Robins, was born in McNairy County, December 22, 1867.[1] By 1880 the family lived in Madison County.[2] Frank married in the early 1890s and in 1894 bought a large store in the village of Pinson. His first wife died and he remarried around 1899.[3] He is shown as a Pinson merchant with wife Emma and his two children on the 1900 census.[4] In 1899 Robins bought the Pinson Pottery (WT site 40MD55) from its owner, Henry Wiest, retaining Wiest as the pottery manager. Robins subsequently incorporated the business as the Pinson Pottery Company, and it was a successful operation into the early 1900s.[5] After about 1905 the pottery began to decline, and around 1908 Robins moved to Jackson, the Madison County seat, where he pursued a series of business interests. Limited operations continued at the pottery until about 1915, and Robins remained its owner until the end. He sold the property for uses other than a pottery in 1920. Frank Robins died in Jackson on July 22, 1942.[6]

Source(s): **1**. Tennessee Death Records, Madison County, 1942, Certificate No. 14970 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, 1880, Madison County, District 17, No. 151. **3**. Madison County Deeds, Book 52, p. 176; Robins (1984). **4**. Federal Census, 1900, Madison County, District 1, No. 54. **5**. Madison County Deeds, Book 64, pp. 355-356; Eckel (1903:386-387); and see discussion of WT site 40MD55. **6**. Federal Census, Madison County, City of Jackson – 1910, ED 175, Sheet 8B, No. 164; 1920, ED 169A, Sheet 6A, No. 106; 1930, ED 57-26, Sheet 2A, No. 27 / Madison County Deeds, Book 106, p. 349 / F. E. Robins Dies at 74 Years Age, Jackson Sun, July 22, 1942, Jackson, Tennessee (and Note 1 above).

Robins, Macklin M. (see WT, Madison County site 40MD55)

Rodenhauser, Peter / **BORN** ca. 1837, Germany / **DIED** 1879 / **SITE(S)** MT, Davidson County (40DV606)

Peter Rodenhauser immigrated to the United States in 1866, arriving in New York on July 23. At the time he was identified as a 29-year-old potter.[1] Two years later he was in Nashville where he started a pottery with his younger brother Rudolph (see MT, Davidson County site 40DV606). The 1870 census shows that both brothers were born in the German state of Hesse-Darmstadt. They shared the same household, and Peter is listed as a 32-year-old potter with $1,500 in real estate, $300 in personal estate.[2] The "Rhodenhauser Brothers" pottery was a successful operation during the 1870s. Peter married twice, to Catherine Smith on September 2, 1871 and to Louisa Buchi on March 2, 1876.[3] Peter died in July of 1879 and was buried in Nashville's Mount Olivet Cemetery the 11th of that month. His age at the time was given as 43 and cause of death was reported as sunstroke.[4]

Source(s): **1**. Glazier and Filby (1991[18]:111). **2**. Federal Census, 1870, Davidson County, District 13, p. 427, No. 326. **3**. FamilySearch™ International Genealogical Index, Individual Record <http://www.familysearch.com/Eng/SearchIGI…ividual_record.asp>. **4**. Index to Interments at Mount Olivet Cemetery, Nashville, Tenn. 1891-1995 [some interment dates are earlier than 1891], Microfilm No. 1489, Roll 7, Tennessee State Library and Archives.

Rodenhauser, Rudolph / **BORN** ca. 1843, Germany / **DIED** 1896 / **SITE(S)** MT, Davidson County (40DV140 and 40DV606)

It is not known when Rudolph Rodenhauser came to the United States, but is was probably near the time of his brother Peter's arrival in 1866. They had started their Nashville "Rodenhauser Brothers" pottery by 1868 (see MT, Davidson County site 40DV606). The 1870 census shows Rudolph as a 26-year-old potter in a household headed by his brother, with both born in the German state of Hesse-Darmstadt.[1] Rudolph married Amanda Schmidt on December 14, 1876.[2] The brothers successfully ran their pottery until Peter died in 1879. Rudolph held the operation together at least one more year, and he appears on the 1880 census as the 37-year-old owner of a "Pottery Manufactory."[3]

After 1880 Rudolph Rodenhauser's name ceased to be listed in Nashville city directories for a few years, apparently because he had closed the pottery and moved to another location. His name reappears in the 1891 and 1892 directories, as a potter working for the Nashville Pottery & Pipe Works (MT site 40DV140).[4] After that he may have retired. He died in August of 1896 and was buried on the 7th day of that month in the same Nashville cemetery as his brother.[5]

Source(s): **1**. Federal Census, 1870, Davidson County, District 13, p. 427, No. 326. **2**. FamilySearch™ International Genealogical Index, Individual Record <http://www.familysearch.com/Eng/SearchIGI…ividual_record.asp>. **3**. Federal Census, 1880, Davidson County, 14th Ward, ED 60, p. 433, No. 64. **4**. Nashville City Directories (various publishers), 1885-1900 (copies at Tennessee State Library and Archives). **5**. Index to Interments at Mount Olivet Cemetery, Nashville, Tenn. 1891-1995 [some interment dates are earlier than 1891], Microfilm No. 1489, Roll 7, Tennessee State Library and Archives.

Rogers, Richard (see WT, Madison County site 40MD194)

Rooks, Jefferson / **BORN** 1882, TN / **DIED** 1911(?) / **SITE(S)** WT, Madison County (40MD194)

Jefferson Rooks (born December 1882) and his slightly older brother Robert are both listed on the 1900 census for Madison County as potters, obviously working for the Jackson Pottery (WT site 40MD194). That year both lived in the Jackson household of their parents James and Elizabeth Rooks.[1] Though the age is wrong, Jefferson appears to be the Jeff still with his parents in 1910.[2] The Jackson Pottery was by now closed, and he was working at a job unrelated to pottery. A Jefferson Rooks who died in Shelby County in 1911 may be this same person.[3]

Source(s): **1**. Federal Census, 1900, Madison County, City of Jackson, Ward 2, No. 111. **2**. Federal Census, 1910, Madison County, Jackson, Ward 3, No. 133. **3**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Death Records 1848-1958 <http://register.shelby.tn.us/>.

Rooks, Robert / **BORN** 1881, TN / **DIED** post-1920 / **SITE(S)** WT, Madison County (40MD194)

Robert Rooks (born August 1881) was, like his younger brother Jefferson, living with his parents in 1900, listed on the census as a potter, and obviously working for the Jackson Pottery.[1] He has not been found for 1910, but by 1920 he lived in Memphis and worked in a machine shop. He had a wife named Nettie and a young son.[2] No other information concerning Robert Rooks was found.

Source(s): **1**. Federal Census, 1900, Madison County, City of Jackson, Ward 2, No. 111. **2**. Federal Census, 1920, Shelby County, Memphis, Ward 3, No. 8.

Rosenbeck, C. A. (see ET, Unrecorded Knox County Potteries – Knoxville Stoneware)

Ross, Robert (see WT, Madison County site 40MD55)

Russell, Andy (see WT, Henry County site 40HY174)

Russell, Benjamin A. / **BORN** 1807, TN / **DIED** ca. 1878 / **SITE(S)** ET, Greene County (40GN27 and 40GN30)

Census reports indicate Benjamin Allen Russell was born in Tennessee in 1807, presumably in Greene County. According to a descendant, he was placed in the care of William Stanley at an early age, and learned the pottery trade from him.[1] He married Stanley's daughter Saledia (Salidy) Stanley in 1829.[2] It appears there was an early association between Stanley (and Russell ?) and a site also associated with the Vestal family (see ET site 40GN30). By 1840 Russell was living very close to Peter Harmon, the owner of an earthenware pottery identified as Greene County site 40GN27.[3] Russell with Saledia and seven children still lived next to Harmon in 1850, with Russell shown on the census as a 43-year-old potter.[4] In the early 1850s Russell along with his wife's family moved to Newton County, Missouri.[1] Benjamin is identified as a farmer on the 1860 Missouri census, and his youngest child had been born in that state in 1854.[5] Benjamin Russell died about 1878.[1]

Source(s): **1**. O'Connor (2003). **2**. Burgner (1981:81). **3**. Federal Census, 1840, Greene County, Northern Districts, p. 46. **4**. Federal Census, 1850, Greene County, 9th Division, Eastern District, Nos. 521 and 522. **5**. Federal Census, 1860, Missouri, Newton County, Buffalo Township, No. 53.

Russell, Billy (see WT, Henry County site 40HY174)

Russell, Cuthbert (see WT, Henry County site 40HY174)

Russell, Duell P. / **BORN** 1901, KY / **DIED** 1960 / **SITE(S)** WT, Henry County (40HY61)

Duell Payne Russell (Figure 3-136) was born April 26, 1901 in Calloway County, Kentucky. After his older brother Wilson died at an early age, Duell was the eldest son of William D. and Maggie Russell.[1] He grew up learning about pottery making in Kentucky and married his wife Dollie in that state around 1921. While the Russells' first Tennessee pottery (WT, Henry County site 40HY61) was being established, Duell drove from southern Kentucky to Paris, Tennessee each day to help with the work. He finally moved to Paris with his wife in the late 1920s.[2] Duell, his wife, and three children appear on the 1930 census, living in Paris near his parents, with Duell shown as a salesman for the pottery.[3] According to a family history, Duell's preferred activity was selling pottery, but he "could do most anything required in a pottery."[4] In 1940 Duell and his brother Thad purchased their father's

Russell Pottery Company. They ran it together until 1944, then sold it as part of a complicated merger with what was called "Russell Potteries Company, Inc." (see discussion of WT site 40HY61). After working for this company about a year, Duell built his own pottery in Paris but never opened it. In 1946 he moved to Murray, Kentucky and started a pottery for making lamp bases. He remained in Kentucky, working in pottery off and on through the 1950s, dying there on June 26, 1960.[5]

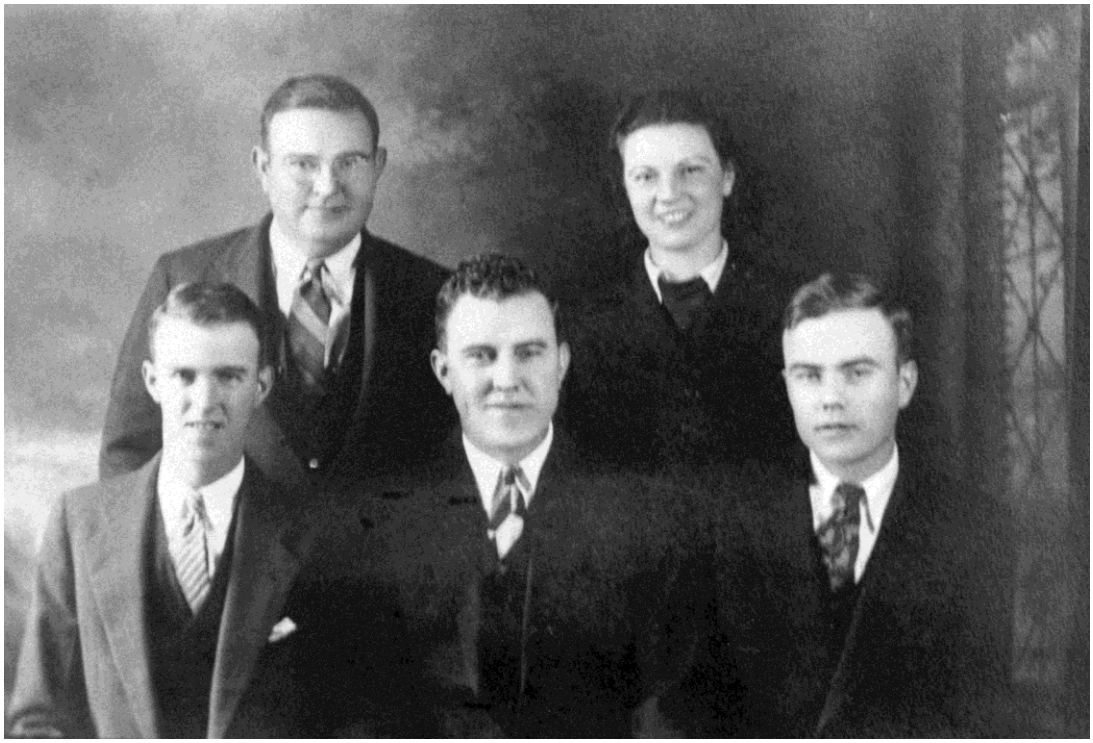


Figure 3-136. The children of William D. and Maggie Russell, from left to right: George, Duell, Thad, Mary Brown, and Paul (courtesy of Andy Russell).

Source(s): **1**. RootsWeb's WorldConnect Project: Donelson <http://wc.rootsweb.com/> (and Note 3 below). **2**. Ramsey (1985:8). **3**. Federal Census, 1930, Henry County, District 1, Paris, No. 9. **4**. Ramsey (1985:2). **5**. Ramsey (1985:2 and 11-12) (and Note 1 above).

Russell, George C. / **BORN** 1909, KY / **DIED** 1988 / **SITE(S)** WT, Henry County (40HY61 and 40HY174)

George Cuthbert Russell (Figure 3-136) was one of four sons of William D. Russell who worked in the family pottery business. George was born in Kentucky on October 19, 1909, and his earliest pottery making exposure was in that state (see entry for William D. Russell).[1] George was 15 when the family moved to Paris, Tennessee to open a new pottery (WT site 40HY61). The 1930 census shows him still living with his parents and calls him a "helper" at the "Stone Pottery."[2] George married Catherine Pascal in 1935.[3] He is said to have made a group of stoneware

grave markers for previously deceased members of her mother's family (see discussion of these under site WT site 40HY61).[4] Otherwise, most of what is known about George's work is that he specialized in marketing the wares produced at potteries owned and operated by his father and brothers.[5] George's sons Cuthbert and Andy provided some assistance at the last of these (see discussion of WT site 40HY174). George's wife died in 1967, and he next married Janie Bell Campbell Walters. Late in life he worked for a Paris business called Southern Clay Company. George Russell died April 11, 1988.[6]

Source(s): **1**. RootsWeb's WorldConnect Project: Donelson <http://wc.rootsweb.com/>. **2**. Federal Census, 1930, Henry County, District 1, Paris, No. 10. **3**. Ramsey (1985:8); McEvoy (1996:416). **4**. Sadie Nell Pfleuger and Dorothy Sue Haley, 1999, personal communications. **5**. Wilson (1948:11); Ramsey (1985:2). **6**. McEvoy (1996:416).

Russell, H. W. / **BORN** (?), (?) / **DIED** post-1897 / **SITE(S)** ET, Greene County (40GN23)

A pottery vessel from Greene County was described to the writers as bearing the mark "H W Russell / Mohawk."[1] The matching individual appears to be Harvey Russell, who is listed only one time on the tax rolls for the civil district that contained the town of Mohawk.[2] This 1897 listing is all that was learned about the person assumed to have been named Harvey W. Russell. Presumably he was an itinerant potter or pottery worker who spent only a limited amount of time in Greene County.

Source(s): **1**. John Haynes, 2002, personal communication. **2**. Greene County Tax Records, District 6, 1897.

Russell, Rudy C. / **BORN** 1894, KY / **DIED** 1978 / **SITE(S)** WT, Henry County (40HY61)

Rudy Cowgill Russell was born April 29, 1894 in Calloway County, Kentucky. He was the youngest son of Kentucky potter William K. Russell and a brother to William D. Russell.[1] Rudy lived with his parents until after 1910.[2] By 1920 he had a wife named Joanna, and the census for that year lists him as a "Laborer" at a Kentucky "Potter Kiln."[3] By 1930 Rudy with five children but no wife was living near his brother William, near William's Tennessee pottery (WT, Henry County site 40HY61). The census shows Rudy as a "salesman – stoneware."[4] It is unclear what other roles he may have played at the Russell family pottery, and it is not known how long he stayed in Henry County. He died in June of 1978 in Craighead County, Arkansas.[5]

Source(s): **1**. RootsWeb's WorldConnect Project: For a long time family friend <http://wc.rootsweb.com/>. **2**. Federal Census, Kentucky, Calloway County – 1900, Liberty Magisterial District, No. 123; 1910, District 25, No. 132. **3**. Federal Census, 1920, Kentucky, Graves County, District 21, No. 72. **4**. Federal Census, 1930, Henry County, District 1, Paris, No. 7. **5**. Social Security Death Index <http://www.ancestry.com/search/>.

Russell, T. Paul / **BORN** 1913, KY / **DIED** 1974 / **SITE(S)** WT, Henry County (40HY61 and 40HY174)

Thomas Paul Russell (Figure 3-136), the youngest son of William D. Russell (see individual entry), was born in Calloway County, Kentucky on February 20, 1913.[1] Paul was too young to have received much training in pottery making before the family moved to Paris, Tennessee in 1924, to start a new pottery (WT, Henry County site 40HY61). However, he soon became a skilled pottery "turner."[2] His training for this must have been well underway by 1930, though the census for that year does not show an occupation for him.[3] Paul married Mary Sue Oliver in 1935.[1] He continued to work at his father's pottery until World War II, when he joined the military. By the time he returned to Paris in 1945 two of his brothers had bought and then sold their father's Russell Pottery Company. Paul joined his brother Thad in opening a new pottery (the Paris Pottery Company, WT site 40HY174) not far from the old one.[4] A 1948 newspaper magazine article documented this pottery, with photographs of various activities, including several showing Paul working at the potter's wheel.[5] By 1952 Paul was the sole owner of this business, which he ran with the help of his wife and brother George. There is some uncertainty about exactly when the Paris Pottery closed, but it did not operate past the time of Paul Russell's death on December 28, 1974.[6]

Source(s): **1**. Pottery Owner Dies: Funeral This Afternoon, Paris Post Intelligencer, December 30, 1974, Paris, Tennessee. **2**. Ramsey (1985:2). **3**. Federal Census, 1930, Henry County, District 1, Paris, No. 10 (Paul was 17 years old and still living with his parents). **4**. Ramsey (1985:3). **5**. Wilson (1948) (see images with WT site 40HY174). **6**. McEvoy (1996:333) and Note 1 above.

Russell, William D. / **BORN** 1876, KY / **DIED** 1946 / **SITE(S)** WT, Henry County (40HY61)

William David Russell was born February 3, 1876 in Calloway County, Kentucky.[1] He was descended from James Bonner, who started the first Calloway County pottery at the place later known as Pottertown. Bonner's daughter married John Wesley Russell, who was not a potter, but their son W. K Russell learned the trade from his grandfather.[2] The 1880 census shows W. K. as a maker of "Potters Ware." He lived with his wife Annie and three children, including 4-year-old William.[3] According to family history, William D. Russell took over management of his father's Calloway County pottery sometime in the late 1890s.[4] The 1900 census lists both father and son as farmers, but they were next to W. S. Russell, "pottery burner." William D. was by then married to Maggie, and they had a baby son named Wilson. William and his family were still in Calloway County in 1910 and 1920, with William continuing to be listed as a farmer. The Russells' son Wilson apparently died before 1910, but by 1920 there were four other sons and a daughter.[5] Soon after 1920, William moved his family to Bell City, in adjoining Graves County, just north of the Tennessee state line, and started a new Russell

Pottery. At this location all four sons – Duell, Thad, George, and even the youngest Paul – helped or began to learn about operating a pottery. The business proved so successful that William sold it for a considerable profit in 1924.[6]

In 1924, William D. and Maggie Russell (Figure 3-137) moved with most of their family to Henry County, Tennessee, just outside the town of Paris, where they started what was called the Russell Pottery Company. All four sons helped construct and run this pottery, which proved just as successful as previous Russell operations (see discussion of WT site 40HY61). All family members are shown on the 1930 census, with William's occupation "Owner & Manager – Stone Pottery."[7] In 1940 William retired and sold the pottery to his two oldest sons, Duell and Thad.[8] William D. Russell died July 1, 1946. His body was buried in the old Bonner Cemetery, in Calloway County, Kentucky.[1]

Figure 3-137. William D. and Maggie Russell in Paris, Tennessee (courtesy of Andy Russell).

Source(s): **1**. Tennessee Death Records, Henry County, 1946, Certificate No. 14664 (microfilm copy, Tennessee State Library and Archives). **2**. Ramsey (1985:1). **3**. Federal Census, 1880, Kentucky, Calloway County, District 3, No. 213. **4**. Ramsey (1985:4). **5**. Federal Census, Kentucky, Calloway County – 1900, District 16, Nos. 120-123; 1910, District 25, No. 132; 1920, District 3, No. 246. **6**. Ramsey (1985:6-7). **7**. Federal Census, 1930, Henry County, District 1, Paris, Nos. 7, 9, 10, and 11. **8**. Ramsey (1985:9).

Russell, W. Thad / **BORN** 1903, KY / **DIED** 1972 / **SITE(S)** WT, Henry County (40HY61 and 40HY174)

William Thad Russell (Figure 3-136), an older son of William D. and Maggie Russell, was born in Kentucky on November 9, 1903.[1] He began training as a potter at his father's Bell City, Kentucky pottery.[2] In 1924 he moved with his parents to Paris, Tennessee to start a new pottery (WT site 40HY61). By 1930 he was married to Nola and they had a young son, Billy. The census for that year identifies him as a jigger wheel operator in his father's pottery.[3] While this may have been his main activity at the time, according to other information "Thad was said to be the best

'turner' from Texas to Canada, being able to handle 60 lb. blocks [of clay] hour after hour with perfect consistency."[4] In 1940 Thad and his brother Duell purchased their father's Russell Pottery Company business, then in 1944 allowed it to merge into a new operation called Russell Potteries Company, Inc. (see discussion of WT site 40HY61 and entry for Duell Russell).

In 1945 Thad and his younger brother Paul started a new Paris Pottery Company (WT site 40HY174). A 1948 newspaper story about this operation described Thad as "a tall soft-spoken man."[5] Thad and Paul ran their Paris Pottery until 1949, at which time all of the Russell brothers worked for at least a while on the construction of an Atomic Energy Plant in Paducah, Kentucky. After that, Thad relinquished his interest in the Paris pottery to Paul, and in 1953 constructed a Russell Pottery in Kevil, Kentucky. Thad and his son Billy operated there for a few years, until Thad's health began to decline.[6] He died in McCracken County, Kentucky in July of 1972.[7]

Source(s): **1**. RootsWeb's WorldConnect Project: Donelson <http://wc.rootsweb.com/>. **2**. Ramsey (1985:6). **3**. Federal Census, 1930, Henry County, District 1, Paris, No. 11. **4**. Ramsey (1985:2). **5**. Wilson (1948:5). **6**. Ramsey (1985:11-12). **7**. Social Security Death Index <http://www.ancestry.com/search/>.

Rye, John Richard (Dick) / **BORN** 1873(?), AR / **DIED** 1962 / **SITE(S)** WT, Madison County (40MD55)

As noted in discussing the Pinson Pottery (WT, Madison County site 40MD55), in the 1970s older Pinson residents remembered that a Dick Rye worked at the pottery in the early 1900s.[1] In addition, a September 27, 1905 letter preserved among the former possessions of Henry Wiest (see individual entry) refers to a "Mr. Rye" managing the pottery for its owner Frank Robins. This letter, written by Robins, says Rye's management skills were unsatisfactory, and Wiest was being asked to return to Pinson to take over the management.

No other direct mention of Rye in connection with the Pinson Pottery has been found, but it appears he was John Richard (Dick) Rye from Arkansas. This Richard Rye is listed on the 1900 census living with his sister Arkie in Saline County, Arkansas.[2] Rye's occupation in 1900 is difficult to read (maybe "ploughman"), but he was relatively close to the Henderson family of potters and may have worked at their pottery, then followed them to Pinson (see entry for Samuel A. Henderson). Richard Rye was in Madison County in 1910, but he was by then living in Jackson, the county seat, with a wife named Herma. By this time the Pinson Pottery was in decline, and Rye was working as a carpenter for the railroad. He still worked as a carpenter in 1920.[3] Rye and his wife are buried in a Jackson Cemetery, with his birth date shown as February 11, 1873, his death date October 1, 1962.[4] This birth date is earlier than what is indicated by census reports.[5]

Source(s): **1**. Smith and Rogers (1979:121). **2**. Federal Census, 1900, Arkansas, Saline County, Saline Township, No. 48. **3**. Federal Census, Madison County, City of Jackson, Ward 2 – 1910, No. 13; 1920, No. 185. **4**. Records of Hollywood Cemetery, Jackson, Tenn. <http://www.hollywoodcemeteryjacksontn.com/index>. **5**. The census dates also lack consistency but suggest a birth date around 1877.

Sailers, John K. (see John K. Saylors)

Salers, Zachariah (see Zachariah Sullens)

Saul, Samuel H. / **BORN** ca. 1809, VA / **DIED** ca. 1861 / **SITE(S)** ET, Carter County (Unrecorded Potteries)

Samuel Saul is listed as a 51-year-old potter on the 1860 census for Washington County, Virginia. He had a wife named Nancy and three children born in Tennessee in 1839, 1845, and 1848.[1] Research in Tennessee records indicates Samuel H. Saul married Nancy Patterson in Carter County in 1831, and he owned land in that county by the 1840s.[2] Samuel and his family appear on the census reports for Carter County in 1840 and 1850.[3] By 1850 he and Nancy were the parents of six children, one of them born in Virginia in 1836 and shown on the census between two children born in Tennessee in 1834 and 1838. In 1840 Saul was employed in "Manufactures and trades." For 1850 he is shown as a Virginia-born "Hammerman." His census location and land ownership suggest he worked at the same iron furnace where potters John Frazier and David O'Danields were employed in 1850, probably as mold makers for the iron casting operation (see ET, Unrecorded Carter County Potteries). Saul's 1860 listing as a Virginia potter suggests he may have served a similar role at the Carter County furnace even before these younger potters came there, but he may also have carried out at least some normal pottery making at or near this location. In 1860 he lived next to another Virginia potter named Grandison Roberts, and the census for that year suggests no nearby iron furnace or reason to suspect they were anything other than normal potters.[1]

It appears Saul died about 1861. Nancy Saul married an Abraham Ottinger in Greene County, Tennessee in 1862.[4] By 1870 she was again a widow, using the last name Ottinger but with children still named Saul.[5] By 1880 she was back in Washington County, Virginia, again using the last name Saul (Sauls on the census).[6]

Source(s): **1**. Federal Census, 1860, Virginia, Washington County, Western District, Abingdon Post Office, No. 1536; Espenshade (2002:80 and Table 5). **2**. Sistler and Sistler (1987:322); Carter County Deeds, Book D, p. 419; Book K, pp. 217 and 218. **3**. Federal Census, Carter County – 1840, Division of Johnson Wright, p. 180; 1850, District 9, No. 39. **4**. Greene County, Tennessee Marriages – Ancestry.com <http://

search.ancestry.com/search/>. **5**. Federal Census, 1870, Greene County, District 5, No. 59. **6**. Federal Census, 1880, Virginia, Washington County, Abingdon, No. 31 [the Samuel Saul listed as a Washington County, Virginia merchant in 1870 (discussed by Espenshade 2002:80) was not the same person as Samuel H. Saul the potter; both appear on the 1860 census for Virginia, with the non-potter in Lee County].

Sauls, William / **BORN** ca. 1819, VA / **DIED** post-1850 / **SITE(S)** ET, Greene County (Unrecorded Potteries – William Sauls)

Little is known concerning William Sauls other than his listing as a potter on the 1850 census for Greene County.[1] At the time he had a wife named Nancy and five young children. It appears from Sauls's position on the census that no other potters were nearby, and attempts to find him in county records or other census reports were not successful. Some records pertaining to Sauls's wife suggest he was deceased by 1860 (see ET, Unrecorded Greene County Potteries).

Source(s): **1**. Federal Census, 1850, Greene County, 10th Division, Eastern District, No. 420.

Saylors, John K. / **BORN** ca. 1829, TN / **DIED** post-1850 / **SITE(S)** MT, White County (40WH76)

Information concerning John K. Saylors is very limited. He is shown as an unmarried 21-year-old potter in the 1850 household of Henry Collier, connecting him to White County site 40WH76. His last named is spelled "Sailers" on the census, but "Saylors" is the more common regional form of the name. He seems to disappear from available records after 1850, and nothing more has been learned concerning him.

Source(s): **1**. Federal Census, 1850, White County, District 6, No. 810.

Schauss, John / **BORN** 1769, NC / **DIED** post-1809 / **SITE(S)** MT, Davidson County (Unrecorded Potteries – Schauss/Null)

Family genealogical information shows that Johannes (John) Schauss was born December 8, 1769 in the North Carolina Moravian community of Bethania, and that in 1792 he married Catron Noll (or Null).[1] It is reasonably certain this same John Schauss was in Nashville by 1799, where he operated a pottery with a John Null (see discussion of MT, Unrecorded Davidson County Potteries). The 1799 Schauss was said to be from Bethabara, a Moravian community near Bethania and one known for its strong tradition of earthenware pottery production.[2] As noted in connection with the unrecorded Schauss and Null pottery, Schauss can be

documented in Nashville from late 1798 or early 1799 until May of 1803. The family information, suggests he was still alive in 1809, through where is not stated.[1]

Source(s): **1**. Ancestry.com – Johannes Schauss and Ancestry.com – Catron Noll <http://trees.ancestry.com/>. **2**. Williams (1928:508); Bivins (1972:3-14); South (1999:269-320).

Scheier, Edwin / **BORN** 1910, NY / **DIED** 2008. / **SITE(S)** ET; Anderson County (40AN218)

Edwin (Ed) Scheier was born to German immigrant parents on November 10, 1910 in the Bronx section of New York. By the 1930s he was working as a puppeteer, and this led to his involvement with some of the Depression Era federal relief programs. By 1937 he had worked his way up to the position of Field Supervisor of Federal Art Project programs in Kentucky, Virginia, and North Carolina. During one of his field inspections he met Mary Goldsmith, the director of two of Virginia's federal art centers. They were married August 19, 1937. They soon left their federal jobs and spent several months working as traveling puppeteers. In April of 1938, Ed Scheier was again offered a Works Project Administration job, this time as director of the Anderson County Federal Art Center in Norris, Tennessee.[1] It was here the Scheiers (Figure 3-138) began their work as potters, first at the TVA Ceramics Research Laboratory and by extension at the Federal Art Center (see discussion of ET site 40AN218).

Figure 3-138. Photograph of Mary and Edwin Scheier, probably early 1940s (photograph courtesy of the Currier Gallery of Art, Manchester, New Hampshire).

In the fall of 1938 the Scheiers left Tennessee to return to Mary's childhood home in Salem, Virginia. In route, while changing a flat tire, they discovered a good source of clay at Glade Spring, Virginia. They decided to stay there and start what became their Hillcrock Pottery. From this point on they always worked together in complimentary roles as studio potters, gaining national fame.[2] After 1940 they were affiliated with the University of New Hampshire, which today houses a large collection of their work.[3] Following retirement the Scheiers moved to Mexico then later to Arizona. Edwin died in that state on April 20, 2008.[4]

Source(s): **1**. Komanecky (1993:31-41); Strickler (2008). **2**. Komanecky (1993:42-43). **3**. Scheier Pottery Collection <http://www.izaak.unh.edu/specoll/mancoll/scheier.htm>. **4**. Strickler (2008).

Scheier, Mary G. / **BORN** 1908, VA / **DIED** 2007 / **SITE(S)** ET; Anderson County (40AN218)

Mary S. Goldsmith was born May 9, 1908 in Salem, Virginia. As a young adult she received training in art from several prominent schools in America and for one year in Paris. Her career as a potter began after her marriage to Edwin Scheier during the few months in 1938 they spent in Norris Tennessee, affiliated with the Federal Art Center and the TVA Ceramics Research Laboratory (see previous discussion of Edwin Scheier and discussion of ET, Anderson County site 40AN218). In recent years Mary and Ed Scheier were the subjects of an extensive biography and a television documentary entitled "Four Hands One Heart."[1] Figure 3-138 is a photograph of them taken after they moved to New Hampshire in 1940. Mary Scheier died May 14, 2007 in Arizona.[2]

Source(s): **1**. Komanecky (1993); "Four Hands One Heart," a made for television documentary, produced by Ken Browne Productions, New York, with assistance from the University of New Hampshire and the Currier Gallery of Art, Manchester, New Hampshire. **2**. Social Security Death Index <http://www.ancestry.com/search/>.

Schwab, Anton / **BORN** 1830, Germany / **DIED** 1878 / **SITE(S)** WT, Shelby County (40SY356 and Unrecorded Potteries – Malsi/Tighe)

Anton Schwab (sometimes Anthony, and the spelling of his last name varies) was one of several mid-South potters who came to the United States from Hesse-Darmstadt, Germany.[1] He married Catherine Malci [Malsi], who was from the same part of Germany, on February 1, 1857 in Marshall County, Mississippi.[2] The next year Schwab and Valentine Malsi started a stoneware pottery in Memphis, Tennessee (WT, Shelby County site 40SY356). Schwab and Malsi were surely related by marriage and were probably brothers-in-law. By 1860 Valentine Malsi (see individual entry) was living and working as a potter at Holly Springs in northern

Mississippi, but Anton and Catherine Schwab have not been found on the 1860 census. Schwab possibly operated a pottery in Jackson, Mississippi around this time, as suggested by a 2-gallon jug stamped "A SCHWAB / JACKSON / MISS."[3] By 1870 the Schwabs were living in Holly Springs, with Anton called a potter.[4]

For the same year, Anton is shown as an "earthenware manufacturer" in the 1870 Memphis city directory. The address given with this entry implies he was working at least some of the time at a pottery started in the late 1860s by Valentine Malsi (WT, Unrecorded Shelby County Potteries, Malsi/Tighe). It does not appear Anton is listed in any other Memphis directory until 1878. Until then he probably shifted back and forth between pottery work in Mississippi and Memphis so as to make it difficult to understand where he was at any specific time. A pottery sherd with most of a maker's stamp used by Schwab relates to one of his Memphis locations (see WT site 40SY356).[5] Anton Schwab died August 22, 1878, one of the many victims of the yellow fever epidemic that struck Memphis that year.[6]

Source(s): **1**. Besides those listed in this report, there were a number of potters from Hesse-Darmstadt and Baden, Germany in nineteenth-century Mississippi (Greer 1980:49-50). **2**. Mississippi Marriages, 1826-1900 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&dv=msmarr>. **3**. This vessel is shown in the catalog section (p. 84, No. 26) of Made by Hand, Mississippi Folk Art (see Greer 1980). **4**. Federal Census, 1870, Mississippi, Marshall County, Holly Springs, Precinct 1, No. 38. **5**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1870, p. 252; 1878, p. 406 [Memphis city directories between 1870 and 1878 list an "A. Schwab," but most if not all of these are for Abraham Schwab, a Beale Street grocer]. **6**. Memphis Funeral Home Records, Volume 7, p. 63 (bound volume at the Tennessee State Library and Archives, Nashville) [Catherine Schwab appears alone on the 1879 Memphis city directory, p. 409 <http://register.shelby.tn.us/>].

Schwab, Johann / **BORN** 1862, Germany / **DIED** post-1900 / **SITE(S)** WT, Shelby County (40SY357)

Johann (or John) Schwab is shown as an 18-year-old German-born "crockery ware maker" in the 1880 Memphis household of his aunt Margaret Gerber, the former Elizabeth Malsi.[1] Schwab arrived in the United States from Bremem, Germany on December 4, 1872.[2] Elizabeth Malsi (see individual entry) previously owned a pottery, though apparently not after about 1874. It is likely Johann was working at the Bluff City Terra Cotta Works in 1880. The 1883 city directory shows he worked for James Steel, the proprietor of that pottery (see WT, Shelby County site 40SY357). Schwab's name only appears in one other Memphis directory, working for a metal and wood manufacturing company in 1886.[3] By 1900 he was in Oakland, California working as a baker.[4]

Source(s): **1**. Federal Census, 1880, Shelby County, District 5, No. 146. **2**. New York Passanger Lists, 1820-1957 – Ancestry.com <http://search.ancestry.com/cgi-bin/

sse.dll?indiv=1&db=nypl>. **3**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1883 (Sholes), p. 510 [a John Schwab, possibly the same person, also worked as a "tinner" – 1883 (Weatherbe), p. 421], 1886, p. 607. **4**. Federal Census, 1900, California, Alameda County, Oakland, Ward 2, No. 129 (this census gives his birth date as December 1862).

Scovel, Elizabeth J. / **BORN** 1854, TN / **DIED** 1906 / **SITE(S)** MT, Davidson County (40DV142)

According to her tombstone, Elizabeth (Bettie) J. Scovel was born March 14, 1854.[1] In 1880 she still lived with her parents, Henry G. and Mary Scovel.[2] Her father was a prominent Nashville real estate agent, and in 1880 Bettie was called a "picture artist." Miss Bettie J. Scovel's name first appears in the 1883 edition of the Nashville city directory, identified as an art teacher.[3] One source indicates she spent some portion of 1882 at the Cincinnati art school and visited and possibly received some training at Rookwood Pottery.[4] While the exact circumstances of her training are unclear, by early 1884 she had started what was referred to as the "Nashville Art Pottery" or the "Nashville Art School and Pottery" (MT, Davidson County site 40DV142).[5] Her pottery work was praised at the time, and she later received recognition as a significant contributor to the American art pottery movement.[6] Scovel operated her school and pottery until 1889. After that year her name appears in city directories as a Literary Manager or in some similar position with Nashville's Gospel Home Publishing House, through 1893.[3] In spite of the generally high praise for her work in ceramics, there is nothing to suggest she ever returned to this pursuit. It does not appear she ever married, and she died December 20, 1906.[1]

Source(s): **1**. Tombstone of Elizabeth J. Scovel, Mount Olive Cemetery, Nashville, Tennessee. **2**. Federal Census, 1880, Davidson County, ED 39, Sheet 12, p. 86. **3**. Nashville City Directories (various publishers), 1880s to 1910s (copies at Tennessee State Library and Archives). **4**. Evans (1974:177). **5**. Art, Nashville Banner, June 26, 1884, Nashville, Tennessee. **6**. The Art Pottery Established by Miss Bettie J. Scovel, The Daily American, June 16, 1887, Nashville, Tennessee; Barber (1903:334, 470-471).

Seabolt, Jacob / **BORN** 1826, VA / **DIED** 1904 / **SITE(S)** MT, White County (40WH76)

Jacob Seabolt was born March 12, 1826 and died January 24, 1904.[1] Census reports show he and his wife Sarah and three of their six children were born in Virginia, before they moved to White County, Tennessee about 1858.[2] The lack of an 1890 census makes it difficult to understand Jacob Seabolt's relationship to pottery making, but according to his grandsons he was either a potter or the owner of a pottery during the late 1800s, at or near MT site 40WH76.[3] In 1870 and 1880 his residence was in a district adjoining the one with that site, but he owned land in

both districts and apparently lived close to the pottery.[4] By 1900 Seabolt and his married son Edward were heads of households in the same district as the 40WH76 site, close to the widow of George Fraley, a former owner of the 40WH76 pottery, and Meredith Bussell, who was operating another nearby pottery (MT site 40WH78).[5] Seabolt is always shown as a farmer on census reports, but according to his descendants, by the late 1800s Seabolt was living in what had been the George Fraley home and was involved with pottery.[3] As noted in the discussion of MT site 40WH76, Jacob Seabolt may have been associated with one or more of three closely connected pottery-making locations.

Source(s): **1**. Pollard (2003[1]:133). **2**. Fedral Census, 1850, Virginia, Smyth County, District 60, No. 659; Federal Census, White County – 1860, District 8, No. 1057; 1870, District 7, No. 7; 1880, District 7, No. 239. **3**. Ira and Shelly Howell, 1978, personal communications. **4**. White County Tax Records, Districts 6 and 7, 1880s and 1890s [in 1870 Seabolt lived very close to potter George Allen Dunn (see individual entry)]. **5**. Federal Census, 1900, White County, District 6, Nos. 244-247.

Sehorn, Alexander B. / **BORN** 1795, TN / **DIED** 1879 / **SITE(S)** ET; Jefferson County (Unrecorded Potteries – Sehorn)

Alexander Blair Sehorn, a son of John and Elizabeth Sehorn, was born May 10, 1795 in Jefferson County, Tennessee and died December 20, 1879 in Scott County, Arkansas. He is thought to have been one of the two unnamed men operating a Jefferson County pottery in 1820 (see ET, Unrecorded Jefferson County Potteries). If any of his ancestors were potters, it no doubt relates to his grandfather's German birth and his father's early life in the Shenandoah Valley of Virginia. Alexander married Mary Long in Jefferson County in 1823.[1] By 1827 he owned property, but it seems to have been land that came from his father. After his father's death in 1831, he soon sold out and began a series of moves.[2] By 1840 Alexander and his family were in Walker County, Georgia.[3] By 1850 they were in Scott County, Arkansas, but the birthplaces for three of his children indicate the family was still in Tennessee in 1835, in Georgia in 1839, and in Missouri in 1843. The important thing about the 1850 census entry is that is shows that Alexander Sehorn was a potter.[4] As he was about 40 when he left Tennessee, this must have been an occupation he had practiced while still a Tennessee resident. Alexander's wife was apparently deceased by 1850. He was still in Scott County, Arkansas in 1860, now called a farmer.[5] As noted above, he died there in 1879.

Source(s): **1**. Trobich (2000). **2**. Jefferson County Deeds, Book R, p. 192 and Book S, pp. 138, 218, 223, and 259; John Sehorn, Jefferson County Wills, Book 3, 1826-1840 (p. 151 of bound copy in Tennessee State Library and Archives). **3**. Federal Census, 1840, Georgia, Walker County, p. 67 [Sehorn's name is listed as "Seaborn"]. **4**. Federal Census, 1850, Arkansas, Scott County, Hickman Township, p. 130, No. 57 [this is the Alexander "Sehone" listed in Arkansas Made (Bennett and Worthen 1990:154)]. **5**. Federal Census, 1860, Arkansas, Scott County, Hickman Township, p. 811, No. 805.

Self, Hugh A. / **BORN** 1845, TN / **DIED** 1910 / **SITE(S)** ET, Greene County (40GN28)

Hugh A. Self was born April 4, 1845 in Greene County and died October 20, 1910 in McDonald, Missouri.[1] He was a son of Harrison Self, and the family lived close to the Harmons at the time of their involvement with the 1861 pro-Union burning of the Lick Creek railroad bridge in western Greene County. Harrison Self was one of those sentenced to hang for his involvement in this event, and only his daughter's successful last-minute appeal to Confederate President Jefferson Davis prevented his death. It is also thought that Hugh Self and his brother Andrew participated in the bridge burning.[2] Two years later Hugh joined the Union Army, enlisting in Company E of the Tennessee Light Artillery. At the time he was described as "five feet, seven inches tall with blue eyes, light hair, and a fair complexion." During the war he suffered from serious illnesses and was once captured and held for several months in a Confederate prison in Virginia. He was not finally discharged until August 1, 1865.[3]

At the start of the Civil War, the potter Alexander Lowe (see individual entry) lived on the farm of Harrison Self.[4] This may have influenced Hugh Self's eventual involvement with pottery making. All that is certain is that Hugh is listed on the 1880 census for Greene County, with his wife Happy M. Self and two young children, with the occupation "Works in Potter Shop."[5] It is assumed this "potter shop" reference pertains to the early phase of the M. P. Harmon pottery, which grew into the large operation located on the site recorded as 40GN28. Though Self lived in a different district than M. P. Harmon, their locations were actually very close. As it appears the M. P. Harmon pottery started in 1877, it is unlikely Self worked there for more than three or four years. He left Tennessee soon after 1880 because the family's third child was born in Missouri in September of 1881.[3] In Missouri Self worked as a grocer and retail merchant.[6]

Source(s): **1**. Family Search, Harrison Self <www.familysearch.org/>. **2**. Bible (1996; 1997:86). **3**. Bowers (1981). **4**. Bible (1996). **5**. Federal Census, 1880, Greene County, District 23, No. 46. **6**. Federal Census, Missouri, McDonald County, Elk Horn Township – 1900, No. 206; 1910, No. 2.

Serben, Herman / **BORN** (?), (?) / **DIED** post-1855 / **SITE(S)** WT, Shelby County (Unrecorded Potteries – Tennessee Terra Cotta Works)

The only thing known about Herman Serben is that he was in Germantown near Memphis, Tennessee by January of 1855, when he bought the land for a new pottery with Henry Rehwoldt.[1] Like Rehwoldt, he may have been from Germany, but there is no proof for this. The Rehwoldt and Serben operation was advertised in a Memphis newspaper for several months during 1855.[2] After that Serben and any other information concerning the pottery seem to disappear.

Source(s): **1**. Shelby County Deeds, Book 19, pp. 19-24. **2**. Memphis Daily Appeal, June 28, 1855, p. 3, Memphis, Tennessee (and see WT, Unrecorded Potteries, Tennessee Terra Cotta Works and Pottery).

Shaffer, Benjamin / **BORN** 1810, TN / **DIED** 1903 / **SITE(S)** ET, Greene County (40GN21)

Benjamin A. Shaffer was the younger of two Tennessee-born sons of Frederick Shaffer believed to have worked in their father's pottery (ET, Greene County site 40GN21). Benjamin was born June 19, 1810 in Greene County and married Elizabeth Anne Huff there in 1829.[1] The 1830 and 1840 census reports show Benjamin in his own household but next to his father.[2] Most of the Shaffers left Greene County in 1841 or 1842, moving to Indiana. A Revolutionary War pension application for Frederick Shaffer notes that he died in 1855 at the Carroll County, Indiana home of his son Benjamin.[3] Benjamin still lived in Indiana in 1860, identified as a dry goods merchant.[4] By 1870 he and his wife were in Missouri, with Benjamin still working in a store.[5] In 1880 they were back in Indiana, and for that year what may have been Benjamin's life-long occupation is finally noted. At the age of 69 he was called a "Retired Potter."[6] He died in Carroll County, Indiana October 19, 1903, having lived nearly as long as his centenarian father.[1]

Source(s): **1**. RootsWeb, Koch/Krupp and Kingery/Pritsch <http://wc.rootsweb.com/>. **2**. Federal Census, Greene County - 1830, Eastern District of Tennessee, 90th Regiment of Tennessee Militia, p. 178; 1840, Northern Districts, p. 77. **3**. White (1992:3084). **4**. Federal Census, 1860, Indiana, Carroll County, Democrat Township, No. 1067. **5**. Federal Census, 1870, Missouri, Jackson Township, p. 617, No. 23. **6**. Federal Census, 1880, Indiana, Clinton County, p. 24C, No. 77.

Shaffer, Frederic / **BORN** 1755, VA / **DIED** 1855 / **SITE(S)** ET, Greene County (40GN21)

Direct information linking Frederic Shaffer to pottery making comes from his listing as the owner of an 1820 Greene County pottery.[1] Deed and tax records connect him to the land that contains pottery site 40GN21.[2] These records place him there by 1809, but family genealogical information indicates one of his sons was born in Greene County in June of 1808. Previously, at least until 1798, Frederick, his wife (formerly Barbara Ann Fry), and several children (by 1810 there were 15), lived in Shenandoah County, Virginia. Frederick was born there on December 13, 1755, but his father Jacob Shaffer was born in Germany.[3] Frederick may have been influenced by German pottery traditions, and it seems certain he would have been influenced by the strong pottery industry that existed in the Shenandoah Valley.[4] He was in his mid-40s or older before he left that area, from where he had served as a soldier in the Revolutionary War.[3]

According to the 1820 manufacturing census schedule there were two men working at Frederick Shaffer's Tennessee pottery.[1] One of them may have been

Shaffer, though by 1820 he was 65. He had several sons who were of an age to be working, but it is not clear where they lived. The two sons born in Tennessee, Henry (1808) and Benjamin (1810) were too young to have been much help in 1820.[3] The 1830 census shows Frederick and Benjamin as the heads of adjoining households, but not much else is apparent at that time.[5] By contrast the 1840 census suggests the Shaffer pottery was still operating with Frederick's son Henry and a close neighbor, Jackson Campbell, noted as employed in "Manufactures and trades." The next year, both Frederick Shaffer and his son Henry sold their Tennessee lands and moved to Indiana.[6] A Revolutionary War pension application for Frederick notes that he moved from Tennessee to Clinton County, Indiana in 1842 to be near his children, and when he died on December 18, 1855 he was at the Carroll County, Indiana home of his son Benjamin. It is also noted that he died at the age of 100 years and 5 days.[7]

Source(s): **1**. 1820 Census of Manufacturing Establishments, Greene County (microfilm copy, Tennessee State Library and Archives). **2**. See citations under ET site 40GN21. **3**. RootsWeb, Minter <http://worldconnect.rootsweb.com/>; White (1992:3084). **4**. Comstock (1994). **5**. Federal Census, 1830, Eastern District of Tennessee, 90th Regiment of Tennessee Militia, p. 178. **6**. Federal Census, 1840, Greene County, Northern Districts, p. 77 (and see discussion with ET site 40GN21). **7**. White (1992:3084).

Shaffer, Henry F. / **BORN** 1808, TN / **DIED** 1886 / **SITE(S)** ET, Greene County (40GN21)

Henry Franklin Shaffer, born June 13, 1808, was one of two Tennessee-born sons of Frederick Shaffer believed to have worked at their father's Greene County pottery (ET site 40GN21).[1] On the 1840 census, Henry and a known potter, Jackson Campbell, are shown next to Frederick Shaffer, with check marks indicating they were employed in "Manufactures and trades."[2] These are the only non-farming occupations shown in the general area. Henry Shaffer owned 95 acres near his father's property, but in 1841 both he and his father sold their Tennessee lands and moved to Indiana.[3] Henry, his wife Anna, and several children are listed on census reports for Indiana from 1850 through 1880, with Henry always engaged in farming.[4] He is reported to have died April 10, 1886, presumably still in Indiana.[1]

Source(s): **1**. RootsWeb, Minter <http://worldconnect.rootsweb.com/>. **2**. Federal Census, 1840, Greene County, Northern Districts, p. 77. **3**. Greene County Trust Deeds, Book 15, p. 199; Greene County Deeds, Book 20, p. 478 and p. 601. **4**. Federal Census, Indiana – 1850, Clinton County, Warren Township, No. 118; 1860 - 1880, Carroll County, Democrat Township: No. 1063 / No. 98 / No. 42/43.

Sherrell, Oliver / **BORN** 1892, TN / **DIED** 1973 / **SITE(S)** MT, Putnam County (40PM69)

Oliver Sherrell was born August 31, 1892 and died in December 17, 1973.[1] He was a brick mason who grew up in Putnam County and in 1920 and 1930 lived

there with his wife Hattie (Bockman) Sherrell and their children.[2] Around 1930 Sherrell formed a partnership with Arnold Lacy for brick construction projects, and in the fall of 1936 he joined Lacy in starting the Cookeville Pottery (MT site 40PM69). Encouragement for this endeavor came from Sherrell's brother-in-law, Watson E. Bockmon, who also grew up in Tennessee, but by the 1920s was president of the Bauer Pottery in California.[3] The arrangement between Sherrell and Lacy lasted less than five years, with Arnold's nephew Lee Lacy purchasing Sherrell's interest in the pottery at the beginning of 1941 (see discussion of MT site 40PM69). Sherrell's name often appears as Sherrill, but a letter written on Cookeville Pottery stationary spells it Sherrell in the official printed heading.[4]

Source(s): **1**. Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http://register.shelby.tn.us/>; Social Security Death Index <http://www.ancestry.com/search/>. **2**. Federal Census, Putnam County – 1900, District 7, No. 102; 1920, District 7, No. 12; 1930, District 1, ED 1, p. 169, No. 47. **3**. Federal Census, Putnam County, District 7 – 1880, No. 85; 1900, No. 142; Lehner (1988:39). **4**. A copy of this letter filed at the Tennessee Division of Archaeology was provided by John Walthall, Springfield, Illinois.

Shields, Robert (see ET, Unrecorded Sevier County Potteries)

Silvius, William (see ET, Jefferson County sites 40JE31-32)

Simmons, Levi M. / **BORN** ca. 1844, TN / **DIED** post-1880 / **SITE(S)** WT, Madison County (40MD54)

Levi Martin Simmons was born about 1844, a son of Elijah and Elizabeth Simmons.[1] He is shown with his parents in Madison County on the 1850 and 1860 censuses, in the same neighborhood as the potter Hugh Reevely.[2] The 1870 census shows Levi as a 27-year-old potter, now living in Arkansas, with a wife named Sarah,.[3] He was the father of two children, both born in Tennessee, the youngest in 1868. Simmons obviously arrived in Arkansas trained as a potter, and it appears he received this training from Hugh Reevely (at WT, Madison County site 40MD54). Besides his wife and children, Levi's 1870 household included Thomas G. Reevely, a son of Hugh Reevely. Levi and his family were in a different part of Arkansas by 1880, and his listed occupation for that year is farmer. By 1900 Sarah Simmons was a widow living with one of her married daughters.[4]

Source(s): **1**. RootsWeb's WorldConnect Project: Lewis Family <http://wc.rootsweb.com/>. **2**. Federal Census, Madison County, District 1 – 1850, p. 368, No. 98; 1860, p. 82, No. 253. **3**. Federal Census, 1870, Arkansas, White County, Royal Township, p. 412, No. 94. **4**. Federal Census, Arkansas, Lonoke County, Magness Township – 1880, ED 185, No. 45; 1900, ED 88, Sheet 13, No. 234.

Small, James / **BORN** ca. 1800, TN / **DIED** post-1860 / **SITE(S)** ET, Roane County (40RE149)

James Small is listed on the 1850 census for Roane County as a 50-year-old potter.[1] He is one of six potters associated with operations at Eagle Furnace, either as makers of molds for iron casting or working in a pottery that operated near the furnace (see discussion of ET site 40RE149). Small still lived in the same area in 1860, by then called a farmer.[2] His wife's name was Mary and they had at least seven children. It is not known what became of Small after 1860.

Source(s): **1**. Federal Census, 1850, Roane County, 20th Subdivision, No. 990. **2**. Federal Census, 1860, Roane County, District 12, No. 1598.

Smalley, Robert L. / **BORN** 1866, MS / **DIED** post-1930 / **SITE(S)** WT, Hardeman County (40HM19)

Robert L. Smalley had a connection to the Grand Junction Pottery (WT, Hardeman County site 40HM19) that is not entirely clear. A local history publication claims he ran the pottery for its owner William T. Follis, however, the only relevant primary source found is that Follis sold the property in 1912 to Minnie Smalley, the wife of Robert Smalley. The Smalleys kept the pottery until 1918, with Robert presumably running it during that interval.[1] Census reports indicate Smalley was born in Mississippi in 1866. He lived there with his parents, John and Sophia, until the late 1800s.[2] By 1900 he was living in Hardeman County with his widowed mother, and he remained in or near Grand Junction through 1920. He was married by 1910, and all census reports call him a farmer.[3] By 1930 Robert and Minnie Smalley with some of their children were living in Arkansas.[4]

Source(s): **1**. Roots Committee (1985:52); Hardeman County Deeds, Book D-3, p. 390 and p. 391. **2**. Federal Census, Mississippi – 1870, Tippah County, Range 3, Township 1, No. 1; 1880, Benton County, Beat 1, No. 266. **3**. Federal Census, Hardeman County – 1900, District 1, No. 91; 1910, Part of District 4, No. 85; 1920, District 4, Grand Junction, No. 115. **4**. Federal Census, 1930, Arkansas, St. Francis County, Franks Township, No. 190.

Smelcer, Betty Jo (see ET, Sevier County site 40SV182)

Smith, Arthur H. / **BORN** 1876, TN / **DIED** post-1910 / **SITE(S)** ET, Hamilton County (40HA98)

Arthur H. Smith, born in May of 1876, is listed as a 24-year-old potter on the 1900 census, living in the vicinity of the Chattanooga Pottery at Daisy. He was a son of James and Mary Smith, Hamilton County residents in 1880.[1] Arthur probably

worked at the Chattanooga Pottery from near the time it was established in 1891. There are two surviving stoneware vessels made by him bearing the dates 1894 and 1899 (see ET, Hamilton County site 40HA98). He was still listed as a "laborer" in the "pottery" in 1910, though the former Chattanooga Pottery had by this time evolved into a very non-traditional kind of operation.

Source(s): **1**. Federal Census, Hamilton County – 1880, District 1, ED 45, p. 20, No. 189; 1900, District 14, ED 63, Sheet 14B, No 232. **2**. Federal Census, 1910, Hamilton County, District 3, ED 78, Sheet 4A, No 54.

Smith, David L. / **BORN** 1854, TN / **DIED** 1932 / **SITE(S)** ET, Blount County (40BT16 and 40BT17)

David Lafayette Smith was born August 13, 1854 and died May 11, 1932.[1] The 1880 census for Blount County lists him as a 26-year-old potter, with a wife named Vienna (sometimes Viny) and three young children, living next to his father James M. Smith.[2] David Smith is also listed on Blount County tax records from 1877 to 1901.[3] Because of some changes in district boundaries and numbers, it is difficult to know exactly where he was in 1880 in terms of site association. Probably he was working at ET site 40BT16, in the mountainous portion of southern Blount County, but he possibly had an earlier association with William Grindstaff (see individual entry), perhaps at ET site 40BT17. Smith was definitely in the vicinity of the 40BT16 site from July of 1884 until September of 1893, a period during which he served as postmaster for the "Chilhowee" Post Office.[4]

As explained in discussing site 40BT16, Smith's connection to that location is partly assumed from a marked sherd with most of a "D. L. SMITH" impressed stamp (the same mark that appears on two privately owned stoneware jars).[5] Among the few other records found for David Smith is an 1887 Blount County deed.[6] He is listed on the 1900 census as a farmer and merchant.[7] A grandson remembered he ran a store on Chilhowee Mountain (the general area that includes site 40BT16) in the early 1900s.[8] At the time of Smith's death he was in another part of Blount County.[1] It appears unlikely his work as a potter lasted past the 1890s.

Source(s): **1**. Little (1980:162); Tennessee Death Records, Blount County, 1932, Certificate No. 9171 (microfilm copy, Tennessee State Library and Archives); Obituary for David L. Smith, The Maryville Times, May 5, 1932. **2**. Federal Census, 1880, Blount County, District 8, No. 195. **3**. Blount County Tax Records, District 3, 1877-1901 [which after 1880 included part of what had been District 8], District 8, and District 17. **4**. Frazier (1984:163). **5**. Wahler (1997:11, No. 44) and see discussion of ET site 40BT16. **6**. Blount County Deeds, Book 42, p. 200. **7**. Federal Census, 1900, Blount County, District 17, No. 137. **8**. George W. Shope, Jr., 2003, personal communication.

Smith, George / **BORN** ca. 1879, TN / **DIED** post-1900 / **SITE(S)** ET, Hamilton County (40HA98)

George Smith was a younger brother of Arthur Smith.[1] Both are listed on the 1900 census as potters, living as boarders in the same household, near the Chattanooga Pottery (ET, Hamilton County site 40HA98).[2] Nothing more has been learned about George Smith.

Source(s): **1**. Sons of James and Mary Smith, Federal Census, 1880, Hamilton County, District 1, p. 10D, No. 189. **2**. Federal Census, 1900, Hamilton County, District 14, ED 63, Sheet 14B, No 232.

Smith, James P. / **BORN** ca. 1862, IL / **DIED** post-1920 / **SITE(S)** WT, Hardeman County (40HM18)

Census reports indicate James P. Smith (initially Smyth) was born in Madison County, Illinois about 1862. He was a son of potter Patrick J. Smyth and a nephew of potter Samuel Smyth. By 1870 the Patrick and Samuel Smyth families were living in Northern Mississippi, with the brothers listed as potters. The 1880 census shows the Smyth brothers still operating their Holly Springs pottery, with 18-year-old James and his younger brother "A. J." also listed with that occupation.[1] In subsequent records James's last name is shown as Smith rather than Smyth. Soon after the 1880 census, Samuel Smyth moved to Grand Junction in Hardeman County, Tennessee and opened a new pottery, which he ran until the mid-1890s (WT site 40HM18). In 1890 James P. Smith was listed for that one year as a poll on the tax roll for the Grand Junction district.[2] By 1900 James was working as a potter in Kentucky, had a wife named Ada, and a son born in Tennessee in March of 1891.[3] The conclusion seems to be that James worked for his uncle Samuel Smyth for an unknown period around 1890-1891. The 1900 census also shows the family had a daughter born in Indiana in 1895. James and his family remained in Kentucky at least through 1920, but his subsequent occupations were as a post office worker.[4]

Source(s): **1**. Federal Census, Mississippi, Marshall County - 1870, Range 2, p. 552, Nos. 17(19) and 17(20); 1880, East Holly Springs, Nos. 8 and 12. **2**. Hardeman County Tax Records, District 1, 1890. **3**. Federal Census, 1900, Kentucky, Daviess County, District 8, p. 9, No. 138. **4**. Federal Census, Kentucky, Daviess County – 1910, Owensboro, ED 36, p. 288, No. 372; 1920, Precinct 2, ED 38, p. 139, No. 218.

Smith, John O. / **BORN** 1864, TN / **DIED** post-1910 / **SITE(S)** WT, Shelby County (40SY357)

John Owen Smith was a son of Patrick and Mary Smith, both from Ireland. He might have been related to Irish-born potters Samuel and Patrick Smyth/Smith (see entry for Samuel Smyth). When John was six years old he lived with his parents in Davidson County, Tennessee, where his father was a tin smith.[1] By 1880

they were in Memphis, where 16-year-old John held the occupation "works at pottery."[2] The Smith household was not far from James Steel, and presumably John and his cousin Frank Dolan (see individual entry) worked for Steel at the Bluff City Terra Cotta Works (WT, Shelby County site 40SY357). By 1883 John was following his father's tin smith occupation.[3] The family, minus John, was still in Memphis is 1900, but it is unclear where John was after 1884. By 1910 he had returned to live with his widowed mother, and the census for that year shows he was a railroad engineer.[4] This occupation may explain his absence from Memphis listings at other times.

Source(s): **1**. Federal Census, 1870, Davidson County, District 13, No. 13. **2**. Federal Census, 1880, Shelby County, Memphis, ED 151, p. 2, No. 19. **3**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1883 (Sholes), p. 526; 1884, p. 499. **4**. Federal Census, Shelby County – 1900, District 14, ED 101, p. 35, No. 341; 1910, Ward 13, ED 192, p. 22, No. 4.

Smith, Nathan K. / **BORN** 1831, OH / **DIED** 1914 / **SITE(S)** ET, Knox County (40KN286)

Nathan K. Smith was born October 14, 1831 in Ohio, and spent almost his entire adult life as a potter in that state's Muskingum County.[1] During the Civil War he served as a corporal on the United States river vessel *Brilliant*, a steam-powered tinclad gunboat.[2] Smith and his wife Lavina, whom he married in 1855, lived in the same hometown as Samuel and Robert Miner.[3] Samuel and to a lesser extent Robert were involved with the Bowlus, Miner, and French pottery in Knoxville (ET site 40KN286), which also had as its initial principal owner another Ohioan, Lewis H. Bowlus. This pottery seems to have been in operation by early 1866 but was destroyed by a flood in March of the following year. Evidence that Nathan Smith was brought to Knoxville to operate the pottery comes from his name appearing as witness to a December 7, 1866 deed for the Miners selling their interest in the business.[4] By 1868, Smith was back in Ohio where he started the Star Pottery in Zanesville, an operation that had seven employees making stoneware.[5] Late in life he moved to Illinois to live with a son but then died in Indiana on May 5, 1914. His body was returned to Zanesville for burial.[6]

Source(s): **1**. Nathan K. Smith (1831 – 1914) – Find A Grave Memorial <http://www.findagrave.com/>; Federal Census, Ohio, Muskingum County – 1860, Springfield Township, Putnam, No. 127; 1870, Springfield Township, Putnam, No. 607; 1880, Zanesville, ED 184, p. 20, No. 188; 1900, Zanesville, ED 80, Sheet 8A, No. 179. **2**. Ancestry.com, 1890 Veterans Schedules, Nathan K. Smith, Zanesville, Muskingum, Ohio <http://search.ancestrylibrary.com>; Lytle and Holdcamper (1975:25). **3**. Federal Census, 1850, Ohio, Muskingum County, Springfield Township, Putnam, No. 463; Ancestry.com, Ohio Marriages, 1803-1900 <http://search.ancestrylibrary.com>. **4**. Knox County Deeds, Book D3, p. 513. **5**. Lehner (1988:439). **6**. Federal Census, 1910, Illinois, Cooke County, Proviso Township, ED5H, Sheet CA, p. 171, No. 152; Ancestry.com, Indiana Deaths, 1882-1920 <http://search.ancestrylibrary.com>; Indiana State Board of Health, Certificate of Death No. 251.

Smith, Samuel, Jr. / **BORN** 1800, Switzerland / **DIED** 1873 / **SITE(S)** ET, Knox County (Unrecorded Potteries – Samuel Smith)

Samuel Smith is listed as proprietor of what seems to be the earliest documented stoneware pottery in Tennessee.[1] While it is possible the proprietor of this 1820 pottery was Samuel Smith, Sr., it is almost certain it was his son Samuel Smith, Jr. (see discussion of ET, Unrecorded Knox County Potteries). The younger Samuel Smith was born in the Canton of Aargua in Switzerland in 1800, probably August 12, 1800, but by about 1819 he was in Knoxville, Tennessee.[2] Knoxville papers, beginning in 1822, carry a series of ads for his "Stone Ware Factory."[3] The pottery seems to have been on a tract of land that was deeded to Samuel Smith, Jr. in 1821, which he sold in 1832.[4] While the general location of this tract is known, an exact location for Smith's pottery has not been determined.

Samuel Smith, Jr. married Oney Kearns in 1823, and she and eight other unnamed males and females, including one male slave, are listed in the Smith household on the 1830 census for Knox County.[5] Also in 1823, Smith, identified as a native of Switzerland, filed a petition to renounce his Swiss citizenship and become a citizen of the United States. The process was finally completed on August 14, 1827.[6] When Smith sold his pottery in June of 1832, the deed shows he was living in Anderson County, Tennessee.[4] He and his family are listed on the census for that county in 1840, then about 1849 they moved to Texas, where they founded a town called Knoxville.[5] There is nothing to indicate Smith worked in pottery after leaving Knoxville, Tennessee, and he is called a farmer on the 1850 census.[7] It is believed he died in Cherokee County, Texas on April 4, 1873.[8]

Source(s): **1**. 1820 Census of Manufacturing Establishments, Knox County (microfilm copy, Tennessee State Library and Archives). **2**. Wahler (2000c and 2001a); Smith's name in Switzerland was probably Schmid (see Family Search <htttp://www.familysearch.com>. **3**. These ads appear in various issues of the The Knoxville Intelligencer, The Knoxville Register, and The Knoxville Enquirer, and many of them are reproduced in Beasley (1971:43) and Wahler (2001a). **4**. Knox County Deeds, Book T-1, p. 100 and Book W-1, p. 212. **5**. Wahler (2001a). **6**. Knox County Circuit Court Minutes, 1818-1829, pp. 207 and 401. **7**. Federal Census, 1850, Texas, Smith County, p. 68, No. 357. **8**. Wahler (2000c).

Smith, Tom (see MT, Putnam County site 40PM59)

Smyth, James P. (see James P. Smith)

Smyth, Samuel / **BORN** ca.1832, Ireland / **DIED** 1909 / **SITE(S)** WT, Hardeman County (40HM12 and 40HM18) and Shelby County (40SY360)

There is some uncertainty concerning Samuel Smyth's birth date, but it was probably in 1832. He was born in Ireland, probably in County Fermanagh, a son of James and Mary Smyth. The family migrated to the United States in 1852, where Samuel became a naturalized citizen.[1] In 1860 Samuel and his brother Patrick Smyth were potters living with their widowed mother in Alton, Illinois, where there were at least five potteries in operation. They lived close to the owners of the Ulrich & Wietfeld Pottery.[2] By 1870 the family had moved to Mississippi, apparently after spending a few years in Missouri. Both brothers were now married, and both were still working as potters. Samuel shared his household with his mother, wife Ellen, and a baby son.[3] The 1870 census of manufacturing establishments has an entry for the "Smith and Bros. Pottery" showing an annual production of $1,800. Their pottery was still active in 1880, and the annual production was now valued at $4,500.[4] An example of a jar produced at this pottery is shown in Figure 3-139. It carries the impressed mark "S. SMYTH & BRO / HOLLY SPRINGS / MISS."

Figure 3-139. Small stoneware jar with overall brown glaze and impressed mark for S. Smyth & Brother (private collection).

By 1880 Samuel and Ellen Smyth had five sons.[5] The following year they moved to the Hardeman County town of Grand Junction, just north of Mississippi, where Samuel started a new pottery that he operated until the mid-1890s. Stoneware vessels made at this location often carried a "Sam Smyth" mark (see discussion of WT site 40HM18). It appears that during the early years Smyth was in Grand Junction he was also involved with a pottery in northern Hardeman County (see discussion of WT site 40HM12). By the late 1890s Smyth, his wife, and several of their mostly adult children were living in Memphis. He is still called a potter on the 1900 census. If he was in fact still working at age 68, it was probably at what came to be known as the Memphis Stoneware Company (WT, Shelby County site 40SY360). Samuel Smyth died in Memphis on January 11, 1909.[6]

Source(s): **1**. Federal Census, 1900, Shelby County, ED 113, p. 200, No. 30; Tom Leatherwood, Shelby County Register of Deeds, Shelby County Death Records 1848-1958 <http://register.shelby.tn.us/>; Starr (2007:13). **2**. Federal Census, 1860, Illinois, Madison County, Upper Alton Township, p. 14, No. 106; Mounce (1989:15); Walthall et al. (1991:3). **3**. Federal Census, 1870, Mississippi, Marshall County,

Range 2, p. 552, No. 17 (19 and 20). **4**. Starr (2007:12). **5**. Federal Census, 1880, Mississippi, Marshall County, East Holly Springs, No. 12. **6**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Death Records 1848-1958 <http://register.shelby.tn.us/>.

Snider, Luther (see WT, Henry County site 40HY59-60)

Snow, George W. / **BORN** 1858, TN / **DIED** 1936 / **SITE(S)** ET, Hawkins County (40HW55), Greene County (Unrecorded Potteries – Haun/Snow)

George Washington Snow (Figure 3-140) was born March 13 (or 17), 1858 in Hawkins County and died January 8, 1936 in Greene County.[1] He is listed on the 1880 census as a 22-year-old boarder and "Crock Turner" in the household of Benjamin W. Anderson.[2] Anderson was the owner of a stoneware pottery in northern Hawkins County (ET site 40HW55). In 1883 Snow purchased a small piece of land in neighboring Greene County, in or near the west Greene County hamlet of Thula.[3] According to his grandson, Snow came to this location to work in a pottery, but eventually turned to work in leather, making shoes, saddles, and harness.[4] Though direct physical evidence for the pottery (Unrecorded Greene County Potteries, Haun/Snow) has not been found, a Snow descendant has a stoneware jar (Figure 3-141) said to have been made at Thula by George Snow. By 1890 George Snow purchased an additional 50 acres, and he appears on the 1900 and later census reports, with his wife Mary and their children, always called a farmer. It is known, however, that much of his work centered around his leather-working shop that stood on this farm.[5] It is unlikely he worked as a potter past 1890.

Figure 3-140. Photograph of George and Mary Snow and children (left to right) Chassie, Callie, Millie, Lizzie, Walter, and Polly, on her father's lap (courtesy of the Gass Family, Jefferson County, Tennessee).

Source(s): **1**. Reynolds (1971:80); Tennessee Death Records, Greene County, 1936, Certificate No. 811 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, 1880, Hawkins County, District 9, No. 23, p. 282. **3**. Greene County Deeds, Book 46, p. 532, see also Book 48, p. 507. **4**. Snow Gass, 2004, personal communication. **5**. Greene County Tax Records, 1881-1890s; Federal Census, Greene County – 1900, District 4, No. 21, p. 45; 1910, District 4, No. 116, p. 216; and Note 4 above.

Figure 3-141. Brown-glazed stoneware canning jar with wax seal rim (height 9¼ in.), believed to have been made by George W. Snow in Greene County (private collection).

Snow, William G. / **BORN** 1880, TN / **DIED** 1946 / **SITE(S)** WT, Henry County (40HY59-60)

William Garfield Snow was born December 26, 1880 in Henry County, Tennessee.[1] In 1900 he still lived with his parents, Samuel and Margurite Snow, and was listed on the census as a 19-year-old "potter."[2] This designation, as opposed to the less specific "pottery hand" used for some of his co-workers, suggests Snow had been employed at the Currier and Weaver pottery (WT, Henry County site 40HY59-60) long enough to be trained to throw ware. The pottery closed about 1909, and afterwards Snow worked for the Louisville and Nashville Railroad. He had a wife named Della and at least three children.[3] He died March 19, 1946 while still living in Henry County.[1]

Source(s): **1**. Tennessee Death Records, Henry County, 1946, Certificate No. 5365 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, Henry 1900, District 1, No. 478. **3**. Federal Census, Henry County – 1910, District 1, No. 382; 1920, Paris District, No. 2; 1930, Cotton Grove, No. 45 (?).

Southard, John M. (see MT, White County site 40WH76)

Sparks, Cheston / **BORN** 1854, IA / **DIED** 1942 / **SITE(S)** MT, Davidson County (40DV139 and 40DV140); WT, Carroll County (40CL21), Henry County (40HY59-60)

Cheston (name sometimes shown as Chester) Sparks was born in Iowa on November 4, 1854.[1] Cheston was a son of John Sparks, who is said to have been a

potter, a steamboat operator, and a postmaster.[2] Records show John Sparks worked as a potter in Muscatine County, Iowa during much of the second half of the nineteenth century and during the 1880s operated one of several stoneware potteries in the town of Fairport.[3] On the 1880 census John is listed as a potter with son Cheston identified as a "Turner in Pottery."[4] Cheston married his wife Jackie Bell in 1885.[2] By 1887 they were in Paducah, Kentucky, where their first child was born (see entry for Elry Sparks).

By 1889, the Sparks were in Nashville where Cheston was initially listed in city directories as a clerk. The Sparks' second son, Harold was born there in 1890 (see individual entry). Starting in 1892 Cheston Sparks is shown as working for the Nashville Pottery and Pipe Works (MT, Davidson County site 40DV140), remaining there through 1895.[5] It is unclear what role Sparks played in this operation, but there is a suggestion it was an important one.[2]

In 1896 the Sparks family was back in Kentucky, living at Pottertown in Calloway County. As the name implies, there were several potteries at this location where Cheston Sparks could have worked. This was the birthplace of their third son John (see individual entry).

The family next moved to Henry County, Tennessee, where Cheston's name appears on the 1900 census as a potter.[6] His location at this time associates him with the Currier and Weaver Pottery (WT site 40HY59-60). The Sparks' fourth son, James C. (see individual entry), was born in 1900, apparently in Henry County.

In late 1904 Cheston Sparks purchased a pottery in the town of McKenzie in Carroll County.[7] This pottery had previously operated from about 1885 to about 1900. The Sparks family operated it for an additional 18 years (see WT site 40CL21). The 1910 census lists Cheston as a manufacturer of pottery and his two elder sons are shown as working in their "father's pottery." Cheston and Jackie Bell were still there in 1920, with only the two younger sons still in Cheston's household and working at his pottery.[8]

The Sparks eldest son was killed during World War I (see entry for Elry Sparks). The rest of the family moved to Nashville in 1923, where Cheston Sparks started what was soon called the Nashville Pottery Company.[9] This operation was dedicated to the mass production of florist wares (MT site 40DV139). Cheston died on June 25, 1942, and his obituaries identify him as president of the Nashville Pottery Company.[10]

Source(s): **1**. Tennessee Death Records, Davidson County, 1942, Certificate No. 11826 (microfilm copy, Tennessee State Library and Archives). **2**. Funeral Services Held for Sparks, Nashville Banner, June 26, 1942, Nashville, Tennessee; Cheston Sparks Funeral is Held, The Nashville Tennessean, June 27, 1942, Nashville, Tennessee [an article by Holder (1947:8) indicates John Sparks's great-grandfather worked at the Wedgewood pottery in England before moving to Virginia]. **3**. Iowa Gazetteer and Business Directory, 1884-1885, AncestryPlus City Directories of the United

States <Ancestry.com>; Pogue (2006). **4**. Federal Census, 1880, Iowa, Muscatine County, Fairport, p. 111A, No. 122. **5**. Nashville City Directories (various publishers), 1890s-1940s (copies at Tennessee State Library and Archives). **6**. Federal Census, 1900, Henry County, District 1, ED 57, Sheet 23, No. 454. **7**. Carroll County Deeds, Book 22, p. 525. **8**. Federal Census, 1910, Carroll County, District 4 – 1910, ED 20, Sheet 10A, No. 209; 1920, ED 20, Sheet 1B, No. 19. **9**. Holder (1947:8). **10**. Notes 1 and 2 above.

Sparks, Elry W. / **BORN** 1887, KY / **DIED** 1918 / **SITE(S)** WT, Carroll County (40CL21)

Elry W. Sparks (Figure 3-142), the eldest son of Cheston and Jackie Bell Sparks, was born at Paducah, Kentucky in 1887.[1] Elry's father was a potter who moved his family several times in connection with this occupation (see entry for Cheston Sparks). By 1900 they were in Henry County, Tennessee.[2] Elry, who was by then 13, might have begun learning the potters trade while his father was associated with the Currier and Weaver Pottery (WT site 40HY59-60). Around 1904 the Sparks moved to Carroll County to start their own family pottery. According to the 1910 census, Elry and his younger brother Harold worked in their "father's pottery" at this Carroll County location (WT site 40CL21).[3] In 1917, near the start of World War I, Elry enlisted in Company F of the 117th Infantry. He was by then married, and the following year his wife Elsie Sparks received word that Elry had been killed in overseas action on October 17, 1918.[1]

Figure 3-142. Elry W. Sparks (left) from a group photograph of the ca. 1906 McTyeire School football team (at McKenzie in Carroll County). Elry's youngest brother James C. Sparks is holding a ball that probably signifies a team victory (courtesy of James A. Sparks).

Source(s): **1**. Smith (1935:101). **2**. Federal Census, 1900, Henry County, District 1, ED 57, Sheet 23, No. 454. **3**. Federal Census, 1910, Carroll County, District 4, ED 20, Sheet 10A, No. 209.

Sparks, Harold B. / **BORN** 1890, TN / **DIED** 1967 / **SITE(S)** MT, Davidson County (40DV139); WT, Carroll County (40CL21)

Harold Bell Sparks was the second son of Cheston and Jackie Bell Sparks. He was born in Tennessee, December 26, 1890, during a period when his father worked for a Nashville pottery.[1] Harold must have received early training as a potter from his father, and he seems to have stayed with this profession during much of his adult life. By 1910, after the family moved to Carroll County to operate a pottery (WT site 40CL21), Harold and his brother Elry were listed on the census as working in their father's pottery.[2] By 1920, Harold Sparks had a wife named Ruth, and they lived apart from his parents.[3] In 1925 he married Violet Rolls.[4] About this time all of the Sparks family moved to Nashville to start a pottery that specialized in the mass production of floral wares (MT site 40DV139). Harold's name appears in connection with this Nashville Pottery Company, usually as a company officer and/or manager, until the start of World War II. His father, the company president, died in 1942, and the business remained inoperative until about 1946. After it reopened it seems to have been solely under Harold's direction until it finally closed around 1953.[5] Harold Sparks (Figure 3-143) died October 28, 1967, and his obituary confirms he was the "former owner and operator of the Nashville Pottery Co." and that he "retired from the pottery business about 1953."[4]

Figure 3-143. Photograph of Harold Sparks holding one of the special orchid pots he designed and produced at the Nashville Pottery Company, MT site 40DV139 (from a photograph in The Nashville Tennessean Magazine, March 16, 1947, p. 8, Nashville, Tennessee).

Source(s): **1**. Harold Sparks's tombstone inscription, Spring Hill Cemetery, Nashville; Social Security Death Index <http://ssdi.rootsweb.com/cgi-bin/ssdi.cgi>; individual entry for Cheston Sparks. **2**. Federal Census, 1910, Carroll County, District 4, ED 20, Sheet 10A, No. 209. **3**. Federal Census, 1920, Carroll County, McKenzie, p. 60, No. 290. **4**. Harold Sparks Services Held; Retired Potter, Nashville Banner, October 30, 1967, Nashville, Tennessee. **5**. Nashville City Directories (various publishers), 1920s-1950s (copies at Tennessee State Library and Archives); Holder (1947).

Sparks, James C. / **BORN** 1900 TN / **DIED** 1963 **SITE(S)** MT, Davidson County (40DV139); WT, Carroll County (40CL21)

According to census reports and his tombstone, James Cheston Sparks (Figure 3-144) was born in Tennessee on November 18, 1900.[1] He was the fourth son of Cheston and Jackie Bell Sparks, and his father was at the time a potter in Henry County (see entry for Cheston Sparks). James grew up during the period his father ran a pottery in Carroll County (WT site 40CL21). He appears in Cheston Sparks's Carroll County household in 1910 and 1920, and the latter census report shows that he worked in the pottery.[2] Around 1925 the Sparks moved to Nashville to start another pottery (MT site 40DV139). A former neighbor and family friend remembered that all of the sons worked at this Nashville Pottery some of the time.[3] On Nashville city directories starting in 1926, James is listed as a student at Vanderbilt University, once as "ceramic engineer" for his father's Nashville Pottery Company, and most years as a foreman for W. G. Bush & Co., a Nashville brick manufacturing firm.[4] James married his wife Lottie D. Sparks on May 25, 1931.[1] According to his son, in the early 1940s the family began moving about the country, with James working as a kind of consulting engineer for a number of brick and tile plants. By about 1960 James was in poor health, and the family moved back to Nashville, where James died March 19, 1963.[5]

Figure 3-144. James C. Sparks with his son James A. at one of the brick plants where the elder James worked in the 1940s (courtesy of James A. Sparks).

Source(s): **1**. James C. Sparks's tombstone inscription, Mount Hope Cemetery, Franklin, Tennessee. **2**. Federal Census, 1910, Carroll County, District 4 – 1910, ED 20, Sheet 10A, No. 209; 1920, ED 20, Sheet 1B, No. 19. **3**. Ben P. Moore, 1978, personal communication. **4**. Nashville City Directories (various publishers), 1920s-1950s (copies at Tennessee State Library and Archives). **5**. James A. Sparks, 2006, personal communication; Note 1 above.

Sparks, John B. / **BORN** 1896, KY / **DIED** 1945 / **SITE(S)** MT, Davidson County (40DV139); WT, Carroll County (40CL21)

According to his death certificate John Bell Sparks was born December 14, 1896 at Pottertown, Kentucky.[1] He was the third son of the potter Cheston Sparks, and grew up with pottery as a family business. During the early 1900s the Sparks operated a pottery in Carroll County, Tennessee (WT site 40CL21), and the 1920 census shows that John and his younger brother James worked there.[2] A few years earlier John served as an infantry soldier during World War I, stationed overseas from mid 1918 to mid 1919.[3] When the Sparks family came to Nashville in the mid-1920s to start the Nashville Pottery Company (MT site 40DV139), John worked there. He was still in his parents' household in 1930, identified as the pottery's bookkeeper.[4] City directories indicate he remained in this role until the pottery temporarily closed near the start of World War II and that he had a wife named Elizabeth by 1939.[5] John died of stomach cancer on August 19, 1945.[1]

Source(s): **1**. Tennessee Death Records, Davidson County, 1945, Certificate No. 15979 (microfilm copy, Tennessee State Library and Archives) [his grave at Spring Hill Cemetery, Nashville has an 1897 birth date]. **2**. Federal Census, 1920, Carroll County, District 4, ED 20, Sheet 1B, No. 19. **3**. Smith (1935:80). **4**. Federal Census, 1930, Davidson County, ED 82, p. 210, No. 365. **5**. Nashville City Directories (various publishers), 1920s-1950s (copies at Tennessee State Library and Archives).

Spears, C. Denton / **BORN** 1880, TN / **DIED** 1963 / **SITE(S)** MT, White County (40WH89 and 40WH92)

Charlie Denton Spears, who was known by his middle name, was a son of George Washington Spears and Elizabeth Perkins Spears. He was born October 15, 1880. Earlier that year his parents were enumerated in Putnam County, but their location was at times considered to be in White County. Denton married Frances Joanna Sherrell on July 16, 1899, and the 1900 census shows them in a household next to Denton's father.[1] Both father and son are called farmers on the census, but there is clear information regarding George W. Spears's involvement with at least two White County potteries (MT sites 40WH89 and 40WH92). Family information indicates Denton assisted his father, especially with selling the wares produced, but he did not continued his involvement with pottery after the elder Spears died in 1905.[2] Denton was a farmer the remainder of his life, and he and Joanna (Figure 3-145) were the parents of at least twelve children. He died June 9, 1963.[3]

Source(s): **1**. Federal Census – 1880, Putnam County, District 15, No. 211; 1900, White County, District 7, Nos. 109-110; Spears (1999). **2**. Christine Dunn, 2001, personal communication; Eyre (2008); entry for George W. Spears. **3**. Federal Census, White County, District 7 – 1910, No. 137; 1920, No. 140; 1930, No. 176; Spears (1999).

Figure 3-145. Denton and Joanna Spears (courtesy of Carolyn C. Eyre).

Spears, George W. / **BORN** 1852, TN / **DIED** 1905 / **SITE(S)** MT, White County (40WH89 and 40WH92)

George Washington Spears was born January 25, 1852. He was the third son of Hiram Spears and Mary Ann Dunn, who never married. Like Jasper Dunn and Newton Dunn, the first two sons born to this relationship, George was connected to potters and pottery making on both sides of his family and eventually by marriage. He grew up in the midst of the heaviest concentration of potteries in White County (see MT site 40WH89). Though never called a potter (always a farmer) on census reports, there is clear family evidence he operated at least two potteries.[1] In 1860 and 1870 George still lived with his mother and used the last name Dunn.[2] He married Elizabeth Jane Perkins on November 10, 1872, and about that time began using the last name Spears.[3]

The 1880 census shows George and Elizabeth Spears residing in Putnam County, but their location may have been in what is now northwest White County.[4] Their household included two young children, Nelson and Martha, and George's widowed mother-in-law, Ellen Perkins. George seems to have been operating a pottery on land previously owned by his father-in-law Levi Perkins (see individual entry). This pottery (MT site 40WH89) was close to the White-Putnam County line, and at times may have been considered in Putnam County. As explained in the discussion of this site, it is part of a group of closely spaced pottery remains that cannot be clearly separated in terms of potter associations and episodes of use. During the 1880s and 1890s Spears probably received some assistance from his sons Nelson and Charlie Denton (Figure 3-146). It is clear from family information that the younger son (see entry for C. Denton Spears) worked with his father, but little is known about Nelson Spears.

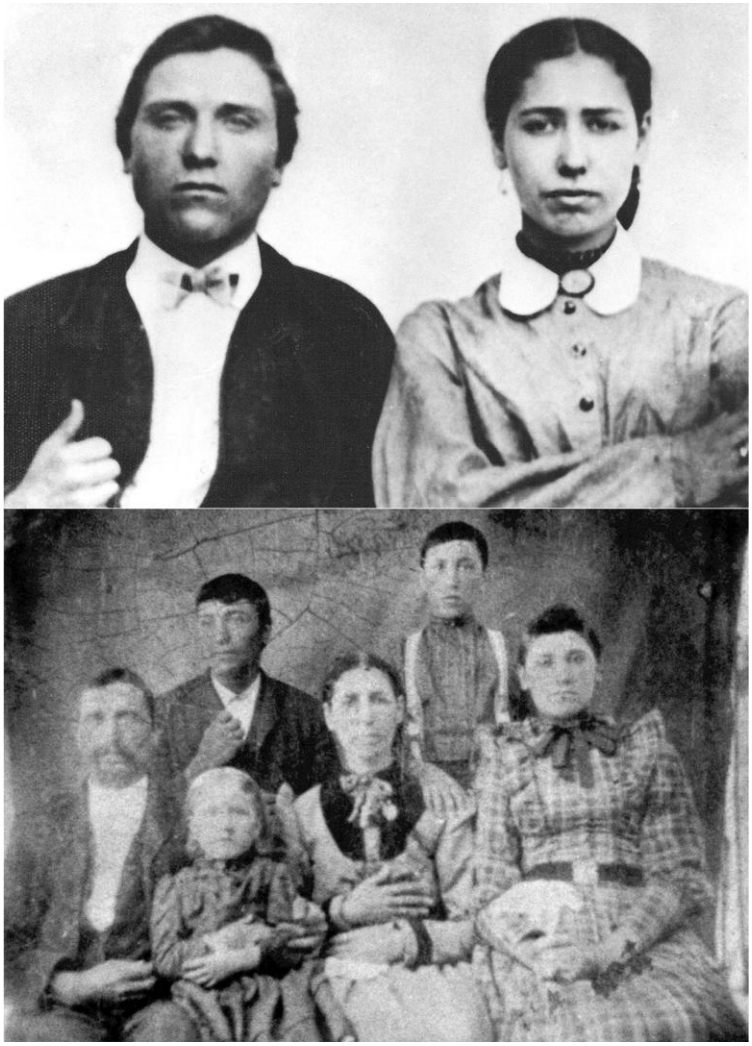


Figure 3-146. Upper, early photograph of George W. and Elizabeth Spears / Lower, George W. Spears family, 1890s: (front row l to r) George, daughter Arminta, wife Elizabeth, daughter Martha; (back row l to r) son Jesse Nelson, son Charlie Denton / (photos courtesy of Carolyn C. Eyre and Christine Dunn).

Around 1900 George moved to a location a little farther east of the county line but still within the area of concentrated northwest White County potteries. In the 1970s his granddaughter knew many details concerning a pottery at this location (MT site 40WH92).[5] The 1900 census shows George and Elizabeth with their daughter Arminta and Elizabeth's mother in one household, and son Charlie Denton Spears and his wife next door.[6] George lived on at this location for a few more years before dying May 7, 1905.[7]

Because pottery making was so intense over a long period of time near the two sites associated with George Spears, it is difficult to isolate examples of his work in the sherd collections made at these sites. There is one surviving piece of stoneware signed by him. This jug (Figure 3-147) has a gray slip on its upper portion, little if any salt glaze, a hand-pulled handle, and writing on its base. The incised cursive writing is "Geog Wash Spears / 1898 Ditty Putnam." The word Ditty probably refers to the nearest post office, and it is a hamlet still in Putnam County. The date suggests the Spears family was still considered to be in that county in 1898 and perhaps did not move to the place where they last lived until after that.

Figure 3-147. Stoneware jug (height 8⅝ in.) signed by George Washington Spears and dated 1898 (private collection).

Source(s): **1**. Gladys Bray, 1978, personal communication; Spears (1999); Winfree (2000:169); Dunn (2001:8). **2**. Federal Census, White County, District 7 – 1860, No. 1623; 1870, No. 194. **3**. Spears (1999); Eyre (2008). **4**. Federal Census, 1880, Putnam County, District 16, No. 211. **5**. Gladys Bray, 1978, personal communication. **6**. Federal Census, 1900, White County, District 7, Nos. 109-110. **7**. Spears (1999).

Spears, James / **BORN** ca. 1814, TN / **DIED** late 1870s / **SITE(S)** MT, White County (40WH89).

James Spears was born about 1814 and was one of at least four sons of Jeff and Rachel Spears. His parents apparently came from Kentucky and were married in Tennessee about 1811.[1] If there was a previous history of pottery making in the family, such is not apparent, but in 1850 both James and his brother Thomas Jefferson (Jeff) Spears were identified as White County potters.[2] The key to their occupations seems to be their marriage to sisters Nancy and Ascenith Dunagan, daughters of Absolom Dunagan. Two of Absolom's sons, Samuel and William Dunagan were potters, and Samuel married Sarah Ann Spears, apparently James's sister.[3] This double brothers-in-law connection probably relates to James being a potter by 1850. His position on the census places him close to the tight group of White County potteries discussed beginning with MT site 40WH89, but it is unclear exactly where he worked or for how long in this occupation. James and Nancy had at least five children, and they appear as a family on the 1860 and 1870 census reports, with James called a farmer. Nancy is then shown as a widow in 1880.[4]

Tax records show James Spears owned land, eventually two White County tracts totaling about 100 acres, from the 1860s until 1877.[5] This last year he sold the land to William L. Hitchcock, and the deed notes that one of the tracts was formerly owned by Samuel Dunagan.[6] This former Dunagan tract may have contained the pottery where James Spears worked in 1850. There could be some additional connection between Spears and Hitchcock that relates to pottery making, but such is presently not clear (see entry for William L. Hitchcock). The 1877 deed suggests James Spears died between that date and 1880.

Source(s): **1**. Dunn (2001:12). **2**. Federal Census, 1850, White County, District 7, Nos. 1183 and 1185. **3**. Note 1 above and individual entries for Samuel and William Dunagan. **4**. Federal Census, White County, District 7 – 1860, No. 1013; 1870, No. 69 / Federal Census, 1880, Putnam County, District 8, No. 116. **5**. White County Tax Records, District 7, 1860s-1870s. **6**. White County Deeds, Book 27, p. 129.

Spears, Jasper (see **Jasper Dunn**)

Spears, T. Jefferson (Jeff) / **BORN** ca. 1820, TN / **DIED** 1902 / **SITE(S)** MT, White County (40WH84 and 40WH89).

Thomas Jefferson (Jeff) Spears, a son of Jeff and Rachel Spears, was born in White County in or around 1820, based on various dates shown on census reports. Information concerning his early life is the same as for his potter brother James Spears. By 1850 they were married to Dunagan sisters, which made them brothers-in-law to potters Samuel and William Dunagan.[1] Jeff Spears is shown with his wife Ascenith (variously spelled), at least three children, and later some grand children through census year 1880. He is called a potter in 1850, 1860, and 1880, a farmer in 1870.[2] One source says Ascenith Spears died in 1880, and Jeff Spears next married Mary Ann Lafever, then later Mary Ann (Polly) Dunn.[3] He was living with Polly in 1900, when he was again called a farmer.[4] His marriage to Mary Ann Dunn would have made him a step-father to several children fathered by his brother Hiram Spears, including three of Mary's sons who were potters (see entries for Newton Dunn, Jasper Dunn, and George W. Spears).

It appears Jeff Spears was initially associated with one of the White County potteries in the tight group discussed under MT site 40WH89. However, by 1860 he was living at the location where he owned the pottery recoded as MT site 40WH84, and all records suggest he continued to operate this same pottery until he died. His one documented period of absence from home was during the Civil War. Like so many of his White County neighbors, Spears served in the Union Army's 1st Tennessee Mounted Infantry. He joined at Carthage, Tennessee on March 4, 1864 and was mustered out at Nashville on April 1, 1865. His service record shows he was born about 1820 and was 6 feet 2 inches tall. Also that he had blue eyes, light hair, and fair complexion.[5] The accepted death date for Spears is January 1, 1902.[3]

Source(s): **1**. Federal Census, 1850, White County, District 7, Nos. 1183 and 1185 / see entry for James Spears / Dunn (2001:12) gives an 1852 marriage date for Jeff Spears and Ascenith Dunagan, but they are shown living together with three children in 1850. **2**. Federal Census, White County, District 7 – 1860, No. 956; 1870, No. 23; 1880, No. 215. **3**. Dunn (2001:12). **4**. Federal Census, 1900, White County, District 7, No. 71. **5**. Compiled Service Records of Volunteer Union Soldiers of Tennessee, Thomas Jefferson Spears, Company B, 1st Tennessee Mounted Infantry (Tennessee State Library and Archives Microfilm).

Spears, Thomas / **BORN** 1865, TN / **DIED** 1928 / **SITE(S)** MT, White County (40WH84).

Thomas Spears (whose first name also appears on various records as Thompson, Tampas, and Thomps) was a son of Fan Massa and Elvira (or Alvira) Spears. He was born March 14, 1865 and died April 12, 1928.[1] Thomas lived with his potter grandfather Jeff Spears in 1870 and was still part of his household in 1880 and 1900. Thomas was old enough to be assigned an occupation in 1880, and for that year he is called a laborer on the census, while his grandfather is called a potter.[2] It seems reasonable to assume Thomas assisted his grandfather with his work. Jeff Spears died in 1902, and by 1910 Thomas was married to Mary and was father to four children. For that census year and the next, Thomas Spears is listed as a blacksmith.[3] Whatever role he played in pottery making was evidently limited to work with his grandfather at MT site 40WH84, from the 1870s until about 1902.

Source(s): **1**. Tennessee Death Records, White County, 1928, Certificate No. 13005, Thomas Spears (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, White County, District 7 – 1870, No. 23; 1880, No. 215; 1900, No. 71 [on the 1880 census Thomas is called Thompson Massa, the only time he is ever shown with that last name]. **3**. Federal Census, White County, District 7 – 1910, No. 101; 1920; No. 49 [Mary Spears, a widow, was still there in 1930, No. 156].

Stanley, Ezekiel / **BORN** 1851, TN / **DIED** 1929 / **SITE(S)** MT, Putnam County (40PM52 and 40PM55)

Ezekiel "Zeke" C. Stanley, a son of John Stanley, was born April 14, 1851.[1] This was probably in White County, but Ezekiel has not been found on any census before 1880. That year he was living next to Putnam County potter William C. Hedgecough, recently married to Hedgecough's daughter Martha.[2] According to family history they had two children, Martha died, and Zeke then married her sister Nancy Ann about 1886.[3] Ezekiel and his two children and second wife Nancy Ann appear in the Hedgecough family photograph shown as Figure 3-81. Though direct proof is lacking, it is reasonable to assume Stanley worked at his father-in-law's Putman County pottery (MT site 40PM52) in the 1880s and 1890s.

In January of 1900 William Hedgecough deeded a small tract of land to his daughter and son-in-law.[4] This property was across the road from William's home and kiln. In the 1970s, Hedgecough and Lafever family descendants remembered the location of a kiln on that property that they understood had once belonged to Zeke Stanley (MT site 40PM55).[5] The Stanley family was at this location in 1900, 1910, and 1920.[6] As the only census occupation ever assigned to Stanley was farming, his relationship to pottery making is not entirely clear. However, circumstantial evidence suggests a considerable level of involvement with the craft from the 1880s to the early 1900s. He died April 20, 1929.[1]

Source(s): **1**. RootsWeb, Putnam County, Tennessee, Death Certificates, 1929, Certificate # 11290 <http://ftp.rootsweb.com/pub/usgenweb/tn/putnam/vitals/deaths/dc1929.txt>. **2**. Federal Census, 1880, Putnam County, District 8, No. 106. **3**. Steele (2007). **4**. Putnam County Deeds, Book Z, pp. 220). **5**. L. Hedgecough (1977); Cooper (1978). **6**. Federal Census, Putnam County, District 8, 1900, No. 161; 1910, No. 148; 1920, No. 170.

Stanley, Thomas / **BORN** ca. 1823, TN / **DIED** post-1850 / **SITE(S)** ET, Greene County (Unrecorded Potteries – Carter et al.)

Thomas Stanley is listed on the 1850 census for Greene County as a 27-year-old potter with a wife named Lorena and four young children.[1] He owned no land, but his position on the census suggests a possible association with a pottery owned by John Hendry and Anderson Carter (ET, Unrecorded Greene County Potteries). It appears Stanley left Greene County before the 1860 census was conducted, but several of his 1850 neighbors were still present and living near Anderson Carter.[2] While it is possible Thomas Stanley had his own pottery in 1850, the suggestion offered is that he probably worked with Anderson Carter and John Hendry, with the three of them connected to what is still an uncertain location and an unrecorded Greene County pottery site.

Source(s): **1**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 1608. **2**. Federal Census, Greene County, 1860, District 11, Nos. 695-728.

Stanley, William / **BORN** ca. 1790, VA / **DIED** 1853 / **SITE(S)** ET, Greene County (40GN30)

Proof that William Stanley was a potter rests entirely on family tradition and his clear association with several known potters. Descendants of the potter Benjamin Russell believe he learned to make pottery after being placed in Stanley's care at a young age.[1] There is also circumstantial evidence that Stanley could have played a role in the training of his brother-in-law, potter Vincent Reynolds (see individual entry). William Stanley moved from Virginia to Greene County, Tennessee by 1810, when he married Welthy Reynolds, the daughter of Joseph Reynolds and sister to Vincent Reynolds. Starting that same year Stanley's name appears a number of times in the county court records.[2] In 1813 Stanley purchased an 80-acre tract that is believed to include the area of the pottery site identified as 40GN30. The following year he sold half of this land to Joseph Reynolds.[3] While there is nothing that proves Stanley was involved in pottery making at this time, it seems probable such was the case.

In 1828 Stanley sold the potter Silas Vestal, who was just coming to Tennessee, ¾ acre, described as "lying on or near what is called the Grog Spring."[4] This was an unusual kind of transaction for rural Greene County, suggesting something of intrinsic worth was located on this small tract; perhaps an already

existing pottery or something else relating to pottery making. Later that same year Stanley bought an additional 27 acres to go with what remained of his original purchase.[5] He was taxed on this land through but not after 1850.[6] He sold all of it, now estimated to be 69 acres, in October of 1850.[7] The boundary description in this last deed mentions a starting point near "the Grog Spring" confirming that Stanley had continued to live very close to the small tract he sold to Vestal in 1828. William Stanley was still in Greene County long enough to be listed on the 1850 census, but he then moved with his family and the family of Benjamin Russell, to Missouri.[1] For 1850 he is shown as a 60-year-old farmer, married to Wealthy (Welthy), with sons James (18) and Alexander (14) still living at home. He was only a few households away from Isaac and Caswell Vestal.[8] In 1853 he died in Neosho, Newton County, Missouri.[1]

Source(s): **1**. O'Connor (2003). **2**. Sonderberg (1965:164); Greene County Court Records, 1807-1811, p. 422 (Tennessee State Library and Archives bound transcription); and Note 1 above. **3**. Greene County Deeds, Book 9, p. 491 and Book 10, p. 280. **4**. Greene County Deeds, Book 21, p. 107. **5**. Greene County Deeds, Book 14, p. 314. **6**. Greene County Tax Records, 1820s-1850s, Captain Gass Company followed by District 8. **7**. Greene County Deeds, Book 24, p. 315. **8**. Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 398.

Stansbury, Luke / **BORN** ca. 1803, NC / **DIED** post-1860 / **SITE(S)** ET, Jefferson County (Unrecorded Potteries – Luke Stansbury), Sevier County (40SV167)

Luke Stansbury (family name spelled various ways including Stansberry) seems a classic example of an itinerant potter. He was born in Caswell County, North Carolina about 1803, the son of Revolutionary War veteran Luke Stansbury (1758-1848). Both father and son were in Knox County, Tennessee by 1824 when the younger Luke married Diana Deavers.[1] Given the timing, it seems likely he may have known and possibly worked for the Knox County potter Samuel Smith (see individual entry). Two Luke Stansburys, presumably the same father and son, were still in Knox County in 1830.[2] By 1840 the younger Luke had moved to Sevier County and was living close to Joshua Williams.[3] This associates him to a stoneware pottery operating at that location (see ET site 40SV167). By 1850 Luke and Diana Stansbury, along with seven children, were in Jefferson County, with Luke now listed on the census as a potter. The two oldest sons, James and John, are identified on this census as laborers, possibly because they assisted their father with his work.[4] A site for Luke Stansbury's assumed pottery in Jefferson County has not been found. By 1860 the family was back in Knox County, with Luke (now 57) and one son identified as farmers.[5] There is nothing to indicate Stansbury was still active as a potter, but his being called a farmer would not eliminate the possibility. It appears he died sometime before 1870.

Source(s): **1**. RootsWeb, Haddock Haydock Carmichael Galt Sewell McKibben <http://worldconnect.rootsweb.com/>; Knox County Records, Minute Book 13, pp. 11-14 (Petition of Luke Standsberry, Sr. for Pension as a Result of His Service during the

Revolutionary War). **2**. Federal Census, 1830, Knox County, p. 387. **3**. Templin and Wells (1981:169). **4**. Federal Census, 1850, Jefferson County, No. 2033. **5**. Federal Census, 1860, Knox County, District 16, No. 132.

Steel, James / **BORN** 1824, Scotland / **DIED** 1907 / **SITE(S)** WT, Shelby County (40SY357))

James Steel (Figure 3-148) was born in Scotland on July 5, 1824.[1] It is not clear when he came to the United States, but by 1860 he was working as a potter near several English potters in Louisville, Kentucky. Steel was the only one of this group with real property, and on the 1870 census he is called a "Terra Cotta manufacturer." Steel's wife, Henderson, was also from Scotland, and by 1870 they had four Kentucky-born children (the oldest born there in 1858).[2]

Figure 3-148. Photograph of James Steel with his grandson James Steel Mahan, taken in Memphis about 1886 (courtesy of Nora Conaway).

By 1872 James Steel had moved to Memphis, Tennessee, taking with him the potter William Inglis. Together they started the Bluff City Terra Cotta Works (WT, Shelby County site 40SY357). Inglis stayed until about 1874 before moving back to Louisville. Steel's next business associate was Augustus Morti, who died in 1878 (see individual entries). The early as well as later history of Steel's pottery is outlined in Memphis City directories.[3] As the name suggests, the initial emphasis was on ornamental terra cotta ware, but after about 1878 there was more of a focus on standard utilitarian stoneware. The 1880 census shows James and Henderson Steel with three of their children, and James's occupation is simply noted as "pottery."[4] However, an 1880 census of manufacturing establishments schedule shows Steel had $11,000 invested in his Bluff City Terra Cotta Works, which produced $2,500 worth of stoneware and earthenware during the preceding year.[5] Steel's pottery lasted until about 1884, than he turned to various other mercantile pursuits.[6] By 1900 Steel was a widower living in the household of his son-in-law and daughter George and Jessie Mahan.[7] He died May 2, 1907.[1]

Source(s): **1**. Memphis Funeral Home Records, Volume 7, p. 63 (bound volume at the Tennessee State Library and Archives, Nashville). **2**. Federal Census, Kentucky, Jefferson County, Louisville – 1860, Ward 8, p. 756, No. 1433; 1870, Ward, 10, No. 109. **3**. See Memphis city directory list with WT site 40SY357, Note 1. **4**. Federal Census, 1880, Shelby County, Memphis, ED 151, p. 5, No. 51. **5**. 1880 Census of Manufacturing Establishments, Shelby County, p. 12 (microfilm copy, Tennessee Division of Archaeology). **6**. See for example, Memphis City Directories <http:// register.shelby.tn.us/> 1884, pp. 136, 506, and 532; 1885, p. 635. **7**. Federal Census, 1900, Shelby County, District 5, Memphis, ED 116, Sheet 3, No. 47.

Steele, Nathaniel / **BORN** ca. 1804, TN / **DIED** 1850s / **SITE(S)** MT, DeKalb County (Unrecorded Potteries – James Davis); Sumner County (Unrecorded Potteries)

Nathaniel Steele was probably a son of John Steele and was apparently counted as part of his father's White County household in 1820.[1] By 1830 Nathaniel Steele had his own household, next to John Steele, in what was still part of White County.[2] Nathaniel's location was in DeKalb County after its formation in 1837, and he is listed there on the 1840 census.[3] This 1840 listing shows him very close to James Davis, suggesting an association with Davis's pottery (see MT, Unrecorded DeKalb County Potteries, James Davis). Nathaniel Steele moved his family to Sumner County by 1850, where his age was reported as 46 and his occupation "Making Stone Ware." He is shown on the census with his wife Elizabeth and ten children.[4] Some tragedy may have caused the death of both parents after 1850. They do not appear on the 1860 census, and their children are listed split up among various households in Kentucky.[5]

Source(s): **1**. Federal Census, 1820, White County (John Steele age 26-45 is shown with a son 10-16 years old). **2**. Federal Census, 1830, White County, p. 52. **3**. Federal Census, 1840, DeKalb County, District 8. **4**. Federal Census, 1850, Sumner County, District 19, No. 151. **5**. Steele households in Butler, Christian, Muhlenburg, and Trigg counties - Federal Censuses, 1860 and 1870, Kentucky.

Stephen, Nellie R. / **BORN** 1857, MI / **DIED** 1910 / **SITE(S)** WT, Shelby County (40SY355)

Nellie Randall Stephen (Figure 3-149) was born April 25, 1857.[1] Though some sources suggest it was in Iowa, three separate census reports given her birthplace as Michigan. By 1880 she was married to Andrew Stephen, and they and their 3-year-old son Walter were living in Clinton, Iowa. The census for that year lists Andrew as a Scottish-born broom manufacturer.[2] A few years later the family moved to Chadron, Nebraska where Nellie continued her self-training in drawing and painting, some of it influenced by her interest in the life ways of the region's Sioux Indians. She taught drawing locally and occasionally submitted illustrated children's stories to the magazine *The Youth's Companion*. In 1897 the Stephens

purchased a 100-acre tract in Shelby County, Tennessee, a few miles southeast of Memphis. According to family information, that move was intended to provide Andrew a better opportunity to carry out his work as a stone mason, however, the 1900 census lists both Andrew and Walter as farmers.[3]

Figure 3-149. Nellie R. Stephen and son Walter B. Stephen, ca. 1882 (courtesy of J. Thomas Case).

Around 1903, the chance discovery of suitable clay on their land and Nellie's artistic talents combined to cause her and son Walter to begin attempts to make pottery. Within a few years the two of them had developed a fully operating art pottery that carried the name of a nearby creek, Nonconnah (see discussion of WT Shelby County site 40SY355). Though Nellie and Walter shared equally in running the pottery, her work focused on the design and application of decorative effects, especially cameo-like flowers and other floral elements, added to vessels usually made by Walter. Nellie kept a detailed sketch book relating to her work.[4] Both Andrew and Nellie Stephen died in 1910. She was still alive and a widow when a 1910 census report was made on April 22, but family information indicates she died the following day, April 23, 1910. No occupation was listed for her in 1910, but son Walter is shown with the occupation "pottery."[5]

Source(s): **1**. Information in a Stephen family photograph album, copy provided by J. Thomas Case. **2**. Federal Census, 1880, Iowa, Clinton County, Clinton, No. 4. **2**. Federal Census, 1900, Shelby County, District 11, No. 94. **3**. Federal Census, 1900, Shelby County, District 11, No. 94; Leftwich (2006:11-13 and 218). **4**. Leftwich (2001:74-76). **5**. Federal Census, 1910, Shelby County, District 11, No. 50 (and Note 1 above).

Stephen, Walter B. / **BORN** 1876, IA / **DIED** 1961 / **SITE(S)** WT, Shelby County (40SY355)

Walter B. Stephen (Figure 3-150) was born October 3, 1876 at Clinton, Iowa and was listed there with his parents in 1880.[1] After moving and living for about ten

years in Nebraska, Walter moved with his parents to a Shelby County, Tennessee farm tract in 1897. Before this move Walter had received training as a mason and stone cutter and had studied law under a Nebraska lawyer. Though he may have continued to assist his father with stone work after the move to Tennessee, the 1900 census lists both Walter and his father Andrew Stephen as farmers. The following year Walter discovered a deposit of clay on the family's land, and by 1903 he and his mother were engaged in attempts to make pottery.[2] These efforts led to the establishment of their Nonconnah Pottery, which was probably in full operation by 1905 (see WT, Shelby County site 40SY355). Walter's occupation as a potter is documented by the 1910 census. However, both his parents died that year, and he sold the Nonconnah Pottery land in 1912.[3]

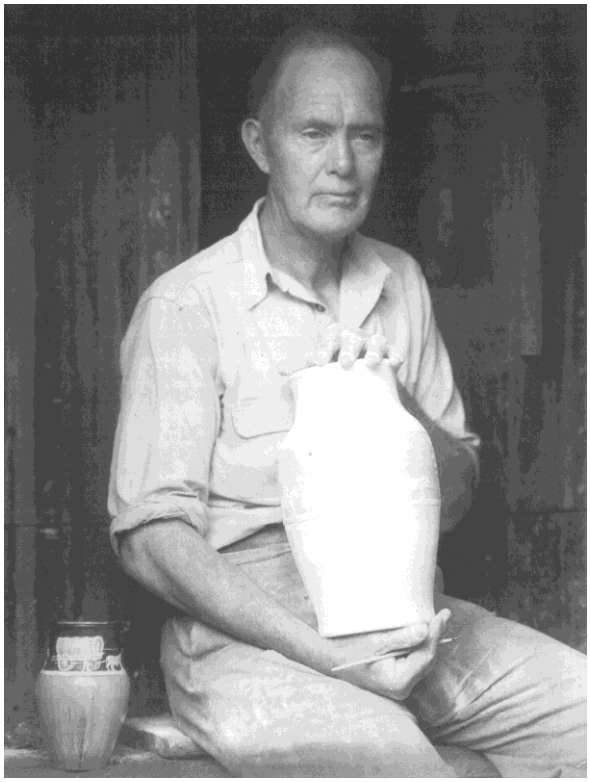


Figure 3-150. Walter B. Stephen, ca. 1935 (courtesy of J. Thomas Case).

Following the death of his parents, Walter B. Stephen spent much of the next two years traveling to different parts of the country. By 1913 he was settled in Buncombe County, North Carolina, where he operated potteries for most of the rest of his life. The first, which he continued to call Nonconnah, operated at Skyland, North Carolina from 1913 to 1916. He married Nancy Lee Case, a widow with three sons, in 1914, and they are shown together on the 1920 census. Even though Walter was between owning potteries at the time, the census still identifies him as a potter. Soon after 1920 he began preparations to start a new pottery, and this operation, the Pisgah Forest Pottery, was opened in 1926.[4] Walter continued to work there, usually in association with others, until near the time of his death on December 31, 1961.[5]

Source(s): **1**. Information in a Stephen family photograph album, copy provided by J. Thomas Case (and see entry for Nellie R. Stephen). **2**. Federal Census, 1900, Shelby County, District 11, No. 94; Leftwich (2006:11-19). **3**. Federal Census, 1910, Shelby County, District 11, No. 50; Leftwich (2006:24). **4**. Federal Census, 1920, North Carolina, Buncombe County, Avery Creek Township, No. 111; Leftwich (2006:24-61 and 218-219). **5**. Johnson (1977:49).

Steward, Williiam H. (see ET, Unrecorded Knox County Potteries – Knoxville Stoneware)

Sullens, Martin / **BORN** 1807, TN / **DIED** 1860s / **SITE(S)** MT, Putnam County (40PM63); Sumner County (40SU31)

Martin Sullens (or Sullins) was one of three sons of Zachariah Sullens (1780s-1844) who became potters. Martin and his brothers followed parallel courses as wandering potters, but while it is clear he and his brother Zachariah (see individual entry) worked in Tennessee, it is not certain their brother William did. It seems likely all of them received some training in the craft in White County where Martin was born in 1807, William in 1810, and Zachariah about 1818. They still lived with their father in 1820 and 1830, but by 1840 all were in other states, with William in Illinois.[1] In 1840 Martin was in Logan County, Kentucky, with a wife (presumably Louisa) and two children, and his census listing shows a "Manufactures and trades" occupation.[2]

By 1850 Martin, Louisa, and seven children were in Sumner County, Tennessee, with the census column for Martin's occupation showing "Manufacture of stone ware" (see MT site 40SU31).[3] Brother William was now in Graves County, Kentucky, called a potter on the census, an occupation he retained after moving back to Illinois by 1860.[4] In 1860 Martin Sullens and his family were enumerated in Putnam County, and they had apparently moved there by 1854.[5] Martin is called a farmer on the 1860 census, but he lived almost next door to Charter Mitchell, and it seems nearly certain he had some involvement with Mitchell's pottery (MT site 40PM63). Martin died before 1870, for his widow and two children were living in Kentucky that year, next to her eldest son William, named for Martin's brother.[6] The older William was still alive in 1870, living next to his son Martin.[7]

Source(s): **1**. Federal Census, White County – 1820, p. 353; 1830, p. 6 / Federal Census, 1840, Illinois, Madison County, Highland Township, p. 78. **2**. Federal Census, 1840, Kentucky, Logan County, p. 187. **3**. Federal Census, 1850, Sumner County, District 16, No. 151. **4**. Federal Census, 1850, Kentucky, Graves County, District 2, p. 416, No. 719; Federal Census, 1860, Illinois, Johnson County, Township 11S, Range 4E, p. 71, No. 602. **5**. Federal Census, 1860, Putnam County, District 16, No. 803; Putnam County Tax Records, 1850s. **6**. Federal Census, 1870, Kentucky, Adair County, Columbia District, Nos. 539 and 540 [Martin also had a son named Zachariah for his brother and father]. **7**. Federal Census, 1870, Illinois, Johnson County, Township 11S, Range 4E, p. 411, Nos. 206 and 207.

Sullens, Zachariah / **BORN** ca. 1818, TN / **DIED** post-1880 / **SITE(S)** MT, Putnam County (40PM92)

Zachariah Sullens (or Sullins) appears to be one of three sons of Zachariah Sullens (1780s-1844) who became potters. The other brothers were William and

Martin (see entry for Martin Sullens). Whether or not their father was a potter is unknown. The family was in White County by 1812 and listed on the 1820 and 1830 census reports.[1] By 1840 they were split up, with the younger Zachariah living in Simpson County, Kentucky, with a "Manufactures and trades" occupation.[2] By 1850, this Zachariah was back in Tennessee, shown on the census for Jackson County with the last name "Salers." While "Saylors" is a common regional name, it was obviously used in error for Zachariah. For 1850 he is listed as a 31-year-old potter, married to Catherine, with a son named William and a daughter named Leana (Leona).[3] Research concerning Zachariah's 1850 district shows that much of it went into the formation of Putnam County in 1854. It also appears Zachariah was relatively close to and probably working at a Campbell family pottery that in 1850 was temporarily owned by Isaac Lollar (see MT, Putnam County site 40PM92).

Neither Zachariah nor Catherine has been found under any last name for 1860. However, both children were enumerated in Putnam County, and both are shown with the last name Sullens. William was married and Leona lived in a household with three other unmarried women.[4] It seems likely their mother was deceased, and their father had moved back to Kentucky.

Zachariah Sullen[s] reappears in 1870 as a 54-year-old, Tennessee-born potter, now living in Calloway County, Kentucky next to the potter Enoch Campbell (see individual entry). Zachariah is shown with a new wife named Sarah, and they had four children, all born in Kentucky.[5] The oldest was nine, suggesting Zachariah was probably in that state by 1860 but was missed by the census takers. Zachariah Sullens seems to again disappear in 1880. Sarah and their children were still in Kentucky, but she is shown as divorced.[6] The final fate of Zachariah Sullens remains unknown.

Source(s): **1**. White County Court Minutes, Book 1811-1813, p. 204, August 10, 1812; Federal Census, White County – 1820, p. 353; 1830, p. 6 [the elder Zachariah Sullens was in Overton County in 1840, p. 45]. **2**. Federal Census, 1840, Kentucky, Simpson County, p. 21-22. **3**. Federal Census, 1850, Jackson County, District 12, No. 48. **4**. Federal Census, 1860, Putnam County – District 1, No. 51; District 2, No. 218. **5**. Federal Census, 1870, Kentucky, Calloway County, Liberty Precinct, No. 69. **6**. Federal Census, 1880, Kentucky, Graves County, Cuba District, No. 159.

Sweaney, William M. (see ET, Unrecorded Knox County Potteries – Knoxville Stoneware)

Sweeney, Alexander G. / **BORN** ca. 1854, TN / **DIED** post-1907 / **SITE(S)** MT, Davidson County (40DV606)

Alexander G. Sweeney is listed on the 1870 census as a 16-year-old potter, living in the Davidson County household of his parents, Thomas and Julia Sweeney. Alexander's father and an older brother were both saddlers.[1] The family's location

makes it obvious Alexander was working for the newly established Rodenhauser Brothers Pottery (MT site 40DV606). For the next few years, Alexander is shown in Nashville city directories as doing some kind of miscellaneous work or as a harness maker. Then in the 1875 directory he is again called a potter. After that he returned to work as a saddle or harness maker.[2] Sweeney's ability to work with his hands no doubt made him a candidate for training as a potter by the Rodenhauser brothers, and he apparently worked for them off and on for several years, before the pottery closed about 1881. He married his wife Mary about 1881 and subsequently worked as a harness maker, a grocer, and a produce salesman. He either died or moved after 1907, which is the last time his name appears in a Nashville city directory.[3]

Source(s): **1**. Federal Census, 1870, Davidson County, District 13. p. 429, No. 360. **2**. Nashville City Directories (various publishers), 1870s-1910 (copies at Tennessee State Library and Archives). **3**. Federal Census, 1900, Davidson County, Ward 14, ED 102, p. 255, No. 133 (Alexander G. Sweeney was not found on the 1910 census); Note 2 above.

Taylor, J. W. (see WT, Madison County site 40MD194)

Tighe, James, C. / **BORN** 1856, TN / **DIED** 1878 / **SITE(S)** WT, Shelby County (Unrecorded Potteries – Malsi/Tighe)

James C. Tighe is shown on census reports for 1860 and 1870 in the Memphis home of his parents Samuel and Sarah Tighe.[1] Samuel Tighe worked primarily as an iron molder, but beginning in 1871 as a potter. James is first shown with an occupation on the 1872-73 city directory, and he was then working as a potter for his father. Subsequent listings indicate he followed his father's other profession as an iron molder (sometimes called a pattern maker), but he probably continued to provide his father at least some help with pottery.[2] This certainly ended by mid-1878, when James, his father, and James's brother Peter all died during the Memphis yellow fever epidemic. James's death occurred on September 5, 1878.[3]

Source(s): **1**. Federal Census, Shelby County, Memphis – 1860, Ward 1, No. 556; 1870, Ward 8, No. 798. **2**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register.shelby.tn.us/> [relating to James C. Tighe: 1872-73, p. 336; 1874 (Edwards), p. 499; 1876, p. 392; 1877, p. 451; 1878, p. 442]. **3**. Keating (1878:233-234).

Tighe, Peter (see WT, Unrecorded Shelby County Potteries – Malsi/Tighe)

Tighe, Samuel / **BORN** 1826, Ireland / **DIED** 1878 / **SITE(S)** WT, Shelby County (Unrecorded Potteries – Malsi/Tighe)

Census reports consistently show Samuel Tighe was born in Ireland in 1826. He arrived in New York on the 19th of May, 1848, identified by profession as a "moulder."[1] He was in Memphis, Tennessee by 1850, with an English-born wife named Sarah and a daughter less than one year old. By 1860 they had four children, including two sons named Peter and James. The family was still intact in 1870.[2] During this twenty year period, Samuel continuously worked as an iron molder, presumably at one or more Memphis foundries.[3]

In 1871 Samuel Tighe began to be listed in Memphis city directories as a potter or pottery manager. His location and the fact that he helped settle the estate of Valentine Malsi (see individual entry) suggest he was involved with operating the Malsi pottery both before and after Malsi's death. Tighe did apply his own potter's mark to some vessels, suggesting the alternate possibility that he had his own separate pottery (see WT, Unrecorded Shelby County Potteries, Malsi/Tighe). After 1870 Tighe's sons followed his dual professions, working as iron molders or as potters (the latter occupation is known for son James but only suspected for Peter).[4] As noted elsewhere, nineteenth-century iron casting was often carried out by a special class of potters. In this case the Tighes seem to have used their skill as molders to become utilitarian pottery makers. The 1874 city directory has only two business section entries for "Pottery Manufacturers," one of them for Samuel Tighe.[3] Subsequent directory listings for Tighe do not show an occupation, though his sons seem to have been primarily working at an iron foundry. Any continued involvement Samuel Tighe had with pottery ended in mid-1878 when he and both his sons died in the Memphis yellow fever epidemic. Samuel's death occurred on September 7, 1878.[5]

Source(s): **1**. New York Passenger Lists, 1820-1857 – Ancestry.com <http://search.ancestry.com>. **2**. Federal Census, Shelby County, Memphis – 1850, Ward 1, No. 75; 1860, Ward 1, No. 556; 1870, Ward 8, No. 798. **3**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register.shelby.tn.us/> [relating to the Tighes: 1867-68, p. 238; 1868-69, p. 211; 1870, p. 278; 1871, p. 351; 1872, pp. 389 and 472; 1872-73, p. 336; 1874 (Boyle-Chapman), pp. 361 and 441; 1876, p. 393; 1877, p. 451; 1878, p. 442]. **4**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Probate Court, Loose Papers, 1820-1900, File No. 1872-01370 <http://register.shelby.tn.us/probate> (and Note 3 above). **5**. Keating (1878:233-234).

Tipler, Thomas Earl / **BORN** 1890, TN / **DIED** 1984 / **SITE(S)** WT, Hardeman County (40HM19)

In a 1970s interview, Thomas Earl Tipler, a life-long resident of the town of Grand Junction, stated he worked in the Grand Junction Pottery (WT, Hardeman County site 40HM19) around 1910-1914, alternating between operating a jigger

wheel and working as a molder.[1] Earl was born March 10, 1890 and died August 17, 1984 in a Memphis hospital.[2] He appears on census reports for Grand Junction from 1900 through 1930, first in his parents household, and after 1910 as the unmarried head of a household that included some of his brothers and sisters. He is not shown with an occupation on the 1910 census, when he was probably working at the pottery, and after that he is listed as a rural mail carrier.[3]

Source(s): **1**. Earl Tipler, 1978, personal communication. **2**. Tom Leatherwood, Shelby County Register of Deeds, Index of Death Records 1949-2005 <http://register.shelby.tn.us/>; Social Security Death Index <http://ssdi.rootsweb.ancestry.com/cgibin.cgi-bin/ssdi.cgi>. **3**. Federal Census, Hardeman County, District 1 changing to District 4 after 1900, Grand Junction – 1900, No. 315; 1910, No. 85; 1920, No. 56; 1930, No. 77.

Turner, Bill (see MT, Putnam County, site 40PM69)

Turner, Bill (see WT, Henry County site 40HY61)

Turner, W. Joe / **BORN** ca. 1872, TX / **DIED** 1934 / **SITE(S)** WT, Henry County (40HY61)

Various records indicate William Joe Turner was born in Texas around 1872. He is listed on the 1900 census for that state as a potter, married to Louisa (Lula) with two children. By 1910 he moved his family to another Texas county, where he worked as a carpenter.[1] In 1920 Joe was a widower, and he and six children were in Kentucky, where he and one of his sons were working as potters.[2] According to a Russell family history, around this time Joe worked at a Pottertown pottery owned by William D. Russell. Soon after 1920 he and his brother Pat Turner moved with the Russells to Bell City, Kentucky to start another pottery. From here Joe and some of his sons moved to Paris, Tennessee in 1924 to help establish a third Russell pottery (WT, Henry County site 40HY61).[3] This last move is verified by the 1930 census, which shows Joe Turner living next to the Russells. Joe is listed as a potter in the Russells' "Stone Pottery" and his 22-year-old son Bill Turner was a "ball maker" (a preparer of clay) in the same pottery.[4] Joe (W. J.) Turner died July 15, 1934. His death certificate lists his occupation as potter and J. A. Turner as his father.[5]

Source(s): **1**. Federal Census, Texas – 1900, Franklin County, Justice Precinct 5, No. 10 (Turner lived almost next door to C. C. Cranston "potter – manager"); 1910, Woods County, Justice Precinct 4, No. 164. **2**. Federal Census, 1920, Kentucky, McCracken County, District 4, Paducah, No. 80. **3**. Ramsey (1985:6-8). **4**. Federal Census, 1930, Henry County, District 1, Paris, No. 13. **5**. Tennessee Death Records, Henry County, 1934, Certificate No. 20568 (microfilm copy, Tennessee State Library and Archives); McEvoy (1996:134).

Ulbricht, R. E. (see ET, Hamilton County site 40HA98)

Ussery, Benjamin F. / BORN ca. 1826, NC / DIED post-1880 / SITE(S) WT, Hardeman County (40HM16 and 40HM17)

A ca. 1826 birth date for Benjamin Franklin (usually called B. F.) Ussery is estimated from his several census listings. He was born in North Carolina, a son of Robert and Mary Ussery, and he moved with most of the family to Randolph County, Alabama in the mid-1830s.[1] In a September 24, 1846 letter to his son Mastin, who had moved to Tennessee, Robert Ussery, who was himself a potter, stated "Ben has gone to north Carolina and has put him up a jug factory and has been gon[e] 18 or 20 months but I look for him now ever day to come into our Cuntry."[2] It is not clear where B. F. was working in North Carolina, and the 1850 census indicates he returned to Alabama around 1847. He had married his wife Harriet, they had three daughters all born in Alabama, and the census calls him a "machanoch" [mechanic], a term that probably refers to his work as a potter.[3]

Later census reports suggest the family might have been in Georgia around 1857, but by 1858 B. F. had moved his family to Hardeman County, Tennessee to be near his brother. Mastin's will, written that same year, specified B. F. could remain at the place where he was living and continue to have use of the "shop and furnace."[4] These were located at the Hardeman County site identified as 40HM16. B. F. was still there in 1860, listed on the census as a potter. The 1870 census shows him as a farmer in a different district, but it is reasonably certain this reflects some kind of boundary change and not a move on his part.[5]

The Usserys did soon move, in 1871 or 1872, to the town of Grand Junction in southwest Hardeman County. A town lot B. F. purchased there doubled in value from 1871 to 1872, evidently reflecting his establishment of a pottery at this new location (WT site 40HM17).[6] B. F. sold this same lot in 1874 and moved out of state.[7]

By 1880 Benjamin F. Ussery, his wife, and five children were living in northern Mississippi near the village of Water Valley. B. F. was called a farmer, but Lafayette Glass was living with him as a "border potter." B. F. and Harriet still shared their household with five, now adult, children, all of whom suffered from physical and mental afflictions.[8] This may be the basis for some rather exaggerated stories later told about the family.[9] It is unclear how much longer B. F. Ussery was alive. While no whole example of a B. F. Ussery Tennessee vessel is known, a large gray-green alkaline-glazed stoneware pitcher reflects his work in Mississippi. This carries an impressed "B. F. USSERY / Water Valley / Miss" (Figure 3-151).

Source(s): **1**. Ussery (2003). **2**. This letter is reproduced and transcribed in Brackner (2006:103-104). **3**. Federal Census, 1850, Alabama, Randolph County, No. 906. **4**. Hardeman County Wills, Volume 5, p. 83. **5**. Federal Census, Hardeman County - 1860, District 7, No. 544; 1870, District 8, No. 102 (and see discussion of WT site

40HM16). **6**. Hardeman County Tax Records, Districts 1 and 7, 1860s-1870s; Hardeman County Deeds, Book X, p. 266 and Book Y, p. 591. **7**. Hardeman County Deeds, Book Y pp. 607 and 609. **8**. Federal Census, 1880, Mississippi, Yalobusha County, 2nd Supervisors District, No. 497 [Lafayette Glass was born in Tennessee, but it does not appear he ever worked in this state (see Starr 2007:17)]. **9**. Hamblett (1969:6).

Figure 3-151. Alkaline-glazed stoneware pitcher with a mark used by B. F. Ussery in Water Valley, Mississippi (private collection).

Ussery, Mastin C. / **BORN** ca. 1809, NC / **DIED** 1858 / **SITE(S)** WT, Hardeman County (40HM16)

There is uncertainty regarding the date Mastin C. Ussery was born in North Carolina, but it was about 1809.[1] He was a son of Robert and Mary Ussery, and his father was evidently a potter in North Carolina and Alabama.[2] In the 1830s most of the Ussery family migrated to Alabama, but Mastin and his wife Catherine moved to Hardeman County, Tennessee about 1835.[3] The 1840 census indicates Mastin was working in "Manufactures and trades," a likely reference to his work as a potter.[4] This same occupation is implied by a letter Mastin's father sent to him in 1846 trying to convince him to come to Randolph County, Alabama, where there was good work for potters.[5] The 1850 census lists Mastin with his wife and eight children, all born in Tennessee, and he is called a farmer.[6] However, his May 21, 1858 will specifies he owned a "shop and furnace" that he wished his potter brother B. F. Ussery to continue using.[7] Mastin was buried in a now unmarked grave close to the place where he lived and worked (WT, Hardeman County site 40HM16).[3] His death is confirmed by the 1860 census, which shows Catherine Ussery as a widow.[8]

Source(s): **1**. This date corresponds to his 1850 census listing, which gives his age as 41 [genealogists have sometimes confused him with another Mastin Ussery, who was also born in North Carolina around 1800 but was a resident of the Nashville area of Middle Tennessee]. **2**. Brackner (2006:255). **3**. Ussery (2003). **4**. Federal Census, 1840, Hardeman County, p. 5. **5**. Brackner (2006:103-104). **6**. Federal Census, 1850, Hardeman County, p. 38, No. 341. **7**. Hardeman County Wills, Volume 5, p. 83. **8**. Federal Census, 1860, Hardeman County, District 7, No. 588.

Vermillion, Cuba D. / **BORN** 1864, IL / **DIED** 1929 / **SITE(S)** WT, Madison County (40MD194)

Cuba Don Vermillion was born July 20, 1864 at White Hall, Illinois.[1] He is listed there with his parents Joseph and Mary Vermillion in 1870 and 1880.[2] The latter year, three of Cuba's older brothers were working as potters or tile makers, and it appears 16-year-old Cuba worked with them in some capacity.[3] From 1888 to 1903 several of the Vermillion brothers ran the White Hall pottery called Vermillion Brothers.[4] Cuba no doubt worked with them. In September of 1900, Cuba, his brother Joseph Vermillion, and William H. Weaver purchased the Jackson Pottery Company (WT, Madison County site 40MD194). Cuba has not been found on the 1900 census, possibly because of transience between Illinois and Jackson, Tennessee. The Vermillion's ownership of the Jackson Pottery was short lived, as they sold their interest to Weaver in April of 1901.[5] For 1910 Cuba is shown working as a "Jollyman" at a White Hall "Stoneware Co.," and he had recently married his wife Bertha.[6] He does not seem to be on the 1920 census, but he reportedly died September 5, 1929, still living at White Hall.[1]

Source(s): **1**. RootsWeb's WorldConnect Project: Menge <http://wc.rootsweb.com/>. **2**. Federal Census, Illinois, Greene County, White Hall – 1870, No. 309; 1880, No. 155. **3**. Cuba's 1880 occupation was recorded as "works with team." **4**. Mounce (1988b:11 and 25-26). **5**. Madison County Deeds, Books 59, p. 392 and 60, p. 388. **6**. Federal Census, 1910, Illinois, Greene County, White Hall, Ward 3, No. 166.

Vermillion, Joseph L. / **BORN** 1853, IL / **DIED** 1937 / **SITE(S)** WT, Madison County (40MD194)

Joseph L. Vermillion was born in Greene County, Illinois in 1853.[1] He lived with his parents Joseph and Mary Vermillion in White Hall in 1870, then married Frances [Fanny] Baines there in 1877. On the 1880 census they are shown with two children and with Joseph working as a White Hall potter.[2] In 1888 Joseph and four of his brothers started the Vermillion Brothers Pottery in White Hall. Though it continued to operate until 1903, it is unclear what role Joseph by then played.[3] From September 1900 to April 1901, Joseph and his brother Cuba Vermillion co-owned the Jackson Pottery in Jackson, Tennessee (WT, Madison County site 40MD194) with William H. Weaver.[4] It is unclear if Joseph actually worked there or if he was merely an absentee part owner. Adding to the confusion regarding his occupation, the 1900 census shows him working as a "Policeman" in Springfield, Illinois.[5] Afterward, he returned to the White Hall area, with no further indication of work in pottery.[6] He died in or near White Hall July 8, 1937.[7]

Source(s): **1**. White Hall Cemetery, Greene County, Illinois <http://www.rootsweb.com/~ilmaga/greene/cemeteries/wh_v.html>; RootsWeb's WorldConnect Project: Menge <http://wc.rootsweb.com/>. **2**. Federal Census, Illinois, Greene County, White Hall –

1870, No. 309; 1880, No. 288; Illinois Statewide Marriage Index, 1763-1900 <http://www.cyberdriveIllinois.com/GenealogyMWeb/MarriageSearchServlet>. **3**. Mounce (1988b:11 and 25-26). **4**. Madison County Deeds, Books 59, p. 392 and 60, p. 388. **5**. Federal Census, 1900, Illinois, Sangamon County, Springfield, Ward 2, No. 704. **6**. Federal Census, Illinois, Greene County – 1910, Walkerville Township, ED 42, Sheet 6B; 1920, White Hall, No. 164; 1930, White Hall, No. 76. **7**. Illinois Statewide Death Index, 1916-1950 <http://www.ilsos.gov/GenealogyMWeb/IDPHDeath Search>.

Vestal, Caswell M. / **BORN** 1826, NC / **DIED** ca. 1893 / **SITE(S)** ET, Greene County (40GN30)

Caswell Vestal was only six or seven when his father, Greene County potter Silas Vestal, died, but at the 1833 estate sale his mother purchased almost all of her former husband's items used for pottery making.[1] This suggests Caswell and his older brother Isaac were being trained in and expected to eventually take up their father's profession. This appears confirmed by the 1850 census, which lists the brothers as potters and heads of adjoining households.[2] During the interim between these two dates there must have been other people working with or for the Vestals at the location identified as Greene County site 40GN30. This may have included William Stanley, Vincent Reynolds, and/or Benjamin Russell. In 1850 a "laborer" named Jacob Woolhaver was living in Caswell's household, no doubt helping him with the pottery work. The only other member of Casell's household at the time was his wife Mary (Anderson), who he married in 1846.[3]

Caswell's brother Isaac died in 1852, and it does not appear Caswell continued the pottery much longer. By 1860 he and Mary were living in the county seat, Greeneville, where he was a "trader."[4] During the Civil War Caswell avoided being conscripted into the Confederate Army by serving as a collector of revenue for the county.[5] Throughout most of the remainder of the nineteenth century, he continued to own or serve as agent for the Vestal's rural land, but it does not appear he ever lived there again. He and his wife are never shown as having children, and when Caswell died in or just before 1893 all of his estate went to James Anderson, a nephew living with them in Greeneville in 1880.[6]

Source(s): **1**. Records of Greene County, Inventory and Sale, pp. 460-467 [see also pp. 517 and 534] (Tennessee State Library and Archives bound transcription). **2**. Federal Census, 1850, Greene County, 9th Division, Eastern District, Nos. 402 and 403. **3**. RootsWeb, Atkinson-Kelley families <http://worldconnect.rootsweb.com/>. **4**. Federal Census, 1860, Greene County, District 10, No. 632. **5**. Letter from C. M. Vestal to Tilghman Vestal, August 9, 1863 / Crenshaw Transcriptions: Tilghman Vestal Documents, Guilford College Digital Collections <http://www.guilford.edu/about_guilford/services_and_administration/library/fhc/crenshaw_transcr…>. **6**. Greene County Tax Records, Districts 8 and 12, 1850s-1890s; Federal Census, Greene County, District 10 – 1870, No. 144, 1880, No. 62; Greene County Wills, Volume 2, p. 418.

Vestal, Isaac / **BORN** 1822, NC / **DIED** 1852 / **SITE(S)** ET, Greene County (40GN30)

Birth and death dates for Isaac Vestal (January 25, 1822 to October 4, 1852) are based on the published record for his tombstone inscription.[1] However, the 1850 census suggests he was born in 1824, and the birth year on the tombstone, which is near Greene County site 40GN30, is difficult to read. The early circumstances of Isaac's life, including how he came to be a potter, are the same as those discussed for his brother Caswell (see entry above). Isaac married Elizabeth Anderson (possibly a sister to Caswell's wife) in 1844, and they are shown together on the 1850 census, with Isaac identified as a potter.[2] Isaac's 1850 household also included three young children and Rufus Lucky (see individual entry). Following Isaac's death, Elizabeth was granted (on November 8, 1852) the use of various household items and food for one year, and Caswell was appointed administrator of the estate.[3] Caswell continued to serve as his sister-in-law's "agent" for tax purposes until about 1884, which is probably around the time she died.[4]

Source(s): **1**. Reynolds (1971:458). **2**. RootsWeb, Atkinson-Kelley families <http://worldconnect.rootsweb.com/>; Federal Census, 1850, Greene County, 9th Division, Eastern District, No. 402. **3**. Greene County Inventory of Estates, June 1843-March 1854, p. 548 and p. 564; Greene County Records of Settlements, Administrators and Executors, 1855-1872, p. 1-2. **4**. Greene County Tax Records, District 8, 1850s-1880s.

Vestal, Messer A. / **BORN** 1812, NC / **DIED** 1886 / **SITE(S)** MT, Maury County (40MU541)

Messer Amos Vestal, a son of Jesse and Sophia Vestal, was born in North Carolina on November 30, 1812.[1] It is unclear if Messer's father was a potter, but a number of Vestals were.[2] This includes Messer's brother Silas and his sons and Messer's son Tilghman (see individual entries). Messer married Rhoda Mendenhall, a daughter of potter Richard Mendenhall, on February 9, 1833 in Guilford County, North Carolina. By 1835 they were living in Surry County, North Carolina, where they appear together on the 1840 and 1850 census reports. Messer is shown as a merchant in 1850.[3]

Messer and Rhoda moved their family to Maury County, Tennessee in 1859, and it appears Messer immediately started a pottery (see MT site 40MU541). Part of the proof for this is the fact that his son knew how to make pottery when he was conscripted into the Confederate Army in early 1863 (see entry for Tilghman R. Vestal). On Tennessee census reports Messer is called a farmer in 1860, a potter in 1870, and a farmer again in 1880.[4] A considerable amount has been written about Messer's son Tilghman whose strong Quaker pacifist beliefs caused great difficulties for him and various Confederate military officials during the Civil War. While Tilghman's beliefs came from his mother, contemporary sources show Tilghman's father was not a Quaker.[5] It is assumed Messer Vestal continued at

least some level of work as a potter into the 1880s. He died November 28, 1886, still living in Maury County.[1]

Source(s): **1**. RootsWeb's World Connect Project: Atkinson-Adams families <http://world connect.rootsweb.com/>. **2**. There were Vestal potters in other southern states besides Tennessee, including North Carolina, Georgia, and Mississippi (Zug 1986:445; H. Smith 1996:198-199; Brackner 2006:256). **3**. North Carolina Marriage Collection, 1741-2004 – Ancestry .com <http://search.ancestry.com/cig-bin/sse.dll? indiv=1&db= ncmarriages>; Federal Census, North Carolina, Surry County – 1840, p. 110; 1850, No. 1309; Pugh and Minnock-Pugh (2010:93-94). **4**. Federal Census, Maury County, District 18 – 1860, No. 963; 1870, No. 140; 1880, No. 80. **5**. Letter to Jefferson Davis, President of the Confederate States of America, January 1864, contained in "The Papers of Thomas Ruffin," transcript in The Picket Line <http:// sniggle.net/experiment/index.php?entry=14Jun08&showyear=2008>; Pugh and Minnock-Pugh (2010:94).

Vestal, Silas / **BORN** ca. 1799, NC / **DIED** ca. 1833 / **SITE (S)** ET, Greene County (40GN30)

Silas Vestal was born in North Carolina about 1799, a son of Jesse and Sophia Vestal.[1] Silas Vestal had a younger brother who was a potter and like Silas eventually moved to Tennessee (see entry for Messer A. Vestal). The Jesse Vestal family lived in Surry County, North Carolina, and when Silas Vestal bought his first piece of Tennessee property in March of 1828 the deed for that purchase confirms he was from that county.[2] This same deed, which was not registered until many years after the fact, was for a small tract of Greene County land (¾ acre) Silas purchased from William Stanley, described as "lying on or near what is called the Grog Spring." As noted in the discussion of ET site 40GN30, it seems there was something of special value on this tract, possibly an existing pottery.

Silas Vestal soon purchased other tracts near the Stanley and Reynolds families, and at the time of his death he was taxed on 85 acres.[3] He was deceased by 1833, and it is from the inventory of his estate that his profession as a potter is made clear (see discussion of this and a list of items under ET site 40GN30). At the estate sale most of the items relating to the making of "Crockery Ware" were purchased by Silas's widow, Priscilla Vestal.[4] It is obvious she was protecting the interests of her two young sons, Isaac and Caswell, later identified as potters.[5]

Some insight into the character of Silas Vestal comes from his will, filed at the beginning of 1833. In it he declared "slavery is inconsistent with justice," and he directed that his slaves Abraham, his wife Sophia, and their children Mahala, Margaret Ann, Henry, and Kroy be set free "compliant with laws."[6] Among his neighbors, Vestal was not alone in these sentiments. During the first third of the nineteenth century the movement for the emancipation of slaves was especially strong among Quakers and Presbyterians in Greeneville and western Greene

County.[7] At least some of the Jesse Vestal family were Quakers (see entry for Tilghman R. Vestal).

Source(s): **1**. One source says he was born in Chatham County (RootsWeb's World Connect Project: Atkinson-Adams families <http://world connect.rootsweb.com/>) but the Jesse Vestal family was in Surry County by 1800 (Federal Census, 1800, North Carolina, Surry County, p. 697). **2**. Note 1 above and Federal Census, 1820, North Carolina, Surry County, Captain Williams District; Greene County Deeds, Book 21, p. 107. **3**. Greene County Deeds, Book 16, pp. 4, 5, and 92, Book 21, p. 108; Greene County Tax Records, Captain Gass's Company, 1829-1832. **4**. Records of Greene County, Inventory and Sale, pp. 460-467 [see also pp. 517 and 534] (Tennessee State Library and Archives bound transcription). **5**. Federal Census, 1850, Greene County, 9th Division, Eastern District, Nos. 402 and 403. **6**. Greene County Wills, Microfilm Roll 164, Vol. 1, p. 108 (Tennessee State Library and Archives). **7**. Lamon (1981:7-8).

Vestal, Tilghman R. / **BORN** 1844, NC / **DIED** 1928 / **SITE(S)** MT, Maury County (40MU541)

Tilghman Ross Vestal (Figure 3-152) was born August 5, 1844 in Surry County, North Carolina. He was a son of Messer and Rhoda Vestal and is shown as a child in their household in 1850.[1] In 1859 the family moved to Maury County, Tennessee where Tilghman's father began operating a pottery (see MT site 40MU541). Though he was old enough to be assigned an occupation in 1860, none is shown on the census, which lists his father as a farmer.[2] In spite of this absence of census information, it is clear from other sources that Tilghman had been trained as a potter by the time he was 18. This information is contained in documents relating to his experiences as a pacifist Quaker, attempting to hold to his beliefs in the face of enormous pressure from Confederate civil and military officials bent on making him a soldier.

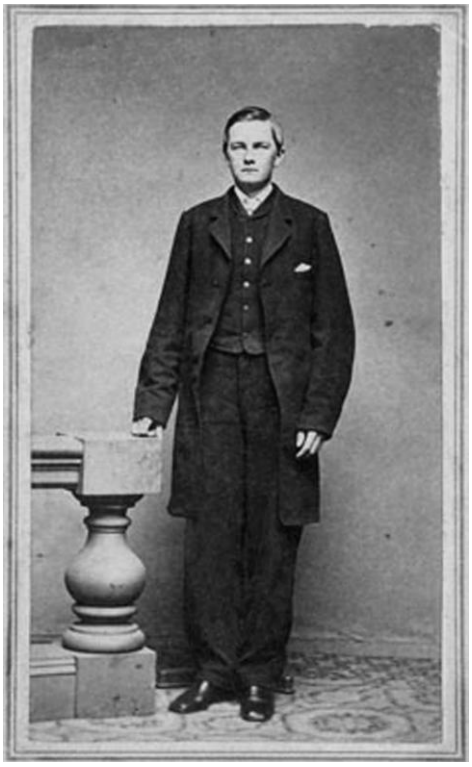


Figure 3-152. Photograph of Tilghman R. Vestal as a young man, taken in 1866 by H. G. Pearce, Providence, Rhode Island (courtesy of the Friends Historical Collection, Guilford College, Greensboro, North Carolina).

Summaries of Tilghman's Civil War experiences have appeared in various places, and there is a recently published detailed account of his life story.[3] A brief summary is all that

seems appropriate here. Probably the most important relevant document is Tilghman's own, a partly after-the-fact diary, much of it written during his periods of imprisonment. The diary is complimented by letters to, from, and about Vestal in the Crenshaw Papers. There is also a long 1873 letter to the editor of a Nashville paper, written by former Confederate General George Maney, who was sympathetic to Vestal's plight while he was in Tennessee.[4] The following is based on all of these sources.

By mid-1862 Tilghman Vestal's age made him subject to conscript laws relating to Confederate soldiers, but Quakers and some other conscientious objectors had the option of avoiding this by paying a $500 "tax" in lieu of military service. The situation was essentially ignored by Tilghman for several months, but following the Battle of Stones River, Bragg's Confederate Army of Tennessee fell back to the Duck River area, establishing a long defensive line that was anchored on the left at Columbia, a few miles from Vestal's home. In early February of 1863 Vestal was arrested and taken to the courthouse in Columbia to be enrolled. He made it clear he would not fight or participate in any actions that supported the war, and after a short time he was sent home. He was soon conscripted again, and ordered to join Bragg's army. However, by the time he reached Columbia, the army had moved to Chattanooga. Vestal traveled there alone and was assigned to the 4th Regiment, but he still refused to participate in any military activities or pay the $500 tax, which he viewed as supporting the war. Officers, chaplains, and other officials tried to change his mind but failed. At one point he was offered the possibility of working in a Georgia pottery to fulfill his commitment, but he would not agree to this if it was for the government's benefit. He was eventually sent to Knoxville and then to Virginia in August of 1863.

In Virginia Vestal's troubles took a serious turn. He was assigned to the 14th Tennessee Regiment, but he again refused to submit to any kind of military work. Regimental officers, not being fully aware of his past history, attempted to force him to carry out their orders. He was verbally and physically abused and at one point bayoneted 18 times, creating wounds one-half to one inch deep. Seeing he would not submit, the lower ranking soldiers finally refused to subject him to any more punishment. He traveled with the army for a few more weeks, but was finally court-martialed and imprisoned, first in the dungeon-like cellar of the Orange County Courthouse and finally in the notorious Castle Thunder prison in Richmond.

In February of 1864 Vestal was transferred from Castle Thunder to the Confederate State Military Penitentiary in Salisbury, North Carolina. During all of his imprisonment, Quaker friends were working to achieve some kind of release. His ability to work as a potter is mentioned in several documents. Finally in March of 1864 he was granted a discharge that was conditional to his working for the pottery of Parr & Son in Richmond, Virginia. This was acceptable to Vestal as they held no government contracts. He worked for David Parr and his son David Jr. until June of 1864. At that point the war had so disrupted Parr's business that Vestal was granted permission to visit relatives at New Garden in Guilford County, North

Carolina. He was still there in October, but was being asked to return to work for Parr. A request was made to let him remain in the Guilford County area, where there was great need for pottery and where he had an offer to work for the potter Enoch Craven in adjoining Randolph County. Information becomes sketchy at this point, but it appears Vestal remained in this area until early 1865, by which time he was a student at New Garden Boarding School. Near the end of the Civil War he decided to cross the lines to the North, where he worked for an unknown period of time on a Pennsylvania farm.

By 1870 Tilghman was back home in Tennessee living with his parents. During his absence he had received enough education to be listed on the census as a teacher, while his father was now finally shown as a potter.[5] Tilghman remained in Tennessee until at least 1871, then seems to have lived the reminder of his life elsewhere.[6] He married Sarah Nelson Luther at Fall River, Massachusetts on November 12, 1876 (Figure 3-153).[7] They were still there, with Vestal working as an insurance and real estate agent, until 1900, by which time they had ten of their eventual twelve children.[8] By 1910 some major disruption had occurred in the lives of Tilghman and Sarah Vestal. Census reports show him as a "widowed" farmer living in Idaho, while she remained in Massachusetts with seven of their children and a notation that she had been married 33 years.[9] Tilghman was still in Idaho and without an occupation in 1920.[10] He died April 14, 1928, still in Idaho and living at a county poor farm. His body was returned to Massachusetts for burial.[11] There is nothing to indicate Tilghman ever again worked as a potter after leaving Tennessee about 1872.

Figure 3-153. Tilghman R. Vestal with wife Sarah and daughters Sarah and Minnie, ca. 1881 at Fall River, Massachusetts (courtesy of June Chandler).

Source(s): **1**. RootsWeb's World Connect Project: Atkinson-Adams families <http://worldconnect.rootsweb.com/ >; Federal Census, 1850, North Carolina, Surry County, No. 1309. **2**. Federal Census, 1860, Maury County, District 18, No. 963. **3**. Rogers (2010). **4**. These primary sources are Vestal (1865); Crenshaw Transcriptions: Tilghman Vestal Documents, Guilford College Digital Collections, Greensboro, North Carolina <http://www.guilford.edu/

about_guilford/services_and_administration/library/fhc/crenshaw_transcr…>; and Maney (1873). An important secondary source is Cartland (1897:316-326). **5**. Federal Census, 1870, Maury County, District 18, No. 140. **6**. Maury County Tax Records, District 18, 1850s-1880s; Maney (1873). **7**. RootsWeb's World Connect Project: Robinson Family data <http://world connect.rootsweb.com/>; Chandler (2008). **8**. Fall River, Massachusetts City Directories, 1889-91 – Ancestry.com <http:/search.ancestry.com/cgi-bin/sse>; Federal Census, 1900, Massachusetts, Bristol County, Fall River City, No. 188; Rogers (2010). **9**. Federal Census, 1910, Idaho, Bannock County, Pocatello, Ward 4, No. 230; Federal Census, 1910, Massachusetts, Bristol County, Fall River City, Ward 9, No. 84. **10**. Federal Census, 1920, Idaho, Bannock County, Precinct 5, Township 6, No. 9. **11**. State of Idaho, Bannock County, Certificate of Death for "Telghman" R. Vestal, State File No. 61624, Local Registrar's No. 5262; Chandler (2008).

Vestal, Wiley (see MT, Maury County site 4MU541)

Vickers, Monroe / **BORN** 1877, TN / **DIED** 1956 / **SITE(S)** MT, Putnam County (40PM59)

Monroe Vicker's only obvious connection to pottery making is that he is listed as the owner of one of three southwest Putnam County traditional stoneware potteries still operating in the mid to late 1930s.[1] According to a contemporary, this was an arrangement whereby Vickers leased a kiln that actually belonged to Columbus Lafever (MT site 40PM59).[2] Vickers was born January 22, 1877 and grew up in DeKalb County.[3] By 1920 he and his wife Jane and several children lived in Putnam County, and they were still there in 1930.[4] Vickers's census listings all relate to farming and saw mill work, so the extent of his involvement with pottery making is unclear. He died July 18, 1956.[5]

Source(s): **1**. Whitlatch (1934b:40 and 1938b:29). **2**. L. Hedgecough (1977). **3**. Gilbert (1995:264); Federal Census, Dekalb County, District 8 – 1880, No. 5; 1900, No. 164; 1910, No. 17. **4**. Federal Census, Putnam County, District 8 – 1920, No. 147; 1930, 213. **5**. Gilbert (1995:264).

Vickers, Silas (see MT, Putnam County site 40PM59)

Vincent, Thomas (see MT, Putnam County site 40PM57)

Vincent, William / **BORN** ca.1831, TN / **DIED** post-1880 / **SITE(S)** ET, Knox County (40KN63)

On the 1880 census for Knox County, William Vincent is listed as a 49-year-old potter in the household of his stepdaughter Anna Adkins. This was not far from

members of the Weaver family, and it seems certain Vincent worked at the Weaver pottery (ET site 40KN63). How long he worked there and if he was a potter before or after 1880 remains unknown.

Source(s): **1**. Federal Census, Knox County, 1880, District 12, No. 355.

Waggoner, Lillard F. (see MT, Davidson County site 40DV140)

Walsh, John / **BORN** ca. 1824, Germany(?) / **DIED** 1889 / **SITE(S)** WT, Shelby County (40SY358)

It appears John Walsh was the third and final owner of a small, late nineteenth-century pottery in Memphis, recorded as WT, Shelby County site 40SY358. He was probably from Germany, but almost nothing else is known about him before 1886. This is the first year his name appears in a Memphis city directory, and the address given places him at the 40SY358 location. He was listed at this address as a potter and under directory index headings for potteries through 1888, then the 1889 directory shows his widow Mary Walsh living alone.[1] A death record for John Walsh shows he died July 17, 1889, at age 65. His place of birth is difficult to read but appears to be an abbreviation for Germany. His "Term of Residence" in Memphis is reported as ten years.[2] As noted above, no other record of him being in Memphis before 1886 has been found.

Source(s): **1**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1886, pp. 680 and 839; 1887, pp. 719 and 806; 1888, p. 721; 1889, p. 764. **2**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Death Records 1848-1958 <http://register.shelby.tn.us/>.

Warnack, Isaac E. (see ET, Knox County site 40KN69)

Warren, Emily / **BORN** 1914 / TN / **DIED** 2000 / **SITE(S)** WT, Henry County (40HY61)

Emily A. Warren, a daughter of Will T. and Nelle Warren, was born October 29, 1914 at Paris, Tennessee. After completing public schools in Paris, she attended Ward Belmont College in Nashville, the University of Missouri, and the Chicago Art Institute.[1] This last probably accounts for her later involvement with a pottery in her home town. Emily's father had a long career in the cosmetics business, and by the 1940s was an executive officer for the Golden Peacock Cosmetics Company. In 1944 he purchased what had been the Russell Pottery Company, converting it to the Russell Potteries Company, Inc. (WT, Henry County site 40HY61) The previous owners, Duell and Thad Russel, continued to help run this new pottery for about a year before moving on to other endeavors.[2]

It is not clear exactly how the pottery operated after the Russells left, but the last product line was focused on large mold-made brightly-glazed decorative ceramic pieces (see site 40HY61). Emily Warren is remembered as the maker of these, but there is presently no information concerning who else worked at the pottery between about 1946 and 1950.[3] It seems likely the Russells created most of the molds needed for carrying out Emily Warren's continued production, but there is a suggestion the pottery designer Royal Hickman might have provided some of the molds (see site 40HY61). After 1950 Emily Warren moved on to other endeavors and apparently had no subsequent involvement with the making of ceramics. She later moved to Nashville, where she died April 27, 2000.[1]

Source(s): **1**. Obituary for Emily A. Warren, The Nashville Tennessean, April 30, 2000, p. 7B, Nashville, Tennessee. **2**. Ramsey (1985:9). **3**. Johnson (1958:210); Andy Russell, 1999, personal communication.

Warren, William (Will) T. (see WT, Henry County site 40HY61)

Watson, Charles / **BORN** ca. 1880, OH / **DIED** post-1900 / **SITE(S)** ET, Hamilton County (40HA98)

On the 1900 census Charles Watson is listed as a 19-year-old potter living in the same household as potters George and Arthur Smith, near the Chattanooga Pottery (ET, Hamilton County site 40HA98). According to the census, he was born in Ohio in October of 1880.[1] Nothing more is known about Watson.

Source(s): **1**. Federal Census, 1900, Hamilton County, District 14, ED 63, Sheet 14B, No 232.

Watts, Lena (see ET, Unrecorded Unicoi County Potteries – Unaka Pottery)

Weaver, Andrew J. / **BORN** ca. 1853, OH / **DIED** 1911 / **SITE(S)** WT, Henry County (40HY59-60)

Andrew J. Weaver, one of four potter sons of George C. Weaver (see individual entry), was born in Ohio around 1853, according to census reports, but he was living with his parents in Kentucky in 1860.[1] By 1870 the family was back in Ohio with Andrew, his father, and younger brother George all listed as potters.[2] By 1880 all the Weaver potters except Andrew were engaged in operating a pottery in Knoxville, Tennessee (ET site 40KN63). Andrew, now married to Viola and the father of two children, remained in Ohio, still employed as a potter.[3] In 1893 Andrew moved to Henry County, Tennessee where his brother William Weaver was co-owner of a pottery.[4] Andrew bought a small tract of land from his brother, and the 1900 census shows him working at the pottery, which was by then solely owned by

John T. Currier (WT site 40HY59-60).[5] This pottery ceased to operate about 1909. When Andrew's named was initially placed on the 1910 census, he was shown as a head of household and called a "jug maker." This entry was then struck out, and Andrew was reentered at the end of the household of his son-in-law and assigned the occupation farmer.[6] Andrew Weaver died at this location May 26, 1911, with cause of death listed as Brights Disease.[7]

Source(s): **1**. Federal Census, 1860, Kentucky, Boyd County, p. 792, No. 685. **2**. Federal Census, 1870, Ohio, Adams County, Manchester Township, No. 11. **3**. Federal Census, 1880, Ohio, Adams County, Town of Manchester, No. 287. **4**. Henry County Tax Records, District 1, 1887 to 1890s. **5**. Henry County Deeds, Book 3, pp. 206 and 248; Federal Census, 1900, Henry County, District 1, No. 473 [by 1900 Andrew Weaver was a widower living with his daughter and two granddaughters]. **6**. Federal Census, 1910, Henry County, District 1, ED 108, Sheet 3, No. 39. **7**. Tennessee Death Records, Henry County, 1911, Certificate No. 44137 (microfilm copy, Tennessee State Library and Archives).

Weaver, Carl M. B. / **BORN** 1871, TN / **DIED** 1961 / **SITE(S)** ET, Greene County (40GN23), Knox County (40KN63)

Carl Morgan Breunig Weaver (Figure 3-154), the only son of the potter David H. Weaver, was born April 12, 1871, in Knoxville, Tennessee.[1] He was 17, old enough to have been thoroughly trained in the craft, when his father's Knoxville pottery closed in 1888. According to his grandson, however, Carl preferred pottery management to the actual work. He is remembered as having always worn a tie and having a dislike of getting dirty.[2] For a while after termination of the Knoxville pottery, Carl and his father continued to be listed as Knoxville stoneware manufacturers, but a transition was in progress (see ET, Knox County site 40KN63).

Figure 3-154. Carl M. B. Weaver (courtesy of Lewis L. Poates).

Their next endeavor was starting the "East Tennessee Pottery and Pipe Works" in the Greene County town of Mohawk (ET, Greene County site 40GN23). Though an initial deed has not been found, David Weaver apparently purchased the land by 1890, and in February of that year he sent Carl a letter telling him how to build the kiln.[3] After some

negotiations concerning property rights, the pottery with its kiln and other equipment was transferred to Carl in December of 1892.[4] During the mid-1890s Carl Weaver increased the size of his Mohawk operation, and in 1896 he took on a business partner, J. A. D. Haun. That same year he married Martha E. Huff, and within a few years moved his family from Mohawk to a larger regional town, Johnson City, leaving Haun to manage the plant.[5] Weaver's Mohawk operation initially made pottery as well as tile, but by the early 1900s it became specialized to the point that pottery was apparently no longer produced. On the 1900 census, Carl Weaver is identified as "Manager in Tyle __ (plant ?)."[6] By 1906 the operation was called the "Mohawk Sewer Pipe Co."[7]

Weaver eventually sold all of his interest in the Mohawk plant to his former partner J. A. D. Haun, and in 1912 started a new clay products plant at McCloud in neighboring Hawkins County. While the family remained in the ceramics business until 1952, they never resumed the making of pottery.[8] Late in life, Carl Weaver moved to Oregon. He died there in the town of Astoria on October 3, 1961.[1]

Source(s): **1**. Weaver family genealogical information provided by Mr. and Mrs. Lewis L. Poates, 2001, Knoxville, Tennessee. **2**. Lewis L. Poates, 2001, personal communication. **3**. Faulkner (1982:232-233). **4**. Greene County Chancery Court Records, Minute Book 9, pp. 400 and 457; Greene County Deeds, Book 58, pp. 131 and 161. **5**. Greene County Deeds, Book 67, p. 584; Lucile Weaver Poates, 1981, personal communication; Note 1 above. **6**. Federal Census, 1900, Greene County, District 6, No. 131. **7**. Young and Co. (1906:356-357). **8**. Greene County Deeds, Book 92, p. 488; Faulkner (1990:10).

Weaver, David H. / **BORN** 1839, KY / **DIED** 1893 / **SITE(S)** ET, Greene County (40GN23), Knox County (40KN63)

David Hogan Weaver (Figure 3-155), the eldest son of potter George C. Weaver, was born June 29, 1839 in Catlettsburg, Boyd County, Kentucky. He must have learned at an early age to make pottery, but proof of this does not appear until late. He was 21 and still living in his father's household in 1860, but while the father is identified as a potter, David was not assigned an occupation by the census taker. In 1862 David joined the Union Army (Company F, 140th Pennsylvania Infantry). He was wounded in both hands at the Battle of Chancellorsville but was not mustered out of service until January 29, 1865. On November 9, 1865 he married Mary E. Emery in West Union, Ohio. They became the parents of five daughters and one son.[1]

David and a younger brother, William, moved their families to Knoxville, Tennessee about 1869. Both are listed as potters on the 1870 census for Knox County, living next to the potter James M. Duncan.[2] All were living adjacent to a pottery started by Duncan, which soon became "Weaver and Bro." (ET, Knox County site 40KN63). The Weaver pottery prospered during the 1870s, and David and William's father and another brother, George W., soon joined the firm. All four

are identified as potters on the 1880 census for Knox County.[3] In 1882 David purchased his brother's interest in the Weaver and Brother pottery. This marked the beginning of a shift away from the production of stoneware vessels in favor of the large scale production of sewer pipe and other ceramic products.[4] What was now called the D. H. Weaver Pottery or sometimes the Knoxville Pottery was less successful than formerly, and it was finally sold in 1888 (see site 40KN63).

Figure 3-155. David H. Weaver in his Civil War uniform (courtesy of Lewis L. Poats).

David Weaver was next involved with starting the "East Tennessee Pottery and Pipe Works" in the town of Mohawk in Greene County (ET site 40GN23), but it does not appear he spent much time there. He bought the land about 1890 and that year sent instructions from Knoxville to his son Carl Weaver in Mohawk concerning how to build the kiln.[5] D. H. Weaver and his wife Mary transferred the operation to Carl in 1892, and the deed indicates they were still residents "of Knoxville."[6] David Weaver died at his Knoxville home the following year, on June 1, 1893. His son Carl and grandson David A. Weaver carried on the family's involvement with ceramic products until the 1950s.[7]

Source(s): **1**. Federal Census, 1860, Kentucky, Boyd County, No. 685; Faulkner (1981:37); Weaver family information provided by Mr. and Mrs. Lewis L. Poates, 2001, Knoxville, Tennessee; David H. Weaver, Civil War Soldiers & Sailors System, national Park Service <http:/www.itd.nps.gov/cwss/>. **2**. Federal Census, 1870, Knox County, 7th Ward, Nos. 108, 109, and 110. **3**. Federal Census, 1880, Knox County, District 12, Nos. 333, 334, and 342. **4**. Faulkner (1981:40-41). **5**. Faulkner (1982:232-233). **6**. Greene County Deeds, Book 58, p. 161. **7**. Weaver family information provided by Mr. and Mrs. Lewis L. Poates, 2001, Knoxville, Tennessee.

Weaver, George C. / **BORN** 1808, PA / **DIED** 1894 / **SITE(S)** ET, Knox County (40KN63)

George C. Weaver was born in Pennsylvania on April 6, 1808. There has been disagreement concerning his parent's names, but recent genealogical information seems to prove he was a son of George and Elizabeth Weaver. Both Georges were potters, and George C. was apparently a brother to John Weaver, who ran a mid-nineteenth-century pottery shop in Beaver County, Pennsylvania.

Both George Weavers were following their trade in Catlettsburg, Kentucky by the 1830s, and George C. married Eliza Hogan there in 1838. They became the parents of seven children, including four sons who worked as potters.[1] George C., Eliza, and four children are listed on the 1850 census for Ohio, with him shown as a potter.[2] They were back in Kentucky by 1860.[3] On that census, only the father is listed as a potter, but it is likely at least his older sons David and William were working with him by this time. By 1870 part of the family had again moved to Ohio, and George C. and sons Andrew and George W. are shown as potters in a township with several other members of this profession.[4]

By 1870 the two older sons had moved to Knoxville, Tennessee to start their own pottery (see individual entries for David and William Weaver and ET, Knox County site 40KN63). By 1876 George W. had moved to Knoxville to join his brothers, and the elder George was also there by 1880, possibly earlier. The four of them are listed on the 1880 census as Knoxville potters, with the younger George sharing his father's household.[5] George C. is listed as a potter in available Knoxville city directories through 1887, and it is reasonably certain he continued to work at the Weaver pottery, later called the Knoxville Pottery and Pipe Works, until it closed in 1888.[6] A photograph of him at a potter's wheel (Figure 3-156) was evidently taken at the Knoxville pottery during the 1880s.[7]

Figure 3-156. George C. Weaver at the Knox County Weaver pottery, site 40KN63 (courtesy of Lewis L. Poats and Charles H. Faulkner).

By the late 1880s, son William Weaver was involved with a pottery in the West Tennessee town of Paris in Henry County (see WT site 40HY59-60). George C. Weaver moved there to be near William and another of his sons, Andrew. George and his wife Eliza died at this location in 1894, she on February 19, George on September 6.[8]

Source(s): **1**. Faulkner (1981:36-37); Reed (1988:395); Schaltenbrand (2002:135); Weaver family information provided by Mr. and Mrs. Lewis L. Poates, 2001, Knoxville, Tennessee. **2**. Federal Census, 1850, Ohio, Lawrence County, Perry Township, No. 11. **3**. Federal Census, 1860, Kentucky, Boyd County, No. 685. **4**. Federal Census, 1870, Ohio, Adams County, Manchester Township, No. 11. **5**. Federal Census, 1880, Knox County, District 12, Nos. 333, 334, and 342. **6**. Knoxville City Directories – 1885, p.246 and 1887, p. 344 (copies at Tennessee State Library and Archives); Faulkner 1990:9). **7**. Faulkner 1982:228. **8**. Reed (1988:395).

Weaver, George W. / **BORN** 1858, KY / **DIED** 1885 / **SITE(S)** ET, Knox County (40KN63)

George W. Weaver, the youngest son of the potter George C. Weaver, was born in Kentucky in 1858. He was with his parents in Kentucky in 1860, but moved with them to Ohio by 1870. In 1870 George W., who was only 12, was already listed, like his father and 17-year-old brother Andrew, as a potter.[1]

By 1876, George W. Weaver had moved to Knoxville to work with his elder brothers, David and William, proprietors of the Weaver and Brother pottery (ET, Knox County site 40KN63). His father soon joined them, and for 1880 all four of the Weavers are listed as Knoxville potters. George W. was at the time still unmarried and living with his parents.[2] On August 8, 1882 George W. married a young Knoxville woman, Lorena E. Lethgo.[3] He continued to work at the Weaver pottery, but soon died, at the age of 27, on July 10, 1885. His cause of death was "consumption," presumably meaning tuberculosis.[4]

Source(s): **1**. Federal Census - 1860, Kentucky, Boyd County, No. 685; 1870, Ohio, Adams County, Manchester Township, No. 11. **2**. Knoxville City Directory, 1876-77, p. 97 (copy at Tennessee State Library and Archives); Federal Census, 1880, Knox County, District 12, Nos. 333, 334, and 342. **3**. d'Armand and d'Armand (1970:1076). **4**. Tennessee Death Records, Knoxville, 1881-1905, Microfilm Roll 22, p. 78 (Tennessee State Library and Archives).

Weaver, William H. / **BORN** 1844, OH / **DIED** 1930 / **SITE(S)** ET, Knox County (40KN63 and 40KN66; MT, Davidson County (40DV138 and 40DV603); WT, Henry County (40HY59-60), Madison County (40MD194)

William Henry Weaver, the second son of potter George C. Weaver, was born September 19, 1844, while the family lived in Ohio. He died August 8, 1930 in Nashville, Tennessee.[1] During this span of almost 86 years he had a remarkable career that included operating or helping to operate at least six separate Tennessee potteries.

By 1860 William Weaver was living with his parents in Kentucky. Though old enough to have worked as a potter, no occupation is shown for him on the census for that year.[2] It is obvious, however, that he was being trained in his father's

profession. By 1870 he was in Knoxville, Tennessee, married to Diadamia, and listed on the census as a potter. He was working with his older brother David and the potter James Duncan at what soon became the Weaver and Brother pottery (ET, Knox County site 40KN63).[3] By 1880 four of the Weavers, including the father George C., worked there.[4] William remained co-owner of the business with his brother David until 1882, then sold his interest to David. In spite of this, he seems to have continued to work at the Weaver pottery, later called the Knoxville Pottery and Pipe Works, until about 1886.[5]

By 1887 William moved to West Tennessee and purchased some Henry County land.[6] He is listed on the Henry County tax records for the period 1888 to 1900 and was initially a co-owner of the Weaver and Currier Pottery in the town of Paris (WT site 40HY59-60).[7] William's father and brother Andrew were at this Henry County location by 1894. That year his father died (see entry for George C. Weaver), and William sold some of his land to Andrew and his interest in the Weaver and Currier Pottery to John T. Currier.[8] William continued to work at the Currier pottery at least until 1900, and he is listed on the census for that year as a 54-year-old potter, living next to his potter brother Andrew. William now had a new wife named Georgia and a 3-year-old daughter.[9] After 1900 he no longer owned any Henry County land.[7]

William Weaver was next associated with the Jackson Pottery (WT, Madison County site 40MD194). On August 5, 1900, he joined J. L. and Cuba Vermillion in buying the "Jackson Pottery Company" and within a few months bought out their interest.[10] He then sold a half interest to T. A. Barker, and on April 4, 1902 sold him the remainder.[11]

Weaver next moved to Nashville and in 1903 was briefly associated with a Magnolia Pottery, which soon evolved into the Harley Pottery Company (see MT, Davidson County sites 40DV138 and 40DV603). His name appears as one of the January 29, 1903 charter members for forming the Harley Pottery.[12] In the 1904 Nashville city directory he is listed as this pottery's superintendent.[13] This was a short tenure, for though he would soon return to Nashville, William elected to once more test the market in Knoxville.

On December 12, 1904, William H. Weaver's name was included on the charter of incorporation for the "Knoxville Pottery Company."[14] This operation (at ET, Knox County site 40KN66) lasted only a couple of years, with Weaver as superintendent or general manager.[15]

By 1907 Weaver was back in Nashville, where he was listed at different times as a potter (including on the 1910 census), as superintendent, and as foreman of the Harley Pottery until 1913.[16] He then held a series of Nashville occupations unrelated to pottery, including grocer, until 1929, the year before he died.[13] His death certificate refers to him as a "retired potter."[1]

Source(s): **1**. Tennessee Death Records, Davidson County, 1930, No. 18027 (microfilm copy, Tennessee State Library and Archives). **2**. Federal Census, 1860, Kentucky, Boyd County, No. 685. **3**. Federal Census, 1870, Knox County, 7th Ward, Nos. 108, 109, and 110. **4**. Federal Census, 1880, Knox County, District 12, Nos. 333, 334, and 342. **5**. Faulkner (1982:226-227). **6**. Knox County Deeds, Book G-4, p. 514; Henry County Deeds, Book Y, p. 405. **7**. Henry County Tax Records, District 1, 1887-1901. **8**. Henry County Deeds, Book 3, pp. 208, 248, and 286. **9**. Federal Census, 1900, Henry County, District 1, ED 57, Sheet 23, Nos. 472 and 473. **10**. Madison County Deeds, Book 59, p. 392 and Book 60, p. 388. **11**. Madison County Deeds, Book 61, p. 149 and p. 504. **12**. Charters of Incorporation, Tennessee Secretary of State, Book U-5, p. 127 (Tennessee State Library and Archives). **13**. Nashville City Directories (various publishers), 1880-1930 (copies at Tennessee State Library and Archives). **14**. Charters of Incorporation, Tennessee Secretary of State, Book J-6, p. 123 (Tennessee State Library and Archives). **15**. Knoxville City Directory, 1905, p. 892 (copy at Tennessee State Library and Archives); Young and Co. (1906:212). **16**. Federal Census, 1910, Davidson County, District 1, ED 36, Sheet 4A, p. 133, No. 57; Note 13 above.

Weiss, Joe / **BORN** ca. 1830, Switzerland / **DIED** 1873(?) / **SITE(S)** WT, Shelby County (40SY357and Unrecorded Potteries – Malsi/Tighe)

Joe Weiss is listed on the 1870 census for Memphis as 40-year-old Swiss-born potter. His wife Ellen was also from Switzerland, and they had two young children.[1] The place where they were living as boarders was near the unrecorded Shelby County pottery identified as "Malsi/Tighe," and it is assumed Joe was working there. An 1872 Memphis city directory has a partial listing for "___ Weiss, terra cotta works." This was the same year the Bluff City Terra Cotta Works started (see WT, Shelby County site 40SY357), and the entry is assumed to mean Joe Weiss had found employment there. For 1874 a "Joseph Weiss" is listed as a cook working for the Memphis firm F. J. LeClere.[2] These city directory entries seem to be based on information sometimes collected many months before publication, and it is probably the same Joe Weiss who went from work as a potter, to cook, to the tragic end described in an August 1873 newspaper account. According to this source "Joseph Weiss, an employee at Felix LeClere's saloon on Main street, fell asleep in a fourth story window and fell to the awning, sustaining injuries which will probably prove fatal."[3] No subsequent information for Joe or Joseph Weiss was found.

Source(s): **1**. Federal Census, 1870, Shelby County, Ward 9, p. 453, No. 439. **2**. Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http:// register.shelby.tn.us/> 1872, p. 406; 1874 (Boyle-Chapman), 380. **3**. Memphis Items, Daily Arkansas Gazette, August 22, 1873, Issue 235, Little Rock, Arkansas.

Wells, William D. / BORN 1850, TN / DIED 1923 / SITE(S) WT, Shelby County (40SY360)

William D. Wells grew up in Gibson County, Tennessee, and his father Jessie Wells apparently died while William was still young.[1] William probably learned to work as a potter in the late 1800s, but how or where is not known. In 1899 he purchased the Memphis lot that became the site of the Memphis Pottery Company (WT, Shelby County site 40SY360), and he was operating this business in association with three Haltom brothers in 1900 and 1901.[2] The 1900 census entry relating to this operation has some obvious mistakes, and it appears William Wells was incorrectly listed with the last name "Wills" and with the wrong age. He is called a potter, in a household with several other potters, apparently all living at the same location as the Memphis Pottery Company pottery.[3] In 1902 William Wells and some associates sold the Memphis Pottery, which subsequently became the Memphis Stoneware Company.[4] It is not known if Wells had any further involvement with work at the pottery. By 1910 he was a Memphis carpenter and had been married to his wife Celia for nine years. He continued this line of work through 1923, dying on August 6 of that year.[5]

Source(s): **1**. Federal Census, Gibson County – 1850, Trenton, No. 2082; 1860, Trenton, No. 1039; 1870, District 7, No. 282. **2**. Shelby County Deeds, Book 271, p. 632; Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories <http://register.shelby.tn.us/> 1900, pp. 444, 671, and 996; 1901, pp. 464, 705, and 1043. **3**. Federal Census, 1900, Shelby County, District 14, ED 50, Sheet 21, No. 26. **4**. Shelby County Deeds, Book 303, p. 339. **5**. Federal Census, Shelby County, Memphis, Ward 24 – 1910, No. 13; 1920, No. 167; Tom Leatherwood, Shelby County Register of Deeds, Shelby County Death Records 1848-1958 <http://register.shelby.tn.us/> [Wells is shown as a carpenter in Memphis city directories from 1910 through 1923].

Wertenberg, Joseph / BORN 1837, Switzerland / DIED post-1910 / SITE(S) WT, Shelby County (40SY358)

Joseph Wertenberg is listed on the 1880 census as a 43-year-old single potter living in the Memphis household of potter Joseph Yeager.[1] He was obviously working with Yeager at the Shelby County pottery site recorded as 40SY358. Wertenberg came to the United States from Switzerland via Germany in September of 1864.[2] There is some uncertainty regarding subsequent events, but it appears he sometimes went by the name Heinrich Wertenberg and immediately enlisted under that name for one year in the Union Army. His unit, the 144th Regiment of Illinois Infantry, was formed at Alton, Illinois to serve as guards at the Alton prison for captured Confederates.[3] Alton was a major Illinois pottery center, and H. Wartenberg, a 33-year-old single laborer from Switzerland, was still living there in 1870.[4] After spending an unknown amount of time around 1880 in Memphis, Joseph Wertenberg, 73 years old and still unmarried, is shown in the 1910 Fulton County, Ohio household of a Rudolph Seiffert, who was also from Switzerland.[5]

Joseph Wertenberg, noted as a Civil War soldier, is buried in this same Ohio county, but there are no birth or death dates on his grave marker.[6]

Source(s): **1**. Federal Census, 1880, Shelby County, Memphis, ED 143, p. 27, No. 240. **2**. New York Passenger Lists, 1820-1957 – Ancestry.com <http://search.ancestry.com/cgi-bin/sse>. **3**. Civil War Soldiers and Sailors System <http://www.itd.nps.gov/cwss/Personz_Results.cfm>; Alton in the Civil War <http://www.altonweb.com/history/civilwar/confed/>. **4**. Federal Census, 1870, Illinois, Madision County, Alton, No. 1147; Mounce (1989:12-16). **5**. Federal Census, 1910, Ohio, Fulton County, German Township, Archibald Village, No. 253. **6**. Fulton County Tombstone Transcriptions, Volume 1, p. 185 <http://crewfamily.com/tombstonew/>.

Wiest, Charles A. / **BORN** 1884, IL / **DIED** 1944 / **SITE(S)** WT, Madison County (40MD55)

Charles Albert Wiest, a son of Henry F. and Mary Wiest, was born July 1, 1884 at Alton in Madison County, Illinois.[1] Charles moved with his parents through other states, before coming to Pinson, Tennessee around 1891. The 1900 census lists him as a 15-year-old potter in his father's household.[2] At the time Henry Wiest was proprietor of the Pinson Pottery (WT, Madison County site 40MD55), and Charles was merely following in his father's footsteps. How long Charles's work as a potter lasted is unclear, but by 1907 he was married to his wife Nanette, living in Nebraska, and working for the railroad.[3] He remained in Nebraska until at least 1910, working as a railroad telegraph operator.[4] He then moved with his wife and two children to Iowa, where he continued the same occupation through 1930.[5] Charles died October 21, 1944 in Mason City, Iowa, apparently still working as a telegraph operator for the Northwestern Railroad.[1]

Source(s): **1**. RootsWeb, Clarkston/Luman <http://worldconnect.rootsweb.com/>. **2**. Federal Census, 1900, Madison County, District 1, No. 21. **3**. Copy of a letter dated August 25, 1907 from Charles Wiest in Irvington, Nebraska to Henry Wiest in Pinson, Tennessee (copy obtained from Sybil Thornton, Memphis, Tennessee, 1984). **4**. Federal Census, 1910, Nebraska, Antelope County, Oakdale Township, No. 24. **5**. Federal Census, Iowa, Wright County, Eagle Grove Township – 1920, Ward 4, No. 238; 1930, No. 130.

Wiest, Henry F. / **BORN** 1851, IL / **DIED** 1936 / **SITE(S)** MT, Davidson County (40DV138 and 40DV603); WT, Madison County (40MD55)

Henry Frederick Wiest, a son of Frederick Peter and Louisa Wiest, was born March 22, 1851 at Upper Alton in Madison County, Illinois.[1] His father was from Germany, his mother from France, but it appears he learned pottery making from others in the Alton area. The 1860 and 1870 census reports show Henry's father was a blacksmith, but on the latter, when Henry was 19, no occupation was recorded for him.[2] Henry married Mary Logan on March 29, 1877 at Danville, Des Moines County, Iowa.[3] In 1880 they were in Pawnee County, Kansas, where Henry

was working as a potter.[4] By March of the following year Henry was at Calhoun, Missouri, where he received a letter from Thomas Heath of East Livrerpool, Ohio.[5] In receipt of a $25 postal order Wiest had sent him, Heath provided directions for making a "White Dip," a "glaze for the [dip]," a "Very Good Rockingham Glaze," and a "Yellow Glaze."

Some of Henry's moves are indicated by his children's birth places. The Wiest's had eight children, six of whom were still alive in 1900: Laura, b. 1878, Kansas; Joseph, b. 1879 (apparently died early); George, b. 1881 (apparently died early); Cora, b. 1883, Alton, Illinois; Charles, b. 1884, Alton, Illinois; Ameila, b. 1887, Upper Alton, Illinois; Mary, b. 1890, West Virginia; James, b. 1892, Pinson, Tennessee.[6] The three children born in Illinois and miscellaneous family documents suggest Henry worked in the Alton, Illinois area until 1888.

During this period, from the early 1880s until 1888, Wiest would have encountered and worked with a number of the many potters in Southern Illinois.[7] This likely included the now famous, eccentric potter George Ohr, who during this same era made a two-year 16-state tour, visiting and working in potteries, including in Southern Illinois.[8] As noted in the discussion of the Pinson Pottery (WT, Madison County site 40MD55) the presence of a gallon-capacity stamp, incised and signed by Ohr and subsequently owned by Henry Wiest, suggests they probably worked together at some point. In the 1984 summary of Pinson Pottery information, it was suggested Ohr might have worked at Pinson, and this possibility was presented as fact in a lengthy 2003 discussion of this same "scatological" stamp and its relationship to Ohr's eccentricities.[9] Based on a better understanding of Wiest's work history, it now appears more likely he encountered Ohr in Illinois. The capacity stamp with Ohr's engravings is a small item that Wiest might well have carried from place to place because of its uniqueness.

A letter from Albert Jones at Alton Junction, Illinois to Henry Wiest is among documents formerly preserved by Wiest's great granddaughter.[10] It is dated February 15, 1888 and indicates Henry and his family left Illinois that year. It says in part "Henry I am sorry [to] hear of you quitting us now as we have been with each other so long … I hope you will do well." Jones was still in the same area in 1900, living among a substantial number of clay workers.[11]

The Wiest family's next stop was Paducah, Kentucky. Part of the proof of this is a family photograph taken around 1889 (Figure 3-157).[12] The original cabinet card photograph carries the label of a Paducah photographer. The children shown are Laura, Cora, Charles, and the baby Amelia (the two older sons were apparently both deceased and Mary was not yet born). Later correspondence shows Wiest was acquainted with members of the Bauer family, and John Bauer was at this time proprietor of the Paducah Pottery.[13] It is assumed Wiest was working for him.

By 1890 the Wiest family was in West Virginia, where daughter Mary Virginia was born on Christmas day.[1] They were probably there at least a few months

before that event. Their exact location is unknown, but it is likely they were in or near Newell, West Virginia, just across the Ohio River from East Liverpool. East Liverpool at this time had a thriving pottery industry.[14]

Sometime the following year the Wiests moved to the village of Pinson in West Tennessee. It appears Henry initially worked for W. A. Wren, owner of the Pinson Pottery, but in April of 1892 he purchased the pottery from Wren. A short time later he purchased a 2-acre clay bank from area potter C. M. Monroe, then added more clay land in 1897. In 1899 Wiest sold the Pinson Pottery to Frank Robins, however, it appears he continued managing the operation for several more years (see discussion of WT site 40MD55).[15] The 1900 census lists Henry and his son Charles as potters, and Amelia, Mary, and youngest son James still lived with their parents.[16]

Figure 3-157. The Henry F. Wiest family in Paducah, Kentucky, ca. 1889 (courtesy of Sybil K. Thornton).

In early 1904 Wiest moved his family to Nashville, and in the 1905 Nashville city directory he is listed as a "foreman" at the same address as the first Harley Pottery (MT, Davidson County site 40DV603). In September of 1905, Wiest received an offer to return to the Pinson Pottery as its manager. He was back in Pinson by the summer of 1906, continuing to work there until at least 1908.[17] Wiest's name reappears in the 1909 Nashville directory as foreman of the new "Harley Pottery Company" (MT site 40DV138). The 1910 census lists Henry, Mary,

and their daughter Mary as Nashville residents, with Henry as a pottery foreman. He continued to serve as the Harley Pottery foreman or superintendent until 1912.[18]

A 1912 letter to Henry Wiest is of interest. This was from J. A. Bauer of the J. A. Bauer Pottery Company in Los Angeles, California. Wiest had written to Bauer concerning possible employment, and Bauer's response was less than enthusiastic, citing the cost of living in California and Wiest "getting along in years." Bauer mentions he had recently hired a "turner" named Hal Clark – "You know him as he worked for me at Paducah the same time you were there." Bauer inquires about what Wiest is doing in Nashville and again restates the pros and cons of Wiest coming to California. "The cheap rates are now on … We pay $2.00 to $2.25 for common labor. Turners make about $2.50 to $3.00 and the jiggerman $3.00 per day."[19]

There is no indication Wiest went to California, but his location during the next four years is uncertain. In 1916 the Wiests moved to a house in Memphis. Afterwards, Henry occasionally worked at a Memphis machine shop but no more as a potter. The Wiests remained at this location the rest of their lives, with the house eventually passing to their daughter Mary, then to her niece Sybil Thornton.[20] Henry died July 31, 1936. His wife Mary died July 22, 1934.[21]

Source(s): **1**. RootsWeb, Clarkston/Luman <http://worldconnect.rootsweb.com/>. **2**. Federal Census, Illinois, Madison County, Township 5, Range 9 - 1860, No. 1697; 1870, Upper Alton, No. 255. **3**. Family Group Record – Ancestral File, Henry Frederick Wiest <http://www.familysearch.org/>. **4**. Federal Census, 1880, Kansas, Pawnee County, Larned Township, No. 194. **5**. Copy of a letter dated March 13, 1881 from Thomas Heath of East Liverpool, Ohio to Henry F. Wiest, at Calhoun, Henry County, Missouri (copy obtained from Sybil Thornton, Memphis, Tennessee, 1984); the 1880 census shows over 20 individuals working in the local pottery industry in Calhoun, Missouri. **6**. Notes 1 above and 16 below. **7**. Mounce (1989:7-25). **8**. Clark (1978); Mohr (2003); Watson (2004:91). **9**. Smith (1984:35); Mohr (2003:115-117 and 132) [also see individual entry for Scott E. Andrews]. **10**. See WT site 40MD55, Note 1. **11**. Federal Census, 1900, Illinois, Madison County, Wood River Township, East Alton Village, No. 127. **12**. Henry Wiest's grandson once went with his mother to visit the location of a pottery in Paducah where her father had worked when she was young (James T. Jones, 1984, personal communication). **13**. Ramsay (1939:240); Lehner (1988:39). **14**. Gates and Ormerod (1982). **15**. Madison County Deeds, Book 52, pp. 613 and 614; Book 56, p. 64; Book 64, pp. 355-356. **16**. Federal Census, 1900, Madison County, District 1, No. 21. **17**. Nashville City Directory for 1905, p. 1200 (copy at Tennessee State Library and Archives); Smith (1984:4). **18**. Nashville City Directories for 1909 to 1912, pp. 1276, 895, 974, and 986 (copies at Tennessee State Library and Archives); Federal Census, 1910, Davidson County, Nashville, Ward 8, No. 126. **19**. Copy of a letter dated March 16, 1912 from J. A. Bauer of the J. A. Bauer Pottery Co., Los Angeles, California to Henry Wiest, at 1126 Johnson Ave., Nashville, Tennnessee (copy obtained from Sybil Thornton, Memphis, Tennessee, 1984). **20**. Thornton (1984). **21**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Death Records 1848-1958 <http://register.shelby.tn.us/>.

Wilbet, J. C. (see MT, Unrecorded Davidson County Potteries – Elku et al.)

Wilbur, Uriah / **BORN** 1844, OH / **DIED** 1908 / **SITE(S)** WT, Carroll County (40CL21)

The wanderings of Uriah Wilbur make him a kind of model for the term itinerant potter. He was born in Ohio on December 25, 1844, a son of Enoch and Mary Wilbur, and descended from a line of potters perhaps extending back to England.[1] Both his father and grandfather Thomas Wilbur are identified as potters on census reports. Uriah is shown with his parents in their 1850 and 1860 Muskingum County, Ohio households. The father is listed as a potter both times, with his potter father close by in 1850 and several other Wilbur family potters nearby both years.[2] By 1870 Uriah and his father Enoch were potters in Clark County, Illinois, and Uriah was married to his first wife Hester.[3] Uriah's marital status becomes difficult to follow thereafter. He married Sarah Jane Condon in Boone County, Iowa on June 6, 1874, but she may have died in childbirth the following year.[4] On June 15, 1876 he married Estella Grant in Pettis County, Missouri.[5] They were living together in Booneville, Missouri in 1880, with Uriah listed as a potter in the midst of at least thirteen other potters and pottery workers.[6]

By 1885 Uriah Wilbur was living on the edge of the town of McKenzie in Carroll County, Tennessee. His father assisted him with buying a lot there, and he formed a partnership with John B. Moore in the operation of a small pottery identified as "Moore & Wilbur" (WT site 40CL21). This operation lasted until December of 1893, when Wilbur sold what was by then described as his pottery, with no mention of Moore.[7] Wilbur left Tennessee, but did not take his wife Estella. In February of 1894 she filed a Carroll County court complaint, charging desertion. This document states that Uriah Wilbur was then living in Illinois.[8] Estella apparently soon obtained a divorce.[1]

The 1900 census indicates Uriah Wilbur had married for the fourth time in 1898, to a much younger woman named Mary E. His listed profession for this year is "Bar Tender."[9] Family information suggests the Wilburs lived in Arkansas for a while around 1905, but that Uriah died on November 15, 1908 at Pottertown in Calloway County, Kentucky, where he is buried in a local cemetery. It is believed he was working as a potter at that time.[1]

Source(s): **1**. Jones (2004). **2**. Federal Census, Ohio, Muskingum County – 1850, No. 509; 1860, Putnam-Springfield Township, No. 174. **3**. Federal Census, 1870, Illinois, Clark County, Anderson Township, Nos. 43 and 45. **4**. Ancestry.com – Iowa Marriages, 1851-1900 <http://search.ancestry.com/cgi-bin/>; Ancestry Plus, Ancestry.com Message Boards <Ancestry.com>. **5**. Uriah Wilber (sic.), Individual Record <http://www.familysearch.com/>. **6**. Federal Census, 1880, Missouri, Cooper County, City of Booneville, No. 196. **7**. Carroll County Deeds, Book 7, p. 148; Book 9, pp. 220 and 221; Book 13, p. 18 (and see discussion in WT site

40CL21). **8**. Carroll County Chancery Court Minutes, Book H, pp. 401, 467, and 528. **9**. Federal Census, 1900, Illinois, Alexander County, Thebes Precinct, No. 119.

Williams, Joshua (see ET, Sevier County site 40SV167)

Wilson, Ernest / **BORN** 1884, OH / **DIED** 1969 / **SITE(S)** ET, Anderson County (40AN218), Sevier County (40SV182), Unicoi County (40UC1)

Ernest Wilson (Figure 3-158) was born August 20, 1884 in East Liverpool, Ohio. He was descended from a long line of English potters, several of whom came to the United States to work at the potteries in and around East Liverpool. His father was Thomas Wilson from South Staffordshire, England. His mother was Sarah Owen Wilson. She was the daughter of James Owen, who had moved with his family from South Staffordshire in 1880. Sarah was a skilled gold liner of plates, and all of her siblings were also involved with the pottery industry in East Liverpool and elsewhere.[1] This included Edward (Ted) Owen who established the "Owen China Co." in Minerva, Ohio and later owned Southern Potteries in Unicoi County, Tennessee.[2]

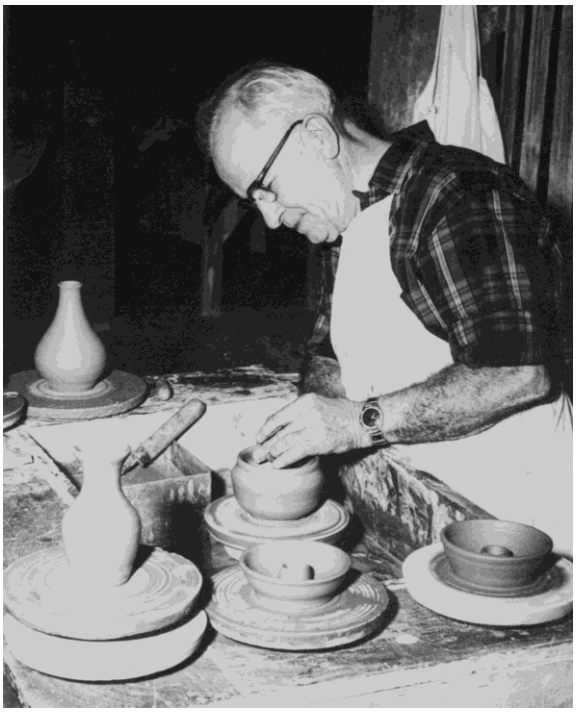


Figure 3-158. Ernest Wilson throwing pottery at the Pigeon Forge Pottery (courtesy of Ruth Wilson Ferguson).

Ernest Wilson began working in the East Liverpool area potteries at a young age. He married Scottish-born Elizabeth Nathaniel there in 1914, and they soon moved to Erwin, Tennessee, where Wilson worked in association with his uncle Ted Owen at Southern Potteries (ET, Anderson County site 40UC1). The Wilson's daughter Ruth, who later married potter Douglas Ferguson, was born in Erwin in 1917.[1] Wilson and his family were still living in Erwin at the time of the 1920 census, which identifies him as a potter, but the Wilson and Owen families soon moved back to Newell, West Virginia, which was part of the East Liverpool pottery district.[3]

In 1931 Ernest Wilson went to Warren, Ohio to start a pottery, but this was unfavorably affected by the Depression. He then moved to Pensacola, Florida where he was involved with a plant for making turpentine cups. About 1935 Wilson

received an offer to work at the Tennessee Valley Authority's Ceramics Research Laboratory (ET, Anderson County site 40AN218). By this time he was recognized as one of the best research potters in the country. He stayed with the Ceramics Laboratory until sometime after 1940, then held a position at Oak Ridge during World War II.[4]

Wilson had supervised his eventual son-in-law, Douglas Ferguson, at the TVA Ceramics Research Laboratory, and in 1946 the two of them opened their own pottery. Wilson stayed with this Pigeon Forge Pottery (ET, Sevier County site 40SV182) for about a year, then went to California with his uncle Fred Owen to open a pottery there. He came back to Pigeon Forge about a year later, and resumed helping his son-in-law, but Ferguson was now the principal operator. By the 1960s Wilson had moved back to the Oak Ridge area, where he died on July 6, 1969.[1]

Source(s): **1**. Ferguson and Wilson (2002). **2**. Binnicker (1999:147-148). **3**. Federal Census, 1920, Unicoi County, District 12, ED 190, Sheet 16A, p. 152, No. 26; Federal Census, 1930, West Virginia, Hancock County, Grant District, Newell Town, Ed 15-15, Sheet 14A, p. 290, No. 272; Note 1 above. **4**. Bullard (1976:21-24) and Note 1 above.

Wilson, Hewitt / **BORN** 1891, OH / **DIED** 1952 / **SITE(S)** ET, Anderson County (40AN218)

Hewitt Wilson (Figure 3-159) was born February 28, 1891 in Columbus, Ohio and received a degree in Ceramic Engineering from Ohio State University in 1913. During the next few years Wilson worked as a ceramic engineer for a clay company in the state of Washington and served for two years as an assistant professor at Ohio State.[1] In 1919 he took the position of Professor of Ceramic Engineering at the University of Washington, where he had a distinguished career for nearly twenty years (the university's Wilson Ceramic Laboratory is named for him). In 1937 he was awarded the honorary degree of Doctor of Science from the Montana School of Mines. In 1938 he left the University of Washington to take a one-year position as director of the U. S. Bureau of Mines Laboratory in Norris, Tennessee (formerly the TVA Ceramics Research Laboratory). He soon resigned from the university and continued with the Bureau of Mines for many more years.[2] Wilson's connection to Tennessee pottery was brief. As noted in the discussion of ET, Anderson County site 40AN218, the production of functional pottery wares appears to have ceased after 1939, with the former Ceramics Laboratory turning to general clay and mineral research. At the time of Wilson's death, on November 25, 1952, he was living in Orange County, California.[3]

Figure 3-159. Photograph of Hewitt Wilson in the 1930s (courtesy of the Department of Materials Science and Engineering, University of Washington, Seattle, Washington).

Source(s): **1**. "Biographical Record of Charter Fellows" information forms for Hewitt Wilson, Archives of the American Ceramic Society, Westerville, Ohio. **2**. University of Washington (1994:11, 17, 19, 23, 68); Ceramics to Mica: BuMines Lab Story, Norris, TN 1933-1937, p. 35 (publicity booklet published by the Tennessee Valley Authority). **3**. California Death Records, 1940-1997 <http://www.AncestryPlus.com>.

Wilson, Hugh (?) / **BORN** 1877, TN / **DIED** post-1900 / **SITE(S)** WT, Madison County (40MD194)

Hugh (or Harry ?) Wilson is listed on the 1900 census for Madison County as a 22-year-old potter (born December 1877).[1] He was obviously working for the Jackson Pottery (WT, Madison County site 40MD194) and had probably been trained at that location. He lived with his parents Frances and Sophia Wilson in 1900, and he seems to be the child called "Hew" living with them in Hardeman County in 1880.[2] No other information for Hugh (or Harry) Wilson was found.

Source(s): **1**. Federal Census, 1900, Madison County, Jackson, Ward 2, No. 91 (Wilson's first name is extremely difficult to read on the original copy of the census). **2**. Federal Census, 1880, Hardeman County, District 8, No. 202.

Winchester, Elbert (see WT, Henry County site 40HY61)

Wine, Benjamin / **BORN** 1821, VA / **DIED** 1895 / **SITE(S)** ET, Sullivan County (40SL31)

Benjamin Wine's association to pottery is known by way of earthenware vessels passed down and attributed to him by descendants (Figure 3-160) and from a family history that states he was a "finishing carpenter, cabinet maker, farmer, and pottery maker." The family history says he was born October 8, 1821 in Forestville, Virginia and died on December 20, 1895 in Sullivan County, Tennessee.[1] In 1850 he was living with his parents in Shenandoah County, Virginia, and he and his father Michael are both listed as farmers.[2] By 1860 he had moved to Sullivan County, was married to Catharine, and is listed on the census as a carpenter. At the time he was living near potters Abraham Cain and Jesse Henshaw. He and one of his sons continued to be identified as carpenters or farmers in later census years.[3] The only conclusion suggested for now is that Wine probably worked for a while or part-time at the Cain pottery (ET Sullivan County site 40SL31), perhaps in the 1860s. A separate pottery for him cannot be ruled out, but there is no proof of this.

Source(s): **1**. Wine and Wine (1960:9). **2**. Federal Census, 1850, Virginia, Shenandoah County, District 58, No. 1592. **3**. Federal Census, Sullivan County – 1860, District 6, No. 552; 1870, District 6, No. 116; 1880, District 5, No. 49.

Figure 3-160. Earthenware jars attributed to Benjamin Wine (private collection). Deep red to reddish-orange lead glazed; height 10 in., 9 in., and 5¾ in. (left jar has inner shelf for lid).

Winzeler, John / **BORN** ca. 1828, Switzerland / **DIED** post-1873 / **SITE(S)** MT, Davidson County (Unrecorded Potteries – Elku et al.)

The spelling of John Winzeler's last name varies in Tennessee records (including Wingler and Winkler), but this version seems correct given his Swiss birth.[1] On the 1870 census he is listed as a 42-year-old potter born in Switzerland, living with fellow Swiss potter Andrew Elku.[2] They worked together operating a small Nashville pottery from about 1870 to at least 1873 (see MT, Unrecorded Davidson County Potteries). Winzeler initially bought and then sold to Elku the property where the pottery was located.[3] However, no other records relating to him have been found. If he came to the United States with Elku, it was probably after 1864 (see entry for Andrew Elku).

Source(s): **1**. Johann or Johannes Winzeler was a common Swiss name <http://www.familysearch.com>. **2**. Federal Census, 1870, Davidson County, 9th Ward, p. 464, No. 150. **3**. Davidson County Deeds, Book 43, pp. 164 and 166.

Wolfe, Peter (see WT, Unrecorded Carroll County Potteries)

Wolfe, William / **BORN** 1826, NC / **DIED** 1904 / **SITE(S)** ET, Sullivan County (40SL31)

Various sources tracing back to an early study of American ceramics by Edwin Barber have claimed William Wolfe was a potter in Sullivan County. Barber's comments are:

> Mr. William Wolfe carried on a pottery in Sullivan County, near Blountville C. H., Tenn., from 1848 to 1856, where glazed earthenware was made. In 1875 he operated a pottery in Wise County, Va., at East Big Stone Gap, where he continued to manufacture a fine brown pottery, or stoneware, until the year 1881.[1]

William Wolfe was a son of Peter Wolfe, who moved his family from Mecklenburg County, North Carolina to Virginia about 1839. At the time of his death in 1846, a lien on his estate shows Peter Wolfe owned some items of property suggesting he had been a potter.[2] By 1850 Wolfe's widow and her children were in Lee County, Virginia, with the eldest son William listed as a 24-year-old potter.[3] According to one of their sons, William married Ester Mauk of Sullivan County, Tennessee in 1856.[4] By 1860 the Wolfes were living in Wise County, Virginia, now in two households headed by William (married to Ester) and his slightly younger brother John. Both William and John appear on this census as farmers. The farmer occupation is repeated for William in 1870, then in 1880, still in Wise County, Virginia, he is again called a potter.[5] William's wife died in 1883, and by 1900 he was living in Texas with his son James B. Wolfe.[6] William died in 1904.[4]

Besides his marriage to Ester Mauk, another indication William Wolfe spent some time in Tennessee is the fact that it was his son James's birth place in November of 1856.[7] This is the same year mentioned in the quote above as the last year Wolfe worked in Tennessee. An examination of census reports for Sullivan County also shows Wolfe's father-in-law, Andrew Mauk, was a relatively close neighbor to the Cains (at ET, Sullivan County site 40SL31).[8] Lee County, Virginia, where Wolfe lived in 1850, was not far from the Cain pottery, and the Cains were not far from the Blountville courthouse mentioned in the quote from Barber. While Wolfe could have operated a separate pottery in Sullivan County, it seems more likely he worked for or with the Cains during some period around 1856.

Source(s): **1**. Barber (1901:177). **2**. Federal Census, 1830, North Carolina, Mecklenburg County, p. 340; Moore (1983:537); Espenshade (2002:59). **3**. Federal Census, 1850, Virginia, Lee County, District 31, No. 337 [Zug (1986:445) reports a William Wolf working as a potter in Orange County, North Carolina in 1850; he may have been an uncle of the William Wolf in Tennessee]. **4**. Wolfe (1935:1). **5**. Federal Census, Virginia, Wise County, Richmond Township or District – 1860, No. 590; 1870, No. 120; 1880, No. 236 [one source suggests Wolfe worked at two different potteries in Wise County, first with an Anderson and latter by himself at Big Stone Gap (Adams 1948)]. **6**. Wise County, Virginia Deaths 1880-1883 <http://www.rootsweb.com/~vawise/death1880_83.txt>; Federal Census, 1900, Texas, Robertson County, Justice Precinct # 6, ED 123, Sheet 5B, p. 290, No. 105. **7**. The specific date comes from the 1900 census for Robertson County, Texas, but James's Tennessee birthplace is shown on all census reports after 1860 (including 1930, Texas, Harris County, Houston, ED 101-99, Sheet 10B, p. 238, No. 165). **8**. Federal Census, Sullivan County – 1850, No. 275; 1860, District 6, No. 553.

Wolford, Elkanah (son of George Wolford) (see ET, Sullivan County site 40SL31)

Wolford, Elkanah D. / **BORN** 1832, TN / **DIED** 1910 / **SITE(S)** ET, Sullivan County (40SL31)

Elkanah Dulaney Wolford, a son of William and Catherine Wolford, was born in East Tennessee on October 25, 1832, married Frances V. Cain in 1842, and died in Sullivan County in late 1910.[1] By 1878 his marriage to the daughter of William Cain led to ownership of the land containing the Cain Pottery (ET, Sullivan County site 40SL31).[2] This resulted in his listing as a Sullivan County pottery owner in an 1882 business directory.[3] It is unclear to what extent Wolford was directly involved with the making of pottery. His grandfather, George Wolford was trained as a potter in Virginia, before coming to Tennessee, so some knowledge of the craft was certainly passed down to Elkanah. However, it appears he relied on his wife's uncle, Abraham Cain, as the principal potter for continuing the Cain operation. There is at least one vessel, a pitcher, that descended through the Wolford family and is marked with an incised "W" that might have been made by Elkanah (or one of his ancestors).[4] On Sullivan County census reports for 1860 through 1910, he is always identified as a farmer.[5] An 1890s photograph of Elkanah Wolford, his wife Frances, and some of their children appears as Figure 3-161.

Figure 3-161. Elkanah and Frances (Cain) Wolford (both seated) with four of their children [(L to R) Anna (with her husband Frank Harr), Houston B., Edwin Lee, and William James (with his wife Amanda)] (courtesy of Maxie Rodefer).

Source(s): **1**. RootsWeb, Kiss Family (et al.) <http://worldconnect.rootsweb.com/> [this source gives his death date as November 27, 1910, and this seems to correspond to the date suggested by his will (Sullivan County Wills, Book 2, p. 426). There is a discrepancy in that his death certificate indicates he died March 1, 1911 (Tennessee Death Records, Sullivan County, 1908-1912, Certificate No. 87608, microfilm copy, Tennessee State Library and Archives)]. **2**. Sullivan County Deeds, Books 30, p. 400 and 109A, p. 515; Sullivan County Wills, Book 2, p. 426. **3**. Norwood & Kline (1882:413). **4**. Moore (1983:531, Fig. 8). **5**. Federal Census, Sullivan County, District 6 – 1860, No. 603; 1870, No. 94; 1880, No. 11; 1900, No. 152; 1910, No.146.

Wolford, George / **BORN** 1768, PA / **DIED** 1840 / **SITE(S)** ET, Sullivan County (40SL31)

Genealogy sources gives George Wolford's date of birth as September 19 or 24, 1768, and the year corresponds to what is on his tombstone.[1] However, an indenture dated February 23, 1783, gives his age as 13 years and 5 months, suggesting a birth date about a year later.[2] The importance of the indenture is that it states George Wolford, an orphaned son of Conrad, was to be bound to Frederick Wolford "to learn the trade of a potter." Frederick Wolford was the owner of a successful pottery in Woodstock, Virginia.[3] Conrad and Frederick Wolford (or Wohlfarth) were apparently brothers and mid-eighteenth-century immigrants from Germany. They lived first in Pennsylvania, before migrating down into the Shenandoah Valley. George Wolford married Catherine Smith in Shenandoah County, Virginia in 1793 before moving to Sullivan County, Tennessee.[4]

George began purchasing land in Sullivan County in 1801 and bought what seems to have been his home tract in 1808.[5] This location was near the property purchased a little later by Leonard Cain, where there was an earthenware pottery (ET, Sullivan County site 40SL31). It is presently unknown if George Wolford was involved with starting what is usually regarded as the Cain pottery, if he had his own pottery, or both. He is tentatively associated to site 40SL31, but this could change with more information. It is also unclear what role, if any, his sons William (born 1796), Elkanah (born 1806), and George (born 1810) may have played in local pottery production. George and his sons lived close together and near Leonard Cain in 1840, but by 1845 all of them were deceased. The elder George died in 1840.[6] William's son, Elkanah D. Wolford, later owned the pottery at site 40SL31.

Source(s): **1**. RootsWeb, Kiss Family (et al.) <http://worldconnect.rootsweb.com/>; George Wolford – Overview – Ancestry.com <http://trees.ancestry.com/tree5168672/person/1224042344>; Sherman (1991: No. 583 Old Wolford Cemetery). **2**. Shenandoah County, Virginia, Minute Book (1781-1785), entry for February 23, 1783. **3**. Comstock (1994:495-496). **4**. Benitez (2003) and Note 1 above. **5**. Sullivan County Deeds, Book 3, pp. 375 and 401; Book 5, p. 108 (see also Book 6, pp. 377, 483, 489, and 478). **6**. Federal Census, 1840, Sullivan County, pp. 57 and 63; Note 1 above.

Wolford, George (son of George Wolford) (see ET, Sullivan County site 40SL31)

Wolford, William (see ET, Sullivan County site 40SL31)

Woods, Leonard B. (see WT, Madison County site 40MD194)

Woolhaver, Jacob (see ET, Greene County site 40GN30)

Wooten, J. R. / **BORN** 1851, VA / **DIED** 1932 / **SITE(S)** ET, Hawkins County (40HW55)

John Raymond Wooten (sometimes Wooton and sometimes Raymond John) was born in Virginia on March 5, 1851 and died in Iowa, March 27, 1932.[1] There were one or more Wooten potteries in Washington County, Virginia, and J. R.'s grandfather (John), father (James T.), and several brothers worked as potters in southwest Virginia.[2] There is no doubt John learned the craft starting at an early age working with these family members. J. R. Wooten married Hester Ann Merritt in Virginia in 1875, and they are shown on the 1880 census for Virginia, with two children born there, the last in 1878.[3] In spite of this entry and the fact that it calls Wooten a farm laborer, it is likely he worked at least part of 1880 at the Benjamin Anderson pottery (ET, Hawkins County site 40HW55), which was located in Tennessee near the Virginia state line. Wooten was probably one of four adult males counted as working there in 1880.[4] The Wootens lived in Iowa in 1900, and the census for that year shows children born in Tennessee in 1884, 1886, and 1888.[5] J. R. Wooten's name appears on one of the few surviving Hawkins County tax lists for this period, and this proves he lived in the district with the Anderson pottery in 1886.[6] There is also a stoneware flowerpot made and signed by Wooten that suggests he remained at this location at least through 1890.[7] He moved to Iowa by 1892.[8] Wooten was living in Missouri in 1910, then back in Iowa by 1920. While all of his previous census listings describe him as some type of laborer, for 1920 he is called a "potter," one who also engaged in "trapping."[9] A photograph of Wooten was provided by one of his Iowa descendants (Figure 3-162).

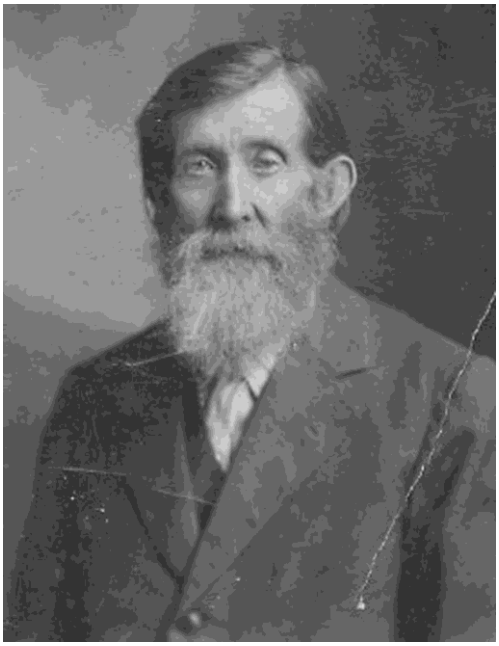


Figure 3-162. J. R. Wooten (courtesy of Edwin Wooten).

Source(s): **1**. Fremont County, Iowa WPA Grave Records: Wi-Wy names <http://iagenweb. org/Fremont/cemetery/wpa-wi-wy.htm>. **2**. Napps (1973:8-10); Wooten (2004); Wahler (2005). **3**. Federal Census, 1880, Virginia, Washington County, Abingdon District, No. 171 (John was near James Wooten and his son William who were potters); Wahler (2005). **4**. 1880 Census of Manufacturing Establishments, Hawkins County, District 9 (microfilm copy, Tennessee Division of Archaeology). **5**. Federal Census, 1900, Iowa, Fremont County, Washington Township, ED 67, Sheet 1A, p. 348. **6**. Hawkins County Tax Records, District 9, 1886. **7**. Wahler (2005) and Part Two discussion of ET site 40HW55. **8**. Farmers Directory, Fremont County, Iowa 1892, Hamburg section <http://iagenweb.org/Fremont/directories/ farmers_ directory4.html>. **9**. Federal Census – 1900, Missouri, Atchison County, Clay Township, ED 20, Sheet 13B; 1920, Iowa, Fremont County, Franklin Township, ED 67, Sheet 6A, p. 133, No. 8.

Wren, William A. (see WT, Madison County site 40MD55)

Yeager, Joseph / **BORN** 1819, Germany / **DIED** 1883 / **SITE(S)** WT, Hardeman County (40HM17); Shelby County (40SY357, 40SY358, 40SY359, and Unrecorded Potteries – Malsi/Tighe)

Census reports indicate Joseph Yeager (last name also appears as Jaeger, Jager, Yaeger, Yager, and Yerger) was born in Baden, Germany in 1819. It is likely he learned to be a potter in that German stoneware region before coming to America. His exact arrival date is unknown, but by 1860 he was living in Evansville, Indiana, identified as a 41-year-old potter next to German potters August and Lewis Uhl, who started the "Uhl Pottery" in 1854. Yeager's wife Wilhelmina and some German and Prussian relatives lived with him.[1] By 1870 Joseph, his wife, and a daughter also named Wilhelmina were living in Memphis, with Joseph again called a potter.[2] The census shows him with no personal or real estate, and it is believed he initially worked at the unrecorded Shelby County pottery referred to as "Malsi/Tighe." A marked stoneware jar suggests Yeager also worked at a pottery in Grand Junction, about 50 miles east of Memphis, sometime in the early 1870s (see WT, Hardeman County site 40HM17).

In 1876 Joseph "Yaeger" placed an advertisement under the "Potteries" heading in the Memphis city directory, and there is a personal listing showing he lived nearby. The ad states he was a "Manufacturer of Stone Crockery" at his pottery on Orleans Street. Similar listings occur through 1878, and during this period Yeager's pottery was at the location recorded as WT, Shelby County site 40SY359. In 1879, following the death of Jacob Erb (see individual entry), Yeager began to be listed with an address corresponding to the former Erb location. This means he was now operating at the site recorded as 40SY358. He continued there through 1881.[3] Joseph "Jaeger" is shown as a 61-year-old potter on the 1880 census, still married to Wilhelmina, and assisted by a Swiss potter named Joseph

Wertenberg.[4] City directories for 1882 and 1883 show Yeager worked for J. Steel, meaning he was employed at the Bluff City Terra Cotta Works (WT site 40SY357).[3] However, he died January 26, 1883, due to cirrhosis of the liver.[5]

There is potential for confusion between the Memphis Joseph Yeager (Jaeger) and a Joseph Jaeger who was a potter in Peoria, Illinois from about 1856 to 1882.[6] A pitcher advertised through the online auction site "eBay" in 2005 may be the work of the Illinois potter. It carries the incised cursive signature "Joe Yeager." By contrast there are at least two stoneware vessels with the stamped mark "JOS. JAGER / MEMPHIS" (Figure 3-163). One of these is a gray salt-glazed jug form that was modified into a coin bank with a coin slot and overhead strap handle. The other is a jar or small churn with an Albany-type slip glazed interior and a gray to brown salt-glazed exterior.

Figure 3-163. Opposing views of a stoneware jug form modified into a coin bank (height 9 in.; 11¼ in. to top of handle), a stoneware jar or small churn (height 10 in.), and the impressed mark "JOS. JAGER / MEMPHIS" appearing on the shoulder of each vessel (private collections).

Source(s): **1**. Federal Census, 1860, Indiana, Vandenburg County, Pageontownship, Evansville, No. 1372; Lehner (1988:478). **2**. Federal Census, 1870, Shelby County, Memphis, Ward 9, No. 424. **3**. Memphis City Directories at the Tennessee State Library and Archives, the Memphis Public Library, and online at <http://register. shelby.tn.us/> [relating to Joseph Yeager: 1876 (Boyle-Chapman), pp. 434 and 506; 1877, pp. 493 and 531; 1878, p. 521; 1879, p. 486; 1880, p. 463; 1881, pp. 134 and 546; 1882, p. 605; 1883 (Weatherbe), p. 469; 1883 (Sholes), p. 606]. **4**. Federal Census, 1880, Shelby County, Memphis, ED 148, p. 27, No. 240. **5**. Tom Leatherwood, Shelby County Register of Deeds, Shelby County Death Records 1848-1958 <http://register.shelby.tn.us/>. **6**. Mounce (1989:59); Mansberger and Mounce (1990:2).

Yeager, Josiah J. / **BORN** 1814, TN / **DIED** 1885 / **SITE(S)** ET, Washington County (40WG132)

Josiah Joel Yeager was born September 5, 1814 in Greene County, Tennessee. He was a son of Daniel Yeager (b. 1780) and a grandson of Solomon Yeager (b. 1759) who came to Tennessee from Virginia.[1] Earlier Yeager ancestors may have been Nicholas and Adam, who migrated from Germany to Virginia about 1713.[2] It is unknown if any of these Yeagers were potters. There was a pottery on Josiah Yeager's land, and he is assumed to have engaged in this activity as well as some other occupations. However, there is apparently no direct evidence he was a potter. Some of the wares produced at his pottery were marked "J. J. YAGER & CO (see ET site 40WG132). Josiah married Marian Collet in Greene County in 1817, and they eventually became the parents of five children.[1] In 1838 Josiah took control of a 220-acre tract in Washington County that belonged to his widowed mother. He remained on this land until his death on August 8, 1885.[3] Census reports always show him and his two sons Issachar and Bruce with farming occupations.[4] For 1876 Josiah is also shown to be a Methodist minister.[5] If there is documentation providing a clear connection between the Yeagers and pottery making, such has eluded the writers. Nevertheless, the vessels described in discussing ET, Washington County site 40WG132 seem to indicate considerable family involvement with the craft.

Source(s): **1**. RootsWeb, Mustain – Gregory, Josiah Joel Yeager / Daniel Yeager <http://worldconnect.rootsweb.com/>. **2**. Snyder (1998). **3**. Washington County Tax Records – Captain Russell's Company, 1835; District 3, 1836-1885; District 18, 1886-1900+ (and Note 1 above). **4**. Federal Census, Washington County, District 3 – 1860, No. 297; 1870, Nos. 143 and 144; 1880, Nos. 308 and 309 [Josiah Yeager not found in 1850, but the tax records show he was in District 3]. **5**. Polk & Co. (1876:202).

Zachary, Samuel (see ET, Knox County site 40KN62)

Zoller, Anthony / **BORN** 1846, Germany / **DIED** 1918 / **SITE(S)** ET, Knox County (Unrecorded Potteries – Knoxville Stoneware)

Among the few people identified as associated with the Knoxville Stoneware, Sewer Pipe, and Tile Company (ET, Unrecorded Knox County Potteries), Anthony Zoller is the only one who appears to have had a direct involvement with production. Zoller was born November 18, 1846 in Rhenish Bavaria, a part of Germany famous for its long history of stoneware production. He immigrated to America in 1866, taking residence in Akron, Ohio. Here, in 1872, he married Mary Elizabeth Eckstein, who was also from Germany. By 1883 he was the owner of a "clay works" in Mogadore, Ohio.[1]

The Zollers where in Knoxville by 1890, with Anthony signing deeds relating to the start of the Knoxville Stoneware, Sewer Pipe, and Tile Company.[2] In the first relevant city directory he is identified as the company's Vice-President.[3] In the next he is referred to as Superintendent.[4] This title implies direct supervision of the operations, which employed at least 20 people making ceramic products, including "fine stoneware" (see ET, Unrecorded Knox County Potteries). The Knoxville Stoneware Company closed about 1894. Subsequently Zoller is listed in Knoxville city directories with occupations only vaguely related to his former position.[5] He remained in Knoxville until his death on July 6, 1918.[6]

Source(s): **1**. RootsWeb, Some Early Families of Portage County, Ohio <http://worldconnect.rootsweb.com/>; Ancestry.com, History of Portage County, Ohio … 1885, Anthony Zoller <http://boards.ancestrylibrary.com/mbexec/message/5542>; Greer (1981:16-17); Tennessee Death Records, Knox County, 1918, Vol. 34, No. 218 (microfilm copy, Tennessee State Library and Archives). **2**. Knox County Warranty Deeds, Vol. 105, p. 172; Knox County Trust Deeds, Book 29, p. 538. **3**. Knoxville City Directory, 1891-92, pp. 212 and 627 (copy at Tennessee State Library and Archives). **4**. Transcript of an entry in the 1893 Knoxville City Directory provided to the writers by Charles H. Faulkner, University of Tennessee, Knoxville (original in the McClung Collection, Lawson McGhee Library, Knoxville). **5**. Knoxville City Directories, 1895-1918 (copies at the Tennessee State Library and Archives). **6**. Tennessee Death Records, Knox County, 1918, Vol. 34, No. 218 (microfilm copy, Tennessee State Library and Archives).

CONCLUDING REMARKS

Pottery making in Tennessee followed a historic course dictated by the influences of westward migration and settlement, advances in technology, and changes related to trends in the decorative arts. It is likely small earthenware potteries were in operation by the 1780s in what became upper East Tennessee. There is both direct historical and indirect archaeological information showing this was the case in Middle Tennessee by the mid-1790s. By the time settlement pushed into West Tennessee, after 1818, trends in pottery making and available suitable clays in that region dictated an almost complete focus on stoneware, which soon became the main locally-produced ware in all regions. In the post-Civil War era technological changes became the dominant factor in how pottery production evolved into an urban, factory-like industry. Small family-based potteries continued to exist in the state's rural areas, but their production was minor by comparison to these large operations. Decorative arts influences initially played only a minor role in Tennessee pottery making. What are termed art potteries, common in some parts of the country from about 1870 to about 1920, were rare in Tennessee. However, during much of this period, industrial stoneware production flourished. With a few exceptions, including the unique whiteware factory called Southern Potteries, Inc., after about 1920 Tennessee was largely devoid of potteries. There were a few "Late Art-Early Studio" potteries in the period leading up to 1950, but these too had limited influence compared to the major influx of later studio potteries that began after the mid-twentieth century.

Within this general context, the writers have tried to define what were the major eras and trends. In attempting to deal with so much data, our study of *Tennessee Potteries, Pots, and Potters* is admittedly more encyclopedic than conclusive, but this is largely by design. As noted in the Introduction to Part One, research on this theme was initiated over 30 years ago with the goal of providing basic information about a subject that was then poorly understood. The initial objective was to work toward developing a good understanding of the various kinds of historic-period Tennessee pottery wares, including when, where, and by whom they were made. As eventually defined, the "historic period" used in this research is from the 1790s to 1950. Though the subject was approached as an archeological research project, the information obtained is of obvious interest to others, including potter descendants and collectors of Tennessee-made ceramics.

Part of the objective in researching Tennessee-made wares was to discover ways to recognize them in various kinds of historic-period archaeological contexts. One example of the fulfillment of this objective is the following Appendix A. This lists approximately 200 marks and design elements now known to appear on Tennessee-made pottery. Some of these are so specific that even small portions appearing on sherds can be recognized as belonging to a particular maker. Though more subtle, the collections from individual pottery sites also proved clues for answering the when, where, and by whom questions. Accordingly, an effort was made to describe

each of these collections in a systematic manner. All of this is also of obvious relevance for identifying surviving whole pieces of pottery.

Another early objective was centered on the belief that applying archaeological methods to the remains of historic-period Tennessee potteries would lead to a better understanding of the technology associated with these operations, including how this technology changed through time. This is illustrated in a small way with most of the sites recorded and discussed in Part Two, but it is especially obvious where actual archaeological excavations have been conducted. This includes three Tennessee Division of Archaeology projects (ET, Greene County site 40GN227 and Johnson County site 40JN189 and MT, DeKalb County site 40DK10) and two archaeological excavations conducted through the University of Tennessee's Department of Anthropology. One of the latter has a project-completion and several follow-up reports (Faulkner 1981 and other bibliographic entries), while the other lacks a final report but does have its field-collected data stored in a secure manner (ET, Jefferson County sites 40JE31-32). Though the number of these projects is still too few to have a major impact on our understanding of the broad history of Tennessee pottery-making technology, they clearly show the potential for developing such an understanding.

A basic conclusion derived from this statewide examination of Tennessee potteries is the need for continuing research in two areas. First, there obviously need to be many additional, well constructed archaeological investigations of carefully selected representative pottery sites. The limited number of surviving and well preserved earthenware pottery remains demands a certain emphasis should be placed on these. However, the same is true for early stoneware potteries. Both categories remain poorly understood in terms of many details relating to their various products and especially in terms of understanding the various technologies of pottery production, including types of kilns. In some ways this is also true for most of the remaining site categories describe in this work, presented in terms of the seven part typology of potteries developed during the latter stages of research. A brief summary of continuing needs related to each of these pottery types or components is as follows:

Traditional Earthenware – As suggested, Traditional Earthenware Pottery sites (N=45), concentrated in East Tennessee and to a lesser degree in Middle Tennessee, are poorly understood in terms of the broad picture of what they produced and specifics concerning the technology they employed. Site preservation is critical in relation to this category. Taking away the "Unrecorded" group and those sites known to have been largely or completely destroyed, it appears there are no more than 18 sites where archaeological excavation could yield some answers to the questions posed. Only one limited excavation is known to have been conducted on a Tennessee earthenware site (ET, Greene County site 40GN227).

Traditional Stoneware – Traditional Stoneware Pottery sites (N=116) make up the largest category recorded. These are rather evenly distributed across Tennessee's three major regions, though they are most concentrated in eastern Middle Tennessee. While some of the limited archaeological excavation work so far completed has focused on this category (in East Tennessee, Jefferson County sites 40JE31 and 40JE32 and Johnson County site 40JN189), there is still much that could be learned through the archeological investigation of a wider range of traditional stoneware sites. Perhaps half the sites described using this component term still have extant archaeological remains suitable for yielding some amount of significant information.

Transitional Stoneware – Transitional Stoneware Pottery sites (N=17) are limited in number, and in several cases the term refers to a component on a site with other designations as well. Two transitional stoneware pottery sites, one each in East and Middle Tennessee (Knox County site 40KN63 and DeKalb County site 40DK10), have been the subjects of archaeological excavations, but for the others, probably no more than six remain in a state of preservation that could yield archaeological information concerning what occurred at those locations.

Factory Stoneware – Factory Stoneware Pottery sites (N=8) are limited in number and most are in urban areas now heavily developed. The operating context for these potteries was complex, and while portions of a few of the sites may be preserved, no individual whole site in known to be in a good state of preservation. Obtaining at least some archaeological data for this category would be important but probably not easy to accomplish.

Art – Tennessee had few Art Pottery operations (N=4), and the preservation of site remains is poor to non-existent. Only two Art Pottery sites, both in Middle Tennessee, have even the possibility of intact remains.

Other Factory Ware – Other Factory Ware sites (N=6) is a special category, focused on the large Southern Potteries operation in East Tennessee and a few other specialty potteries. Most of these are historically documented in a variety of ways, and in most cases site preservation is poor; so the potential for using archaeology to answer significant questions is limited.

Late Art-Early Studio – As described in Part Two, the Late Art-Early Studio pottery sites (N=13) constitute a miscellaneous group, largely concentrated in East Tennessee. While archaeological techniques could be used to better understand some of these, the general potential for using archeology is not great. Many of the sites that are still intact are in settings where it would be difficult to conduct archaeological work in a meaningful way.

In spite of the variable nature of the remains representing these different categories of potteries, it is obvious there is still a considerable potential for improving our general understanding of this topic by careful archaeological

excavation of selected sites. Like nearly all categories of Tennessee archaeological sites, the remains of these operations face a myriad of threats to their continued existence, including intense development in some areas and a variety of other human-caused destructive factors. In a relative sense, there is little time remaining to discover what can be learned from these important cultural resources while sufficient numbers are still available.

A final conclusion relating to this general research is that a great deal more historical study can and should be done concerning almost any of the potteries and people discussed in this report. Though we have tried to make this report as comprehensive as feasible, long experience with this and similar thematic research topics makes it clear there will in almost all cases be more that can be learned. This is a plea to those who have helped us with our study to think of turning their interests into their own written products. Some of the more complex Tennessee pottery operations, summarized in only a few paragraphs here, could easily be the subjects of entire books. The same is true for many of the pottery-making families discussed. A number of them operated across several states or even countries, and research and writing about them could be ongoing for years.

As stated above, an effort was made to incorporate as much basic information as possible or at least practical into this publication, making it more a collection of data than a work of definite conclusions. If it inspires more research aimed at reaching such final conclusions, it will have served one of its major purposes.

GLOSSARY

The definitions presented here were developed using a variety of sources, especially Donhauser (1978), Greer (1981), Comstock (1994), and Hamer and Hamer (1997).

Albany Slip: Refers both to a glaze and to a type of alluvial clay found in the Albany, New York area. By itself the clay will produce a smooth, dark brown glaze, but it was also used as a decorating slip under other glazes, including under salt glaze. It began to be used on stoneware in the early nineteenth century in the northeast, later in the south.

Albany-Type Slip Glaze: A glaze made from local clay that mimics the effects of true Albany clay.

Alkaline Glaze: A glaze that includes material containing silica and a fluxing agent such as wood ash or lime. In traditional potteries that used this glaze unfired (greenware) vessels were dipped into vats of the glaze in its liquid state.

Art Deco: A decorative style popular in the 1920s and 1930s, emphasizing bold outlines and streamlined and rectilinear forms.

Bag Wall: A wall inside a kiln that separates the firing space from the interior, so as to deflect the flames and prevent excessive heating of the pots nearest the heat source (sometimes called a baffle wall).

Ball Clay: A generic term for many kinds of fine particle sedimentary clays, including what is sometimes called “blue clay.” The term derives from usage in England, where clay was extracted in balls weighing about 33 pounds each. Ball clays are highly plastic, usually light in color, and vitrify at around 2000º to 2200º F (1100º to 1200º C). It is common to add sand, grog, or coarser, less plastic clays to ball clay to improve its workability.

Ball Mill: Also called a pebble mill. A grinding mill usually consisting of a revolving steel drum containing natural or manufactured pebbles that agitate or grind liquid solutions of glaze or other ceramic materials.

Biscuits: Unfired clay discs placed under pots to be fired to prevent them sticking to the kiln floor. The clay shrinks with the pot’s foot preventing distortion. Traditional Middle Tennessee potters used a heavy coating of sand on the biscuits to prevent them adhering to the vessels, and these items were colloquially called “dumps.”

Bisque Ware: Pottery that has undergone preliminary firing to harden it for glazing. In technical usage the more correct term is “biscuit ware,” but “bisque” is commonly used in reference to a traditional earthenware firing stage.

Blasting: Term used by traditional salt-glaze stoneware potters for the final high heat firing stage that preceded the introduction of salt into the kiln.

Blistering: Raised bubbles, bubble craters, or pinholes that appear as a glaze defect, caused by gasses trapped in the glaze as it melts.

Bloating: Blistering within the body of a vessel that is caused by the expansion of trapped gases. With stoneware this may occur when a vessel is heated past the point of vitrification.

Blue: In at least once instance, in 1879, this term was used to refer to stoneware that was properly fired (see MT, DeKalb County site 40DV10). More commonly it was used as a descriptive term for a type of stoneware clay.

Blunger: An industrial device used to mix large batches of dry clay with water to form slip (may have sometimes been called a “plunger,” see ET, Hamilton County site 40HA98).

Body: The inner, fired clay portion of a vessel as opposed to surface treatments such as slips and glazes. A term also used to refer to a specific composition of different clays or a mixture of clay and other minerals or materials.

Bottle Kiln: A bottle-shaped updraft kiln constructed of brick; first developed in the Stoke-on-Trent area of England in the late 1700s; widely used in American industrial potteries in the nineteenth century.

Brimstone: (see **Sulfur**)

Bristol Glaze: A creamy-white zinc-oxide-based chemical glaze developed in England during the nineteenth century as a replacement for lead-based glazes. It was widely used on American stoneware in the late nineteenth and early twentieth centuries.

Burning: A traditional term used to describe the firing of ware in a kiln.

Casting: A method for producing multiple copies of the same ceramic item using liquid clays poured into porous molds commonly made from plaster of Paris.

China: A general term used in reference to white-bodied wares fired at a lower temperature than true porcelain.

China Clay: (see **Kaolin**)

Churn: A relatively tall vessel used for making ("churning") butter. These have an inner ledge to support a churn liner made of wood or pottery with a central hole for the dasher handle. Traditional churns usually have two opposing lug handles or sometimes a lug handle on one side and a strap handle on the opposite side.

Clay: Earthy material from decomposed rock suitable for making pottery. Most clay is composed of silica, alumina, and varying smaller amounts of mineral oxides. The two major types are primary or residual clays, found at the site of decomposition, and secondary or sedimentary clays that have been transported by water or glaciers to distant locations.

Clay Mill: A term that was sometimes used to mean pug mill. Such is mentioned in an 1861 letter by C. A. Haun (see ET, Greene County site 40GN227).

Cobalt: Cobalt oxide has a long history of use as a ceramic stain. It was commonly used by pre-1950 potters in a slip to create deep blue lettering or decorative effects on stoneware vessels.

Coggle Wheel: A small wood or metal wheel, turned on a shaft, used to impress or roll a band of decoration or words onto the still moist surface of a clay vessel.

Coggling: A repeated decorative pattern on a pottery surface made by rolling a wheel or cylinder with an incised or relief-carved edge over the still moist clay.

Cone: (see **Firing Cones**)

Continuous Kiln: (see **Tunnel Kiln**)

Copper Oxides: Used as coloring ingredients in ceramic glazes and slips. Traditional earthenware potters used these oxides to produce varying shades, especially greens and blue-greens.

Crazing: A glaze defect characterized by a network of fine cracks.

Crock: A general term for food storage vessels that are relatively short with relatively large mouths. They usually have an expanded lip that facilitates tying on a cloth to protect the vessel's contents.

Crockman: A colloquial term used to describe a Tennessee potter (see MT, Unrecorded DeKalb County Potteries, Elrod / Dunn).

Crossdraft Kiln: A kiln in which the hot gasses from the firebox travel horizontally across the ware being fired and exit through a chimney on the opposite side (see **Groundhog Kiln**).

Cullet: Finely ground glass used as an ingredient in slip glazes. Often associated with alkaline glazes, but may have also been part of the formula for slips used under a salt glaze (e.g., see ET, Unrecorded Knox County Potteries, Samuel Smith, Jr.).

Dishes: Used in an 1820 description of the John Click pottery (ET, Greene County site 40GN25), presumably referring to a plate or plate-like form.

Downdraft Kiln: A kiln designed so that flame and heat from the firing chambers travels upward along the inside walls then downward through the ware chamber, before the cooled fumes escape through an exit flue to an external chimney. This type of kiln produces a more efficient firing than a simple updraft kiln.

Draw Tile: A small piece of pottery, hand formed or cut from an unfired vessel wall, used to test the firing and glazing of pottery in a kiln. Such pieces usually have a cut hole in one end so that a hooked iron rod could be used to withdrawn the piece through a spy hole in the kiln wall. The piece was then checked for glaze development, especially in salt glazing, or broken open to check for firing maturity.

Dumps: A colloquial term for a type of kiln furniture (see **Biscuits**).

Earthenware: Tan to reddish pottery fired at a relatively low temperature [usually below 2012º F (1100º C)]. It is not vitrified and will not hold water without a glaze.

Extruded Handle: A form of strap handle made by forcing moist clay through a wood or metal die.

Extrusion: A method of forming ceramic objects by forcing moist clay through a die; used to create items such as vessel handles and ceramic drain tiles.

Ferruginous: Refers to the presence of red iron oxide, as in a clay slip or dip containing this mineral.

Feldspar: A group of minerals of varying crystalline form and color much used in relatively recent times as flux ingredients in clay bodies and glazes. The word is sometimes abbreviated in ceramic writings as “spar.”

Filter Press: An industrial device with multiple cloth bags held between boards. Clay slip was pumped through the press into the bags, which were then

pressed between the wooden or iron boards. This removed excess water, leaving the clay in the form of flat cakes. Usually these were next taken to a pug mill.

Firing: The process for converting clay into pottery. This change may occur at a temperature of about 1112º F (600º C) for low-fired earthenware.

Firing Cones: Triangular-shaped pieces of clay that will bend or melt at a predetermined temperature. Typically three of these, representing a range of temperatures, were set on a clay pad near a spy hole in the kiln, where they were used as a visual indication of temperature within the kiln. The term also refers to specific firing temperatures. In modern usage stoneware is commonly fired in ranges from Cone 6 (2194^0 F, 1201^0 C) to Cone 9 (2300^0 F, 1260^0 C).

Flux: An ingredient added to a ceramic mixture, especially a glaze mixture, to lower the melting temperature needed to fuse all of the ingredients. Lead served as a flux in most traditional earthenware glazes.

Fly Ash Glaze: A glaze effect caused by ash circulating in a wood-fired kiln and settling on pots, producing glaze variations; may sometimes appear similar to a frogskin glaze.

Frogskin Glaze: A greenish-yellow glaze effect produced on stoneware when a heavy salt vapor is allowed to settle over a brown Albany-type slip.

Furniture: Movable items used to support the wares fired in a kiln. Some, such as shelves, are used multiple times, while others, such as pieces of unfired clay wadding or biscuits, are used only once.

Glaze: A layer of glassy material fused into place on the surface of a pottery body.

Glaze Mill: A traditional device consisting of a runner stone turned by hand in a bed stone to grind ingredients for making glaze. Also referred to by traditional potters as a “glazing mill” (see ET, Greene County site 40GN227).

Greenware: Ware that is in a finished form except that it has not yet been fired.

Grog: A coarse material, often ground bits of previously fired pottery, added to raw clay to improve is strength or workability.

Groundhog Kiln: A type of crossdraft kiln, usually rectangular shaped, much used among traditional potters in the South, especially for firing alkaline-glazed stoneware.

Hand Mill: The term “hand mill to grind glazing” was used in an 1820 census of manufacturing establishments schedule in obvious reference to a potter’s glaze mill (see ET, Greene County site 40GN25).

Harvest Jug: A jug usually made with two opposing spouts (or sometimes a spout and an air opening) on the upper shoulder and an overhead handle (sometimes called a “Monkey Jug”).

Honey Pots: A variety of forms of small crocks or wide mouth jars used to store this food product. The term was used in describing the 1820 wares of the John Click pottery (ET, Greene County site 40GN25).

Howard Kiln: A type of kiln mentioned in the 1903 description of a West Tennessee Transitional Stoneware pottery (see WT, Henry County site 40HY59).

Incising: Lines scratched into the still moist clay for decoration or to apply names. Incised horizontal lines made while the vessel turned on the wheel were often used as guides for handle placement.

Iron Oxide: Used as a coloring material in bodies or glazes to produce colors ranging from yellow through reddish-browns to dark browns and blacks.

Jigger Wheel: A spinning wheel that carries a mold (usually made of plaster) that provides the inside form of a vessel. The exterior is usually formed using a rigid profile fastened to a pivoted arm. Commonly used to create shallow forms such as plates or sometimes the upper portions of what are termed “stacker” jugs.

Jolly Wheel: A spinning wheel that carries a mold (usually made of plaster) that provides the outside form of a vessel. The interior is usually formed by first using the fingers and then a rigid profile fastened to a pivoted arm; commonly used to form deep vessels such as cups, bowls, and crocks or the lower portions of two-piece jugs.

Jug Stacker: A sagger-like device placed on the shoulder of one jug, providing a flat upper surface to support the base of another jug placed on top during firing.

Kaolin: The Chinese name for fine, white, high temperature clay formed from the weathering of feldspar; also called china clay.

Kiln: A structure commonly built of brick or stone and designed to contain heat. Pottery kilns are constructed to fire pottery vessels and related items.

Kiln Furniture: A term used collectively for various items that aid in the firing of pottery. This especially applies to items made from raw clay placed under and between vessels to level and separate them during firing.

Lawn: Also called "Shaking Lawn." A device used for screening clay slip to remove lumps. In industrial use these were sometimes equipped with magnets for removing iron from the slip.

Lead Glaze: A ceramic glaze in which the principal fluxing ingredient is lead oxide.

Lead Oven: Lead ovens are mentioned as part of the equipment of at least two early earthenware potters (see ET sites 40GN30 and 40GN227). They were almost certainly used to calcine raw lead, converting it to red lead (lead oxide) for use in glaze.

Lead Oxide: Created from various lead compounds by heating; traditionally used as a principal ingredient in earthenware glazes.

Leatherhard: The stage that moist clay reaches during drying when it can be readily handled without distortion yet is still in a condition suitable for applying handles and trimming away excess clay.

Lifters: A two piece, often hinged, metal device used to lift a wet vessel off the wheel head after the vessel was cut free from the head (also called pot lifters).

Lug Handles: Crescent-shaped handles, often cut from a wheel-thrown wall and horizontally attached to the sides of a vessel to facilitate lifting.

Lusterware: A ceramic ware with a glaze or surface quality resulting from the melting of some form of metal in conjunction with glazing (used on some Southern Potteries Clinchfield wares – see ET, Unicoi County site 40UC1).

Manganese Oxide: A metal oxide used as a coloring material in bodies or glazes to produce colors ranging from black and brown to purple.

Muffled Kiln: Used in reference to a particular style of bottle kiln (see MT, Davidson County site 40DV140).

Once-fired: A term used in reference to pottery finished by a single firing as opposed to the use of two firings.

Overfired: The condition of pottery that has been fired to an excessive temperature. An overfired bisque body has insufficient porosity for proper glazing. Overfired glazed ware may be warped, bloated, or blistered.

Orange Peel: Term used to describe a glaze surface characterized by many small craters resembling pin pricks, commonly used to describe the texture of a salt glaze.

Oxidation Firing: The firing of pottery with sufficient air entering the kiln. The color of a body or glaze usually varies depending on whether it was fired in an oxidizing or reducing atmosphere.

Oxide: A chemical combination of oxygen and some other element. A variety of metal oxides can be used in formulating ceramic glazes.

Pate-sur-pate: The technique of applying multiple layers of clay slip to create a raised decorative adornment on the surface of a vessel (see WT, Shelby County site 40SY355).

Periodic Kiln: A kiln that is fired at various times, depending on demand (as opposed to a **Continuous Kiln**).

Plaster of Paris: A white powder made from gypsum that is commonly used in creating ceramic molds.

Plasticity: The characteristic of clay that allows its solid yet fluid form to be modified without damage and allows the new form to remain intact without attempting to return to its original shape.

Porcelain: A type of ware with a hard, vitrified body that is white and, depending on the varying proportions of kaolin, ball clay, feldspar and flint, is often translucent.

Potter's Wheel: A hand, foot, or mechanically powered spinning device used to throw or shape pottery (see also the terms **Jigger**, **Jolley**, **Spiral**, and **Turning Lathe**).

Pottery: Used as a general term to refer to any type of vessel made of fired clay.

Pug Mill: A device (sometimes called a clay mill) used to mix moist clay into a workable consistency. At early or small potteries a sweep arm connected to a rotating shaft with blades set into a container was turned by horse or mule power. In industrial operations the clay went through other refining processes before going to an engine-powered pug mill.

Reduction Firing: The firing of pottery with little external air entering the kiln. The color of a body or glaze usually varies depending on whether it was fired in an oxidizing or reducing atmosphere.

Residual Clay: (see **Clay**)

Rib: A potter's tool, traditionally made from wood or metal, used as a forming aid in shaping pots on the wheel. The name originates from using animal rib bones for this purpose.

Rundlet: A pottery container made to simulate a small barrel or keg.

Sagger: A container, usually made from high fire clay, designed to enclose other wares during firing. The enclosed wares are protected from flame and fire ash; especially useful for controlling the firing of slip-glazed wares.

Salt Glaze: Produced by introducing salt (NaCl) into a kiln that is hot enough to cause it to vaporize. The salt vapors combine with silica in the pottery wares, producing a sodium silicate glaze, which when correctly fired exhibits a shiny "orange peel" surface.

Secondary Clay: (see **Clay**)

Setting Tile: Small often rectangular-shaped tiles used to separate glazed vessels during firing. Those employed by earthenware potters were usually grooved to reduce the surface area coming in contact with a vessel.

Shaking Lawn: (see **Lawn**)

Sherd: A broken piece of pottery; in British usage "Shard."

Sine Wave Line: A horizontal incised curving line, applied as a vessel turns on the wheel. Often appears as a decorative touch between two or more straight, incised lines.

Slip: A mixture of clay and water used as a glaze or as an under-the-glaze coloring agent (applied by pouring, dipping, or brushing). Slip clay is also used in making multiple copies of the same item (see **Casting**).

Slip Casting: (see **Casting**)

Slip Pump: An industrial device used to move clay slip from one processing stage to the next.

Spar: (see **Feldspar**)

Spiral Wheel: Factory stoneware production at the Nashville Pottery was described in 1892 as carried out using "three spiral and one kick wheel together with full-rigged jiggers" (see MT, Davidson County site 40DV140).

Spreader: An industrial pottery device used at the TVA Ceramics Research Laboratory (ET, Anderson County site 40AN218).

Sprigging: Adding additional clay to the surface of a pottery vessel as a decorative effect. The springs may be from the same clay used in the body or from clay of a contrasting color.

Stacker Bowl: Term used to describe bowls made using molds or jolly wheels, leaving a flat, thick rim with a flat underside that allowed several bowls to be stacked one inside the other for firing.

Stacker Jug: Term used to describe jugs made using two separate mechanical throwing techniques (jollying and jiggering) with the resulting jug having a square, flat shoulder. This shoulder provides a convenient ledge for a jug stacker.

Stoneware: Ware produced from clays with relatively high silica contents fired to a temperature (usually at least 2100º F, 1200º C) that results in vitrification. Stoneware differs from porcelain in that it is usually thick, opaque, and has a body that is gray, tan, or reddish. Traditional glazing was with salt or clay slips.

Strap Handle: A relatively narrow, flat handle usually attached to a vessel in a vertical position by each of its ends. Strap handles can be pulled by hand or made using an extruder.

Sulfur: The 1820 census of manufacturing establishments indicates “brimstone” (sulfur) was used in pottery making at two Greene County potteries (see ET sites 40GN25 and 40GN29). In one case the brimstone is indicated to have been used in glazing. Research suggests sulfur would not serve as a useful glaze ingredient, and it is unclear how this mineral may have been used in pottery production or if the 1820 entries were a misapplication of the term.

Terra Cotta: A brown or reddish well-fired earthenware, usually unglazed, traditionally made as architectural components and floral wares.

Throwing: The act of forming clay objects on a potter’s wheel using the hands, with water as a lubricant.

Trimming: Term used by traditional Tennessee potters for the modern term “turning.” The removal of excess clay from a leatherhard vessel to achieve a particular form, especially to create a smooth bottom or foot on a vessel.

Tunnel Kiln: A kiln shaped like a tunnel in which the ware to be fired passes on trucks or a moving hearth to a firing point midway through the tunnel (also called a continuous kiln). Air moving from exit to entrance cools the just

fired ware, becomes preheated for the firing, and then serves to preheat the ware coming into the tunnel.

Turning: Traditionally used to describe the act of throwing on a potter's wheel. Master potters were often called "turners." In later usage, the term refers to trimming away excess clay to modify a vessel's form, often to create a foot.

Turning Lathe: Turning lathe or just "lath" was a term used mainly during the early nineteenth century for a potter's wheel (e.g., see ET, Greene County sites 40GN30 and 40GN227).

Underclay: Clay that occurs under a seam of coal. These are often classed as fireclays, but their plasticity may makes them suitable for throwing pottery vessels.

Underfired: Fired at a temperature below what was intended, resulting in defects and/or glazes that are weak and dull.

Underglaze: Ceramic colors applied to bisque ware, then fired under a clear glaze.

Updraft Kiln: A kiln constructed so that hot gases from one or more fireboxes rise upwards through the ware in a firing chamber, before escaping through openings in the crown of the kiln.

Vacuum Pug Mill: An industrial type pug mill that combines mixing of the clay with de-airing it; also called a de-airing pug mill.

Vitrification: A change that occurs in a clay body when it is fired to a sufficiently high temperature. The body becomes glass-like with little porosity.

Wadding: Hand shaped pieces of clay used to separate and secure vessels or stacks of vessels in the kiln during firing. These were often coated with sand and after firing were discarded.

Ware: A general term used in reference to various kinds of pottery, often with a modifying prefix such as "stoneware" or "earthenware."

Wedging: Wedging or kneading of plastic clay before throwing is done to remove excess air and to make it uniform in consistency.

Wet Wan Crusher: Apparently the name of an industrial type pug mill (see WT, Hardeman County site 40HM19).

Wheel: (see **Potter's Wheel**)

Whiteware: A general term for a variety of refined earthenwares or semi-porcelains that are white or at least light bodied.

Whirler: A circular device that can be turned by hand, used by potters in finishing or decorating ware.

APPENDIX A

AN INDEX OF MARKS, OTHER NAMES, AND SYMBOLS ASSOCIATED WITH TENNESSEE'S HISTORIC-PERIOD POTTERY INDUSTRY

TENNESSEE POTTERY MARKS

Element	Complete Mark	Region	County	Site
Alpine	[a stylized mountain with a tree on top over the hand-printed word "ALPINE"]	MT	Overton	40OV137
Alexander	Robt Alexander / July 27, 1876	MT	Putnam	40PM49
B F U	B F U / N 2	WT	Hardeman	40HM16
Blue Ridge	Blue Ridge [with various other names]	ET	Unicoi	40UC1
Bowlus	Bowlus, Miner, & French	ET	Knox	40KN286
Burton	T. W. CLOUSE BURTON.TENN	MT	Putnam	40PM49
Bussell	Bussell [with various other person and place names]	MT	White	40WH78
Brys	Wm Brys	ET	Morgan	40MO160
C	T C [Thomas Cole ?]	MT	Putnam	40PM53
C	C [Cain ?]	ET	Sullivan	40SL31
Cain	Cain [with various incised first names]	ET	Sullivan	40SL31
Capleville	Stephen & Son / Capleville Ten	WT	Shelby	40SY355
Cash	Cash Family	ET	Unicoi	Unrecorded (Clinchfield Artware Pottery)
Cherokee	Cherokee China Co. [and] Cherokee Pottery	ET	Washington	40WG53
Chickasaw	Chickasaw Mills [and] CHICKASAW POTTERY	WT	Henry	40HY59-60
Chucky	Chucky Valley [with "Keystone Pottery"]	ET	Washington	40WG51
Clinchfield	Clinchfield [with various other names]	ET	Unicoi	40UC1
Clinchfield	Clinchfield Artware	ET	Unicoi	Unrecorded (Clinchfield Artware Pottery)
Clouse	Clouse / Hand Painted ("China" or "Artware")	ET	Unicoi	Unrecorded (Unaka Pottery)

Clouse	T. W. CLOUSE BURTON.TENN	MT	Putnam	40PM49
Coble	D COBLE \\\\\\\\\\\\\\	MT	Hickman	40HI3
Colvert	D. S. Colvert	MT	DeKalb	40DK10
Colwell	F. Colwell … 1887	MT	DeKalb	40DK11
Cookeville	J. A. ROBERTS / COOKEVILLE / TENN.	MT	Putnam	40PM62
Cookeville	COOKEVILLE POTTERY CO. / COOKEVILLE, TENN.	MT	Putnam	40PM69
Craven	T. W. CRAVEN	WT	Henderson	40HE35
Craven	T. W. CRAVEN & Co … 1855	WT	Henderson	40HE35
Craven	Made By W R Craven and Co. … 1847	WT	Henderson	40HE35
Crisp	Mr. Lee Crisp	WT	Hardeman	40HM13
Currier	Shepard C. Currier / Chickasaw Mills / [etc.]	WT	Henry	40HY59-60
Davis	P. C. DAVis MF^{R} / Pinson Tenn.	WT	Madison	40MD51
Decker	Decker [preceded by various fist names]	ET	Washington	40WG51 & 52
Department of the Interior	DEPARTMENT OF THE INTERIOR, Bureau of Mines, Region VII, Norris, Tennessee	ET	Anderson	40AN218
Douglas	Hon. Fred Douglas	MT	Putnam	40PM62
Dunn	G. W. Dunn [part of several marks]	MT	Putnam	40PM49, 50, 59, 60, 66, & 69
Dunn	Millard J Dunn 1887	MT	DeKalb	40DK10
Elrod	John Elrod	MT	DeKalb / Putnam	Unrecorded / 40PM50, 64, & 66
Erwin	Erwin, Tennessee [with various other names]	ET	Unicoi	40UC1
Erwin	Erwin, Tennessee [with various other names]	ET	Unicoi	Unrecorded (Clinchfield Artware Pottery)
Everhart	C. R. Everhart	ET	Greene	40GN28
Fanchers	Fanchers Mill [and the family name Bussell]	MT	White	40WH78
Fleet	T. B. Fleet	ET	Washington	40WG51
Floyd	Made by John Floyd Knox Couty [sic] Tenn.	ET	Knox	40KN61
French	Bowlus, Miner, & French	ET	Knox	40KN286
Ferguson	Douglas Ferguson	ET	Sevier	40SV182
Grand Junction	D. T. JOHNSON / GR. JUNCTION / TENN	WT	Hardeman	40HM17

Grand Junction	SAM SMYTH / GR'D. JUNCTION, TENN.	WT	Hardeman	40HM18
Grand Junction	J. YEAGER / GR. JUNCTION / TENN	WT	Hardeman	40HM18
Grinstaff (or possibly Grindstaff)	W. GRINSTAFF [letters often backwards or inverted; often with other marks and dates]	ET	Blount, Knox	40BT16, 17, & 18; 40KN62
H	L M H [Lewis M. Haun]	ET	Greene	various sites
Harley	Harley Pottery Co.	MT	Davidson	40DV138 and 603
Harmon	J B Harmon Midway, Ten	ET	Greene	40GN28
Harmon	M. P. Harmon Mohawk	ET	Greene	40GN28
Harmon	HARMON	ET	Greene	40GN28
Harris	Byard Harris	ET	Greene	40GN23
Hastings	William G. Hastings [with birth and death dates]	WT	Henry	40HY59-60
Hays	J. HAYS	ET	Roane	40RE172
Haun	Andy and Cora Haun	ET	Greene	40GN23
Haun	M. E. Haun	ET	Greene	40GN28
Haun	HAUN	ET	Greene	40GN227
Haun	C A HAUN [sometimes with "& CO" or "NO 1"]	ET	Greene	40GN227
Hedgecough	Made for M. Hedgecough	MT	Putnam	40PM52
Henderson	Tennessee Henderson Cty [County] … 1846	WT	Henderson	40HE35
Hickman	ROYAL HICKMAN [often with a number]	ET	Hamilton	40HA516
Hickman	ROYAL HICKMAN / TERRACEWARE [and] ROYAL HICKMAN'S PARIS WARE [with "Russell Pottery" names]	WT	Henry	40HY61
J L	J L [James Lafever]	MT	White	40WH75 [see J. Lafever, Sr. entry]
J S	J S [Jeff Spears]	MT	White	40WH84
Jackson	JACKSON POTTERY CO. / Manufacturers of / Stoneware / JACKSON, TENN.	WT	Madison	40MD194
Jager	JOS. JAGER / MEMPHIS.	WT	Shelby	40SY358 or 359 [see Yeager entry]
Jasper	TENNESSEE ART POTTERY / HAND MADE / JASPER, TENN.	ET	Marion	40MI98
Johnson	D. T. JOHNSON / GR. JUNCTION / TENN	WT	Hardeman	40HM17
Jonesboro	Cherokee China Co. Jonesboro, Tenn.	ET	Washington	40WG53

Jugtown	Jugtown [with other names]	MT	White	40WH78 (and see 40WH76)
Keystone	Keystone Pottery	ET	Washington	40WG51
Keller	SMYTH & KELLER / TOONE. TEN.	WT	Hardeman	40HM12
Knoxville	KNOXVILLE, TENN.	ET	Blount, Knox	40BN17, 40KN62
L	TBL [Thomas B. Love]	ET	McMinn	40MN21
L	T L [Thomas Lafever]	MT	White	40WH75 [see T. Lafever entry]
L	J L [James Lafever]	MT	White	40WH75 [see J. Lafever, Sr. entry]
Lafever	Jesse Lafever	MT	DeKalb	Unrecorded (John Lafever and Lafever Family)
Lafever	A. J. Lafever	MT	DeKalb	Unrecorded (Lafever Family)
Lafever	JAMES LAFEVERS / MAKER	MT	White	40WH90 [see J. Lafever, Jr. entry]
Lafver [Lafever]	Winfield Lafver / Silver Point / Tenn	MT	Putnam	40PM59? [see W. Lafever entry]
Lawson	B. A. LAWSON	ET	Blount	40BT17
Lexington	Lexington Pottery Works	WT	Henderson	Unrecorded (Lexington Pottery)
Limestone	J. J. YAGER & CO LIMESTONE TENN	ET	Washington	40WG132
Littleton	Manufacture By G. M. Littleton	ET	Roane	40RE573
Lowe	J. A. LOWe	ET	Greene	40GN227
Lyle	E. F. Lyle	ET	Greene	Unrecorded (Haun / Snow)
McFarland	George McFarland / G. W. McFarland	ET	Greene	40GN28
McFarland	Turned by Sam McFarland	ET	Greene	40GN28 [see S. McFarland entry]
M	S P M [McFarland ?]	ET	Greene	40GN28 [see S. McFarland entry]
M	W H M [Mottern ?]	ET	Carter	40CR9
M	[stylized M formed by triangles in a square]	WT	Henderson	40HE39
McKenzie	MADE BY / C. SPARKS / McKENZIE TEN.	WT	Carroll	40CL21
Manning	J. R. Manning … 1920	ET	Hamilton	40HA98
Markus	Markus Ceramics	ET	Sevier	40SV163
Maryville	MARYVILLE POTTERY	ET	Blount	40BT17
Mayner	D. E.Mayner / Potter Town	ET	Greene	40GN28 [see D. E. Mayner entry]

Mec	Mec [apparently standing for America Yeager]	ET	Washington	40WG132
Memphis	JOS. JAGER / MEMPHIS.	WT	Shelby	40SY358 or 359 [see Joseph Yeager entry]
Memphis	A. Schwab / Memphis / Tenn	WT	Shelby	40SY356
Memphis	MEMPHIS STONEWARE CO.	WT	Shelby	40SY360
Memphis	S. TIGHE / MEMPHIS / TENN	WT	Shelby	Unrecorded (Malsi/Tighe)
Midway	J B Harmon Midway, Ten	ET	Greene	40GN28
Midway	G. W. McFarland Midway Tenn	ET	Greene	40GN28
Miner	Bowlus, Miner, & French	ET	Knox	40KN286
Mohawk	E. W. Mort / Mohawk	ET	Greene	40GN23
Mohawk	L Mohawk	ET	Greene	40GN23
Mohawk	Mohawk Pottery Co.	ET	Greene	40GN23
Mohawk	H W Russell Mohawk	ET	Greene	40GN23
Mohawk	Weaver 45 Mohawk	ET	Greene	40GN23
Mohawk	M. P. Harmon / Mohawk	ET	Greene	40GN28
Mohawk	G. W. McFarland Mohawk	ET	Greene	40GN28
Monroe	C M. MONROE MFG / PINSON TENN	WT	Madison	40MD53
Moore	MOORE & WILBUR / POTTERS / McKENZIE, TENN.	WT	Carroll	40CL21
Mort	E. W. Mort / Mohawk	ET	Greene	40GN23
Mort	George Mort … 1859	ET	Jefferson	[see Appendix F]
Mort	J. Mort	ET	Jefferson	[see Appendix F]
My Country	My Country	MT	Putnam	40PM50
N	N S [Nellie Stephen]	WT	Shelby	40SY355
Nashville	NASHVILLE POTTERY	MT	Davidson	40DV140
Nashville	Nashville Art Pottery	MT	Davidson	40DV142
Nature	NATURE'S SWEETNIN	ET	Morgan	40MO159
Nonconnah	NONCONNAH	WT	Shelby	40SY355
Noonkesser	D. NOONKESSER	ET	Blount, Jefferson	40BT17, 40JE31 & 32
Norris	NORRIS DAM TENNESSEE	ET	Anderson	40AN218
Norris	DEPARTMENT OF THE INTERIOR, Bureau of Mines, Region VII, Norris, Tennessee	ET	Anderson	40AN218

Paris	Paris [or] PARIS [with various other names]	WT	Henry	40HY61 and 40HY174
Pearson	L. D. Pearson	ET	Monroe	40MR98
Pigeon Forge	The Pigeon Forge Pottery Pigeon Forge, Tenn.	ET	Sevier	40SV182
Pinson	P. C. DAVis MF^{R} / Pinson Tenn.	WT	Madison	40MD51
Pinson	C M. MONROE MFG / PINSON TENN	WT	Madison	40MD53
Pinson	J. M. C. / Pinson / 1881	WT	Madison	40MD55
Pinson	PINSON POTTERY / PINSON / TENN	WT	Madison	40MD55
Pottertown	Pottertown [or] Potter Town [with other names]	ET	Greene	40GN28
Pumpkin	G. W. Dunn / Pumpkin Center	MT	Putnam	40PM60
Roberts	J. A. ROBERTS / COOKEVILLE / TENN.	MT	Putnam	40PM62
Rogersville	Cherokee Pottery / Rogersville, Tenn.	ET	Washington	40WG53
Russell	H W Russell Mohawk	ET	Greene	40GN23
Russell	RUSSELL POTTERY COMPANY [and] RUSSELL POTTERIES COMPANY, INC. [with other names]	WT	Henry	40HY61
Russell	Russell [with various family names]	WT	Henry	40HY174
S	A H S [Arthur H. Smith]	ET	Hamilton	40HA98
S	S. P. I. [Southern Pott.]	ET	Unicoi	40UC1
S	J S [Jeff Spears]	MT	White	40WH84
Schwab	A. Schwab / Memphis / Tenn	WT	Shelby	40SY356
Sevierville	SEVIERVILLE POTTERY	ET	Sevier	Unrecorded
Silver Point	G W Dunn / Silver Point / Tenn / 92	MT	Putnam	40PM49? [see G. W. Dunn entry]
Silver Point	Winfield Lafver / Silver Point / Tenn	MT	Putnam	40PM59? [see W. Lafever entry]
Steel	Steel [for Steele ?]	MT	Sumner	Unrecorded (Mabry & Steele)
Smith	Arthur Smith Daisy Tenn	ET	Hamilton	40HA98
Smith	D L SMITH	ET	Blount	40BT16
Smith	SMITH.I^{R}	ET	Knox	Unrecorded (Samuel Smith)
Smithville	Smithville, Tenne	MT	DeKalb	40DK10

Smoky Mt.	The Smoky Mt. Pottery / Pigeon Forge Tenn.	ET	Sevier	40SV182
Smyth	SMYTH & KELLER / TOONE. TEN.	WT	Hardeman	40HM12
Smyth	SAM SMYTH / GR'D JUNCTION, TENN.	WT	Hardeman	40HM18
Southern	Southern Potteries, Inc. [with other names]	ET	Unicoi	40UC1
Sparks	MADE BY / C. SPARKS / McKENZIE TEN.	WT	Carroll	40CL21
Spears	Geog Wash Spears	MT	White	40WH89 [see G. W. Spears entry]
Stephen	Stephen & Son / Capleville Ten	WT	Shelby	40SY355
Sunbright	SUNBRIGHT POTTERIES	ET	Morgan	40MO159
T	T C [Thomas Cole ?]	MT	Putnam	40PM53
T	T L [Thomas Lafever]	MT	White	40WH75 [see T. Lafever entry]
Tennessee	TENNESSEE ART POTTERY / HAND MADE / JASPER, TENN.	ET	Marion	40MI98
Terraceware	ROYAL HICKMAN / TERRACEWARE [in combination with Russell Pottery names]	WT	Henry	40HY61
Tighe	S. TIGHE / MEMPHIS / TENN	WT	Shelby	Unrecorded (Malsi/Tighe)
Toone	SMYTH & KELLER / TOONE. TEN.	WT	Hardeman	40HM12
Toone	Toone Pottery [with other names]	WT	Hardeman	40HM13
TVA	FIRED ELECTRICALLY by TVA	ET	Anderson	40AN218
Unaka	Unaka Pottery [sometimes with "Clouse"]	ET	Unicoi	Unrecorded (Unaka Pottery)
Underglaze	Underglaze Hand Painted [with other names]	ET	Unicoi	40UC1
W	W [Wolford ?]	ET	Sullivan	40SL31
W	W [Weaver]	WT	Henry	40HY59-60
Weaver	WEAVER & BRO.	ET	Knox	40KN63
Weaver	WEAVER	WT	Henry	40HY59-60
Wilbur	MOORE & WILBUR / POTTERS / McKENZIE, TENN.	WT	Carroll	40CL21
Wilson	Ernest Wilson	ET	Sevier	40SV182

Wagner	Wood hauler … Daniel Wagner … Pottertown	ET	Greene	40GN28
Yager	J. J. YAGER & CO / LIMESTONE TENN	ET	Washington	40WG132
Yeager	Yeager [with various incised first names]	ET	Washington	40WG132
Yeager	J. YEAGER / GR. JUNCTION / TENN	WT	Hardeman	40HM17
Zeb Mt.	ZEB MT. HAND MADE POTTERY	ET	Campbell	40CP142

OTHER DISTINCTIVE MARKINGS ON TENNESSEE POTTERY

Element	Region	County	Site
Blue ring (thin cobalt ring around the upper portion of vessels)	WT	Henry	40HY61
Cobalt slip designs (frequent use of)	ET	Greene	40GN28
Cobalt slip designs (frequent use of)	ET	Roane	40RE573
Cobalt slip designs (frequent use of)	ET	Washington	40WG51
Cobalt slip designs (frequent use of)	MT	Davison	40DV138
Cobalt slip designs (frequent use of)	MT	Putnam	40PM69
Cobalt slip designs (frequent use of)	WT	Henry	40HY61
Cobalt slip designs (frequent use of)	WT	Henry	40HY174
Dentate Circle around a capacity number	ET	Knox	40KN63
Dentate Circle around a capacity number	ET	Washington	40WG132
Dentate Circle around a capacity number	WT	Hardeman	40HM144
Diamond (nested diamonds) stamp	ET	Greene	40GN227
Diamond (nested diamonds) stamp	ET	Greene	40GN256
Dogwood Flower	ET	Sevier	40SV182
Dots and dash (Morse Code “V” for victory)	ET	Unicoi	40UC1
Hearts and diamonds (appliquéd)	MT	Putnam	40PM49
Leaf-like stamp	ET	Greene	40GN23 [and see L. M. Haun entry]
Mountain with tree on top (drawn free hand)	MT	Overton	40OV137
Owl (drawn free hand)	WT	Henderson	40HE35
Piecrust-shaped medial reinforcing strip	WT	Henderson	40HE35
Sine wave line (frequent use of)	MT	White	40WH75
Sine wave line (frequent use of)	WT	Henderson	40HE35
Square stamp (containing four triangles suggesting the letter “M”)	WT	Henderson	40HE39
Tulip (cobalt slip painted)	ET	Washington	40WG51

Two (“2/2” with dots surrounding the 2s)	ET	Blount	40BT17 [and see B. A. Lawson entry]	
Two (bold or “fat” impressed “2”)	WT	Hardeman	40HM144	
Three (impressed “3” in a dentate circle)	WT	Hardeman	40HM144	
Wheel-like stamp	ET	Blount	40BT17 [and see W. Grindstaff entry]	
Wheel-like stamp	ET	Greene	40GN227	
1870s dates	ET	Blount	40BT16-17 [and see Grindstaff and Lawson entries]	ET
1945	ET	Unicoi	Unrecorded (Clinchfield Artware)	

OTHER NAMES USED IN ASSOCIATION WITH THE TENNESSEE POTTERY INDUSTRY

(historic-period names not known to have been used as marks as well as a few names used on or in association with pottery sold in Tennessee but believed made in some other state or not made by the company indicated by the mark)

Name	Region	County	Site
Arrowcraft	ET	Sevier	40SV181
B [or] BROOME	MT	Dickson	40DS85
Bluff City Terra Cotta Works	WT	Shelby	40SY357
Chattanooga Fire Clay Works	ET	Hamilton	40HA97
Chattanooga Pottery and Clay Works	ET	Hamilton	40HA97
Chattanooga Pottery Co.	ET	Hamilton	40HA98
Click & Brothers	ET	Greene	40GN25
Columbia Pottery Co.	ET	Greene	40GN23
Duncan and Ellis	ET	Knox	40KN63
East Tennessee Pottery and Pipe Works	ET	Greene	40GN23
French and Carpenter	ET	Knox	40KN286
French and Miner (Minor)	ET	Knox	40KN286
Gallion & Carter	WT	Henry	40HY62
Gallion & Company	WT	Henry	40HY62
Goodwin Brothers	MT	White	40WH87
Great Smoky Mountains Industries	ET	Knox	(see initial county discussion)
Greeneville / Tennessee	ET	Greene	(see initial county discussion)
Grim(m) & Sons	ET	Greene	40GN24
Grindstaff & Co.	ET	Knox	40KN62

Harmon Drain Tile and Brick Works	ET	Greene	40GN28
Herty	ET	Hamilton	40HA98
Ike A. Chase / Memphis Tenn	WT	Shelby	(see initial county discussion)
Johnson's Pottery Shop	ET	Knox	(see initial county discussion)
Knoxville Pottery & Pipe Works	ET	Knox	40KN63
Knoxville Pottery Co.	ET	Knox	40KN66
Knoxville Stoneware, Sewer Pipe, and Tile Co.	ET	Knox	Unrecorded
Lamb Company	ET	Knox	(see initial county discussion)
Magnolia Pottery	MT	Davidson	40DV603
Memphis Pottery Co.	WT	Shelby	40SY360
Memphis / Queensware Co / Memphis Tenn	WT	Shelby	(see initial county discussion)
Montague & Co.	ET	Hamilton	40HA97
Mountain-Craft Pottery	ET	Campbell	40CP142
Myers (Miers) and Cast (Cass)	MT	White	40WH87
Nashville Pottery	MT	Davidson	40DV141
Nashville Pottery	MT	Davidson	40DV606
Nashville Pottery Company	MT	Davidson	40DV138
Nashville Pottery Company	MT	Davidson	40DV139
Nashville Pottery and Pipe Works	MT	Davidson	40DV140
Novelty Pottery	ET	Hamilton	40HA515
Oliver and Southard	MT	White	40WH76
Sanders Mfg. Co., Nashville, Tenn.	MT	Davidson	(see initial county discussion)
Rodenhauser Brothers	MT	Davidson	40DV606
Steel & Inglis	WT	Shelby	40SY357
Swan Pottery, Knoxville	ET	Knox	(see initial county discussion)
Tennessee Pottery Company	ET	Greene	(see initial county discussion)
Tennessee Pottery Company	ET	Hamilton	40HA514
Tennessee Terra Cotta Works and Pottery	WT	Shelby	Unrecorded
Trent & Toms	ET	Knox	(see initial county discussion)
Wayside Handmade Pottery	ET	Knox	(see initial county discussion)
Weaver Brothers	ET	Knox	40KN63
William Brys Ceramic Studio	ET	Morgan	40MO160
Zachary, Grindstaff & Co.	ET	Knox	40KN62

APPENDIX B

SITE 40GN227 ARTIFACT COLLECTION

INTRODUCTION

As discussed in the East Tennessee site section, Greene County site 40GN227 is believed to be where C. A. Haun and several other potters associated with him were working at the start of the Civil War. Limited archaeological excavations were carried out at this location in 1999 and 2000. On both occasions the main focus of work was a large waster-filled depression, representing byproducts of an earthenware pottery that must have operated in close proximity to the feature. During September of 1999 the feature was initially tested, and in November of 2000 it was more thoroughly excavated within a 10 by 10 ft. excavation unit [shown in Figures 2-46 and 2-47]. This demonstrated that the depression was roughly circular and about 10 to 12 ft. in diameter. Though there was insufficient time to completely dig this feature, probably 70 to 80 percent of its contents were removed and subsequently washed, cataloged, and analyzed.

Several “levels” were excavated from in and immediately outside the feature. These were later combined into four analysis “zones,” as shown in Table B1 (at end of this Appendix). Zone I represents the upper portion of the feature and an upper surrounding soil level, both of which were disturbed by one of the many plow-strips dug during the initial investigation of the larger site. Zone IA relates to the undisturbed surrounding soil level outside the actual feature. Zone II represents the undisturbed upper portion of the feature, Zone III the lower portion of the feature. The upper and lower portions of the feature were visibly distinct. The bottom portion (Zone III) differed from the upper portion due to a lighter colored soil and a heavy concentration of brick rubble. Besides kiln waster sherds, the excavation produced several bucket loads of brick rubble and a few post-1860s artifacts relating to the yard area of a Harmon house built nearby in the 1870s. However, the focus of this analysis is the waster sherds. This is a collection derived from both phases of archaeological work composed of 26,736 sherds.

MAJOR CATEGORIES

As indicated on Table B1, two major subdivisions were made between sherds from vessels that were fired once and are unglazed (bisque fired) and sherds from vessels that underwent a second glaze firing. The major portion of the collection is composed of unglazed sherds (N=24,182 / 90.5 %). These far outnumber the glazed sherds (N=2,554 / 9.5 %). Nevertheless, the latter group is very important for the information it conveys about general activity on the site.

Unglazed

On the table this heading refers to sherds from vessels that were fired once but did not make it to the glaze firing stage. A high percentage of these bisque sherds are from vessels bearing a J. A. Lowe mark. Several suggest that the bottoms of these vessels had a tendency to pop off, possibly because they were thicker at the base and may not have been sufficiently dry at the time of firing. It is possible most of these examples, and by extension a large portion of the waster dump, relate to a single kiln load that did not fire properly. There is also a possibility that the large number of bisque-fired vessels represented by the collection is a result of some disruption of work that was in progress but was never finished.

Glazed

This category includes sherds with glaze on one or both surfaces. The vast majority (more than 95 %) are glazed on both surfaces. All of the glazes are assumed to contain lead, often with other colorants added. There are in reality many glaze colors and where sherds have been cross-mended it is obvious there was sometimes considerable color variation on the same vessel. To avoid an excessive number of tabulation categories, the various glaze colors were merged into four groups. Glaze colors also frequently vary between inside and outside surfaces. Some of this is subtle variation due to firing conditions, but sometimes there are noticeably contrasting interior and exterior colors. As a general rule the exterior color was used to place each sherd into one of the four main glaze groups. Though the number differences are small, it appears the glazed sherds are more representative of the products of the larger site than the unglazed sherds, which as noted above associate strongly with the J. A. Lowe mark (see discussion in final subsection).

Reddish Orange

All of these sherds are apparently from vessels covered with a more or less clear lead glaze. The color derives from the fired clay body visible through the clear glaze, modified by firing atmosphere and small amounts of other minerals in the glaze. Color variations range from a true reddish orange to shades that are almost tan or almost brown. A high percentage of these sherds have darks specks probably caused by manganese or iron, either in the glaze or in the body, and there are a number of sherds in this category that have small portions of runs or streaks of darker colors such as green or brown. Some of these might represent intentional vertical glaze strips like those seen on some surviving Haun vessels. The 534 Reddish Orange sherds (Table B1) account for 20.9 percent of the glazed sherds.

Brown

Sherds in this glaze category range from medium to dark brown or occasionally almost black. Presumably these were lead glazes to which a dark

coloring agent such as manganese or iron was added. Some are medium brown with specks of dark brown or black, and some are brown but shading toward other colors such as dark green or red. Glaze thickness varies from thin washed-out brown to thick glossy dark brown or almost black. The 1,064 sherds in this category account for 41.7 percent of the glazed sherds.

Green

A few sherds exhibit a uniform olive or dark green glaze (but green occurs most commonly with other colors in the "Mottled" category). Some green glazed sherds have dark specks, as seen in other glazes. Presumably the green shades derive from the use of copper as a glaze ingredient. The 55 sherds in this category account for only 2.2 percent of the glazed sherds.

Mottled

This category includes sherds that have at least two but usually three or more glaze colors in some combination. The predominant colors are orange, green, tan and dark brown to black. Some of the dark browns to blacks have a bluish hue. Often the "orange color" is simply the body color showing through a clear portion of the glaze, which has other colors suspended in it. The overall effect is an orange or tan background, with some shade of brown to black specks and some shade of green or blue-green splotches. On other sherds the various colors are semi-blended together to produce a continuous surface of mottled or blotchy colors. Most of the colors are assumed to be the result of adding copper and something else, probably manganese or iron oxide, to the basic lead glaze. When some of the glazed vessels were partially reconstructed it became obvious that some of the mottled sherds came from vessels that had decorative effects created by "painting" broad stripes of some contrasting glaze color. The 799 sherds in this category account for 31.2 percent of the glazed sherds.

Overfired/Burned Glaze

This is a residual category used to account for sherds that were glazed, but did not fire well. Instead of maturing to a shiny surface, the glaze probably came in direct contact with the kiln fire, causing it to deform or burn away. The sherds placed in this category retain some glaze residue, which along with any exposed body surfaces are usually blackened from burning. The 102 sherds so listed account for 4.0 percent of the glazed sherds.

SHERD/VESSEL FROMS

With such a large collection it is impossible to assign most sherds to a specific vessel form. Rim sherds are generally the most diagnostic. On Table B1

the collection is subdivided into four sub-categories reflecting the portion of a vessel that each sherd represents.

Body Sherds

Each body sherd is some portion of a vessel between its rim and its base. Unglazed, undecorated body sherds account for well over half the total collection (N=17,932 / 67.1 %). Some body sherds are glazed and/or have portions of marks or decorative stamps. Three body sherds have part of a raised ring or cordon that once encircled the shoulder of the vessel. These match a single rim sherd, and together they all appear to be from a small covered (lidded) jar (see below).

Rim Sherds

Sherds that exhibit some portion of the rim of a vessel were categorized according to several rim types (shown in Figure B1). Most are from wide-mouth crocks or jars, and a majority of these relate to vessels that were marked with the name J. A. Lowe.

Type A

Type A refers to everted, bolstered rims that vary in degree of protrusion and thickness. These are similar to sherds placed in the "flat to slightly rounded, everted" category used in describing collections in the general sites section. In all cases the side of the rim protrudes out beyond the upper vessel wall and the upper edge of the rim (the lip) is flat to slightly round. Type A rims exhibit several minor variations, and could perhaps be subdivided into varieties, but this would have made the table unduly complex. The rim profiles shown (Figure B1-A) represent some of the most common forms and some of the variations. Some Type A sherds have one or two beaded lines on the lower surface of the outturned rim, and in a few cases there is a beaded line on the outer edge of the outturned rim. Most Type A sherds are from wide-mouth jars, but there appear to be two size groupings, "small" and "large." On the table, Type A (large) sherds are from jars with rim diameters of 16 cm (6¼ in.) or greater, and Type A (small) sherds are from jars with rim diameters less than 16 cm. Some of the "small" rim sherds are actually from relatively large jars that had constricted, collar like rims set on a bulbous body. This could only be determined for certain where the sherd was unusually large or after part of a vessel was restored by cross mending several sherds. The most common rim form in the collection is the "large" Type A, and it has a strong association with the J. A. Lowe mark [large J. A. Lowe rim sherds (N=1,408) account for 5.12 % of the total collection and 43.69 % of all rim sherds (N=3,223)]. There are also Type A sherds with portions of a Haun mark, as well as some with a few other marks and designs (all discussed below under "Marks and Decorative Stamps").

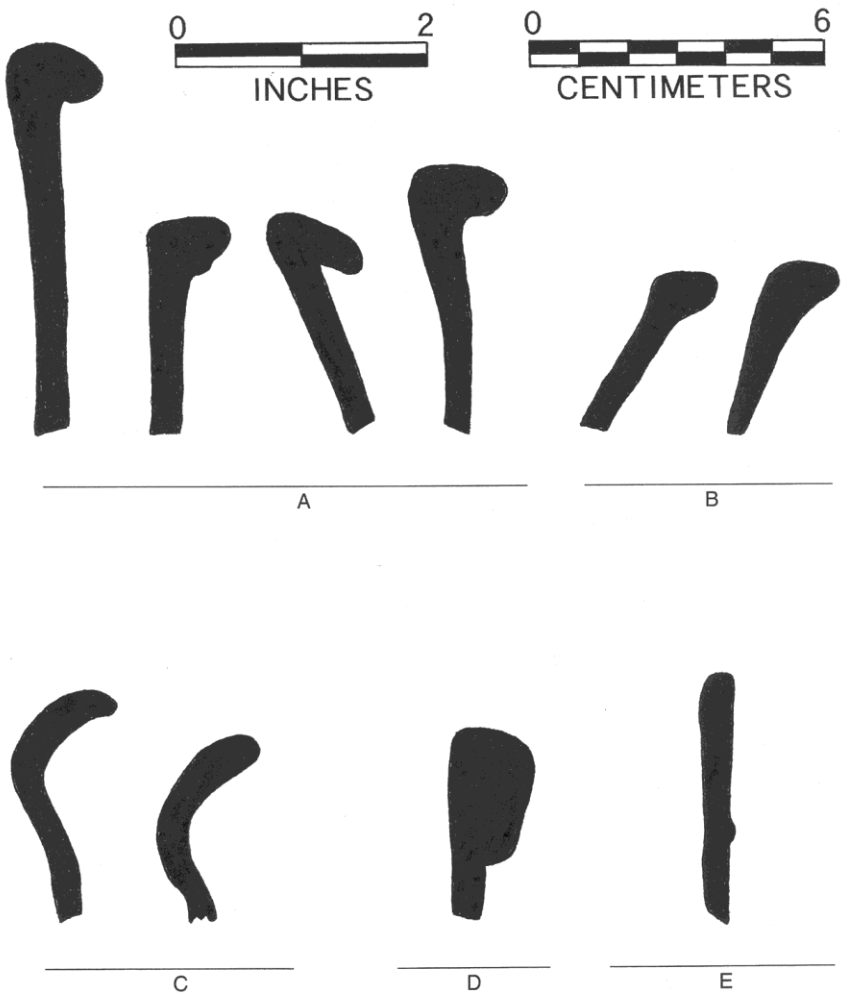


Figure B1. Rim sherd profiles, Types A through E.

Type B

All the Type B rim sherds (N=29) are from open bowl-like forms. In each case the vessel wall, which slopes outward, gradually blends into an expanded rim that is thickest at the vessel lip. The lips are flat to slightly round (Figure B1-B). Several examples have an interior incised line just below the lip. A majority of these sherds are from glazed vessels, and one has most of a J. A. Lowe mark. The vessels represented seem to have been about 22 to 34 cm (8¾ to 13½ in.) across the rim. Too little remains of most to be sure of exact form, but the suggested common form was a wide, shallow bowl.

Type C

These sherds (N=70) are from several wide-mouth jars, the rims of which begin by curving inward from the body, then outward to the lip, creating a partial "S" shape (Figure B1-C). Except for two pieces, the sample is composed of bisque-fired sherds, and though only some of the Type C rim sherds exhibit part of a J. A. Lowe stamp, they all probably came from vessels with this mark. Where it is visible, the mark was applied about 3 to 4 cm (about 1½ in.) below the lip, on the vessel's upper shoulder. Two examples have a 4 mm wide raised line immediately above the mark. Rim diameters of the vessels were 18 to 22 cm (7 to 8¾ in.).

Type D

Only one sherd (bisque fired) was classified as Type D (Figure B1-D). It is from a relatively straight-sided jar form, with a mouth diameter of about 21 cm (8¼ in.). It has a thick bolstered rim that appears as a 2.5-cm tall collar encircling the mouth, similar to what is called a "square collar rim" in the general sites section.

Type E

All of these sherds (N=59) are from vertically straight rims (Figure B1-E) that represent pitchers bearing J. A. Lowe marks. Most are from unglazed vessels, but about a fourth of them are from at least two pitchers with a mottled glaze. These vessels were formed with tall, straight collar-like rims, the mark was impressed just below the lip, and the rim was then pinched in to form a spout. On at least two of the vessels (one glazed and one bisque fried) the Lowe mark was applied above a 5 mm wide raised band of clay (Figure B2). There is also one partial rim that had the Lowe mark applied twice, with one coggle-impressed band above the other. Based on a surviving whole pitcher that was surely made at this site, the overall form of these vessels must have included a small base, a bulbous body, a constricted collar neck (about 10 cm in diameter), and a handle on one side of the upper body.[1]

Jug

Several jugs are represented by rim sherds (N=54), many with some portion of the neck still attached (Figure B3). The majority of the pieces are from bisque-fired vessels. Almost all of the more complete rims are very similar. They are bolstered with a rim band that tapers inward from its bottom to the lip, with some degree of medial concavity (similar to the "indented collar" form in the general sites section). The rim bands average about 1.5 cm tall, and the rim diameters are 3.1 to 3.6 mm (about 1¼ in.).

Figure B2. Matching pieces of a glazed pitcher rim (Rim Type E).

Figure B3. Jug rim forms.

Small Covered Jar (?)

Two unglazed rim sherds and two body sherds appear to be from what was designed as a small covered jar (Figure B4). The sherds indicate this vessel had a thin, straight collar rim, 2 cm (¾ in.) tall, with a protruding ridge of clay encircling the base of the rim where it contacted the vessel body. At the top of the rim, the inner edge of the lip was recessed and flat, so that it would support a lid. The rim diameter (and the approximate diameter of the assumed lid) would have been about 8 cm (3⅛ in.). The body appears to have been rather bulbous, and one of the body sherds has part of the J. A. Lowe mark. This mark encircled the upper shoulder of the vessel just below the ridge of clay at the base of the rim.

Figure B4. Sherds from small covered jar.

Small Rim Fragments

This is a residual category (Table B1) used to quantify sherds that are so small that it is impossible to assign them to one of the defined types. Most (N=520) are from the large portion of the collection composed of unglazed sherds.

Base Sherds

This category includes all sherds that exhibit some portion of the bottom surface of a vessel. The majority of the bases in this collection are very similar. All have flat bottoms, and most have marks left from when a wire or string was used to cut the vessel off the potter's wheel head block. These basal marks usually take the from of multiple, irregular concentric circles, but sometimes they appear as a series of more or less straight parallel lines. Apparently all of the bases were relatively small in relation to the maximum diameter of the body of the vessel. Basal diameters are mostly in a range of 10 to 13 cm (4 to 5 in.), with a few as small as 7 to 8 cm (ca. 3 in.). Virtually all of the bases are characterized by a beaded or ridged edge, with a step-in from the outer edge of the base to bottom of the body wall. This step-in (the width of the bead) occurs in a thickness range of 5 to 10 mm. Among the large number of unglazed waster sherds there are many, more or less intact basal discs that appear to have popped off during the bisque firing (Figure B5). This could have been due to incomplete drying of the vessels, and might be one of the reasons there are so many unglazed vessels represented in the collection.

Figure B5. Representative unglazed bisque-fired basal discs.

Handles

Except for one category (Type E) all of the handles in this collection (Table B1) appear to have been made using an extruder, with the moist clay forced through a wood or metal die. This process leads to a considerable amount of uniformity in the handles produced with the same die, though the initial form can become modified during the application process. The major modification occurs where the handle is attached to the vessel body, and for sherds that consist only of these handle terminal ends it is usually not possible to determine the original extruded form.

Type A

Based on those examples where handle type was determined (N=288), Type A handle sherds (N=214) account for 74 percent of the sample. The majority of these handle sherds have a width of about 33 mm and a thickness of about 8 to 10 mm. However, there are a few that have the same apparent cross-sectional profile, but are only about 28 mm in width. This suggests that two similar dies were used to make the “large” and “small” Type A handles. Four ridges and three valleys on the top surface, with a weak mirror image of this same pattern on the bottom, distinguish this handle form (Figure B6-A). Three of the ridges are sharp and steep, while one is broad and flat; two of the valleys are narrow and relatively deep, while one is broad and shallow.

Type B

The handles represented by these sherds were extruded through a die that produced an upper surface with three ridges and two valleys (Figure B6-B). The outermost ridges are very narrow, the two valleys are moderately broad and shallow,

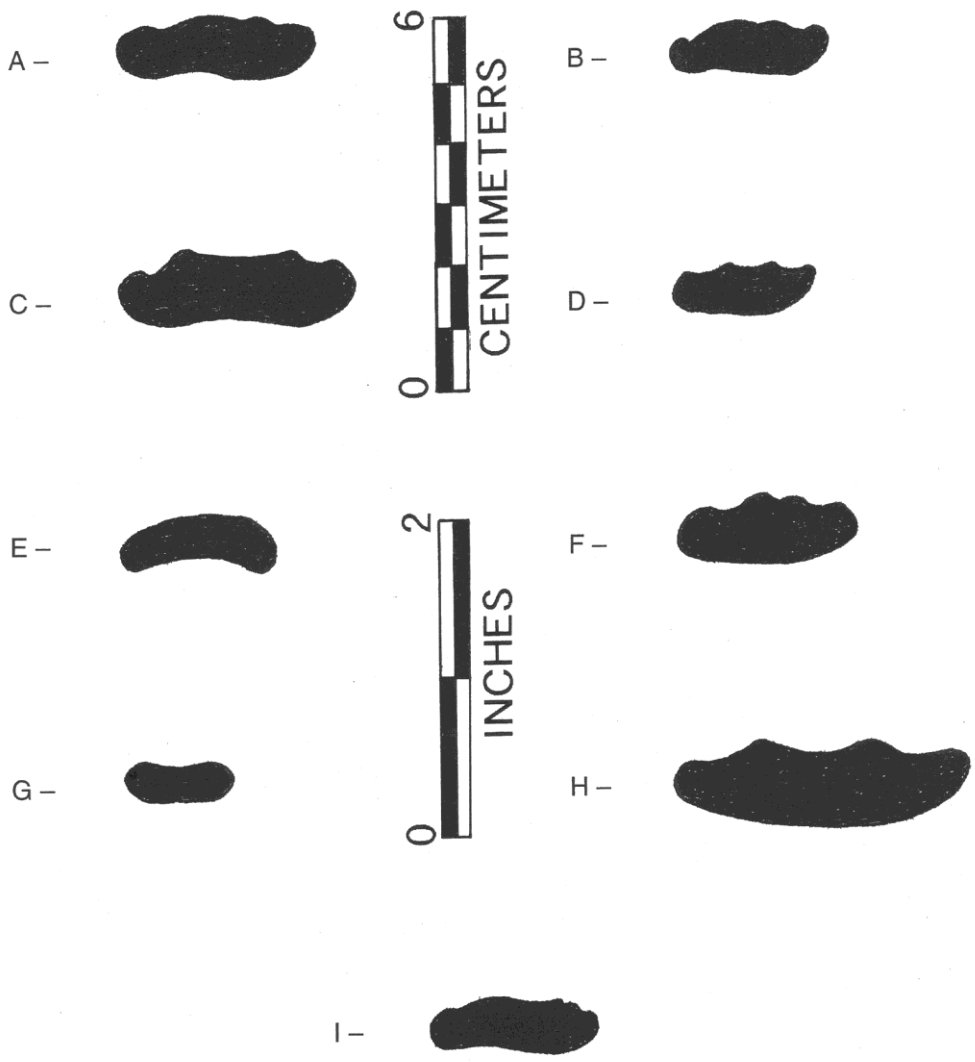


Figure B6. Cross-section profiles of handle types A through I.

and the middle ridge is very broad, but not uniform. The middle ridge has the form of two conjoined ridges, one higher than the other. These handle sherds average about 25 mm in width by 8 to 9 mm in thickness.

Type C

Like the Type A handles, these were made with four ridges and three valleys. The difference is that the two outer and the two inner ridges are of uniform size and shape, and there is a broad shallow valley between the two inner ridges (the two outer valleys are relatively narrow). Handle sherds of this type (Figure B6-C) are next to the largest in the collection, averaging about 37 to 38 mm wide and 9 to 13

mm thick. In addition, over half of the sherds in this category are from handles that had a secondary decoration added after the handle was extruded. On these, a toothed coggle wheel rolled along the broad central valley created a “ladder-like” impression. Based on sherds that include both a handle portion and a terminal end, it is reasonably certain that all of the examples found are from handles that also had coggle impressed terminal ends. On Table B1, Type C handles without the coggle-impressed design are categorized as “plain,” those with the design are noted as “coggle impressed.”

Type D

This extruded handle style is similar to Type C, but is smaller and characterized by four evenly sized and spaced ridges and three evenly sized and spaced valleys (Figure B6-D). Only a few sherds of this type were found. They measure about 23 mm wide by 8 to 9 mm thick.

Type E

These sherds are the only ones that appear to be from handles that were hand pulled (not made with an extruder). Their overall cross section is C-shaped, with a smooth, rounded upper surface and a smooth concave bottom (Figure B6-E). None of the sherds are large enough to provide much information about overall handle form.

Type F

The two sherds of this type are similar to some others in that they have four ridges and three valleys. The difference is that their two middle ridges are set close together with only a narrow valley between (Figure B6-F). Handle width for this extruded type is 29 mm; maximum thickness is 9 mm.

Type G

The one sherd assigned this type designation is distinct for its small size (17 mm wide by 7 mm thick). Its cross section has two outer, rounded ridges and one broad valley, which is a little off center (Figure B6-G). It was probably extruded but could be a hand pulled form.

Type H

In contrast to “G,” Type H sherds are distinct as the largest handle sherds found (48 mm wide by 14 mm thick). These extruded sherds are similar to the Type C handles, but in addition to their large size, their four ridges and three valleys are rather uniformly spaced (Figure B6-H). Only two sherds of this type were found. They were cross mended and indicate a vertically straight handle that was applied to some kind of large, heavy vessel.

Type I

The two glazed (mottled) sherds assigned to this category are from the same portion of a handle, and the style is similar to Type A . The difference is the smaller of the two inside ridges has a slightly off-center groove running its length (Figure B6-I), creating the impression of five ridges and four valleys (one of the latter being very narrow). The handle represented was one of two applied in a curved horizontal fashion to the shoulders of a constricted-collar jar, with stamped “diamond” and “wheel (large)” impressions on all four handle terminal ends.

Indeterminate

This category is composed of small pieces too incomplete to allow assignment to one of the above handle types, as well as a few handle sherds that are obviously “defective.” For most of the latter it appears that when the handle was extruded something was partially blocking the die hole, causing what would have been a Type A handle, for example, to come out with a missing ridge or some other deformity. For the sherds considered too small to type, most are from one edge of a handle, making it impossible to determine the shape of the full cross section.

Handle Terminal Ends

The point where a handle was attached to the body of a vessel is often distinct, even on small sherds. Though this often takes the form of sherds with plain raised areas, including a few that have thumb indentations, most of the handle terminals from this collection are embellished with “wheel” and/or “diamond” stamps or with coggled “ladder-like” impressions. These are described under “Marks and Decorative Stamps.”

MARKS AND DECORATIVE STAMPS

Maker’s names and other coggle impressed designs as well as marks made with small stamps occur on a large number of the 40GN227 sherds, and by extension it appears most of the vessels represented in this collection were marked in some manner. Various publications describe and illustrate the kinds of devices used by potters to mark their wares.[2] This includes carved coggle wheels mounted on axels in wooden handles, decorative stamps made from small wooden shafts with one flat end into which a design was carved, and similar devices carved from unfired clay blanks, which were then fired for permanency. During the course of survey work the writer’s were once shown a nineteenth-century leather worker’s bench, the upper surface of which was covered with geometric and wheel-like stamps very similar to impressed designs found on some of the 40GN227 sherds. This suggests that potters may have sometimes adopted metal stamps normally used to decorate leather goods. It should also be noted that decorative treatments on earthenware

vessels was widespread, with nineteenth-century examples similar to some of those found at 40GN227 produced as far away as Canada.[3]

Lowe Mark

A large percentage of the waster sherds in this collection bear part or sometimes all of the mark of John Alexander Lowe. This takes the form of raised letters that spell "J. A. LOWe." So far as can be determined the same carved coggle wheel was used to impart all of the marks of this type that were found (the letters were carved into the surface of the wheel, resulting in raised letters on the surface of the vessels marked). The width of the band-like impression made by the wheel does vary from about 16 to 19 mm (⅝ - ¾ in.), but this variation is assumed to be due to different rates of clay shrinkage. When it was applied to vessels with Type A rims, the Lowe mark was rolled around the rim with the top of the coggle wheel about 10 mm (⅜ in.) below the lower edge of the everted rim. The name was applied multiple times, depending on the diameter of the rim, and not infrequently a zone of overstamping occurred when the wheel rolled past the beginning point. As noted above, the mark was applied on the upper shoulder of vessels with Type C rims and very close to the lip on pitchers (Type E). Though the main portion of the mark consists of large blocky letters ("J. A. LOW"), it is embellished by a small cursive "e" immediately following and attached to the "W," and a broad, curving line immediately in front of the lower portion of the "J" (Figure B7).

Figure B7. J. A. Lowe mark (photograph and drawing).

Haun Mark

Only portions of this mark were recovered from parts of several different vessels. Unfortunately, there are one or more letters that have not been determined and some additional design elements that are not clear. Like the Lowe mark, this mark was impressed with a coggle wheel, sometimes immediately below the bottom edge of the vessel's everted rim, sometimes about 10 mm (⅜ in.) below the rim. Width of the impressed band varies from just over to just under 20 mm (3/4 in.). This mark is code-like in nature. To read the letters from left to right, the vessel would need to be turned upside down, but even then some of the letters are upside down or backwards (Figure B8). Reading from right to left (with the vessel right side up) the letters are: A [probably an initial], H, A, U (upside down), N (backwards). This is followed by a geometric grid, with five slanting vertical and at least five slanting horizontal lines. There are more things that follow this (seen on part of the rim of a glazed vessel), but it has been impossible to make them out clearly. The strongest possibility seems to be that the full mark would read "CAHAUN" (right to left), but all that is certain is the word HAUN.

Figure B8. Haun mark (photograph and drawing).

Geometric Design

There are 65 sherds that bear some portion of a geometric design, and these appear to relate to marks made with at least three separate carved coggle wheels. Most of the geometric design sherds are from portions of a ca. 18 mm (¾ in.) wide coggled band composed of at least nine raised, rectangular-shaped, geometric

panels. The drawing illustrating these panels (Figure B9) is based on numerous partial sections, but this does seem to be the complete pattern. The second group of geometric design sherds may relate to this same mark or to the Haun mark described above. The Haun mark also has an unknown number of grid elements, and for some small sherds with only part of a grid it is uncertain which of these marks is represented. The third mark is represented by one sherd with a vertical grid panel and what might be a backwards "N" (Figure B10). It has a band width that is larger than any of the others, 23 mm (⅞ in.). As indicated, the category "Geometric Design" on Table B1 represents a combination of sherds representing these three coggled designs, but the majority of them are from portions of the design shown in Figure B9.

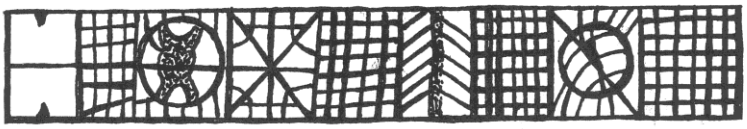


Figure B9. Geometric design (photograph and drawing).

Figure B10. Geometric design variant.

Other Marks

Four sherds were found that bear portions of other marks. Two unglazed sherds (a rim and a body sherd) have more or less the same portions of an impressed mark that consisted of at least two initials ["?. M."] followed by a word that began with the letter "H" (Figure B11). Two names that seem possibilities for the complete version of this mark are: L. M. Haun and J. M. Hinshaw. There is one other unglazed body sherd (Figure B12) that bears part of an impressed mark with the abbreviated word "Co." followed by the left leg of a letter (possibly an "H"). This partial mark is at least stylistically similar to the one indicated by the "M. H" sherds, and they may all be portions of the same mark. Possibly relevant to this are several surviving, privately owned vessels that are marked with some variation of "C A Haun and Co." The final "other mark" is a glazed (mottled) sherd with part of a word containing an "H"(?) followed by a partial "A" (Figure B13). These letters were incised into the soft clay body, rather than being stamped or coggled impressed.

Other Designs

This refers to a variety of miscellaneous marks on a number of sherds. Most of these are score lines, applied as the vessel turned on the potter's wheel. Traditionally, this was sometimes done to assist the even placement of handles.[4] There are also a few sherds with miscellaneous curvilinear lines that may or may not be decorative in nature. Where these occur on small sherds, the major portion of whatever was incised into the clay is no longer visible.

Handle Terminal Decorations

A considerable number of the vessels that went into the waster dump were decorated with stamped or coggled impressions on their handle terminals. Three distinct stamps were identified, and there are at least two variant forms of coggle impressions (Table B1).

Diamond Stamp

This is one of two stamps [the second is called "Wheel (large)"] that were used separately and in combination to mark the terminal ends of handles (Figure B14). The "Diamond" stamp is composed of nested diamonds in a square. The square is actually a rectangle that measures 19 mm wide by 14 mm tall. Inside are four raised diamonds, but the corners of all but the innermost diamond are clipped off by the edges of the square. Inside the inner diamond is a raised floral-like design.

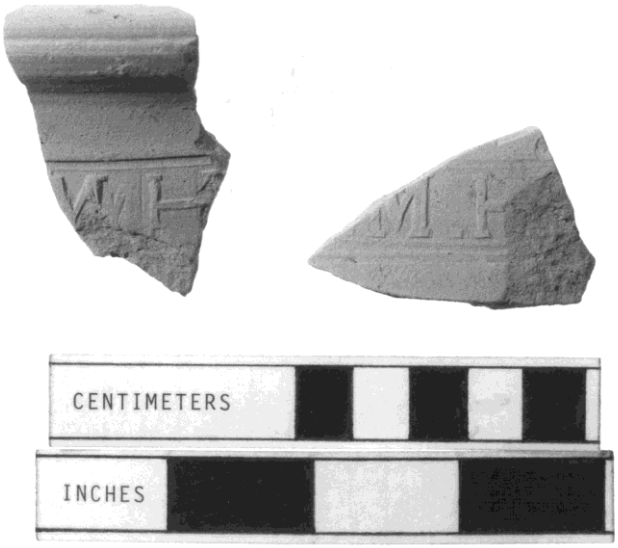


Figure B11. Sherds with partial mark [?. M. H_?_?_].

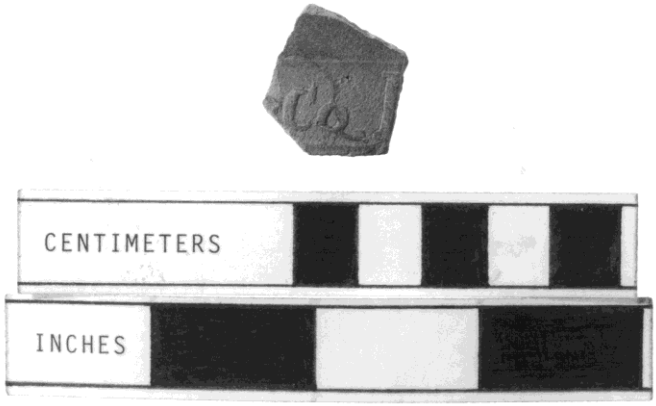


Figure B12. Sherd with partial mark [… Co.].

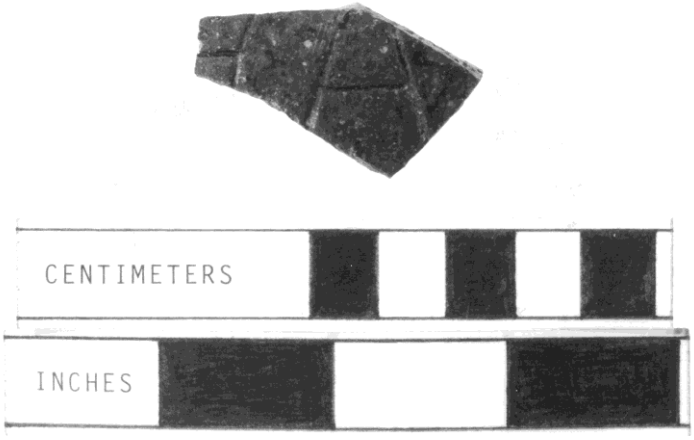


Figure B13. Sherd with partial incised letters [H(?) A].

Figure B14. Handle terminal sherds with Diamond and Wheel (large) stamps.

Wheel Stamp (large)

This stamp has the appearance of a spoked wheel or spokes in a circle (Figure B14). The circle is approximately 16 mm (⅝ in.) in diameter, but this varies because it is sometimes a little lopsided. There are as many as 16 raised spokes, though some of them are small and sometimes too faint to see, and there is a raised central hub that is 3 to 4 mm in diameter.

Wheel Stamp (small)

Three glazed sherds, possibly from two but maybe from only one vessel, are from handle terminals decorated with multiple small stamps. These stamps are similar to the larger "wheel" version, including approximately 16 spokes, but they measure only 10 mm (⅜ in.) in diameter. On the largest of the three sherds (Figure B15), these stamps were applied nine times (the two small sherds retain portions of more than one of the same stamps).

Tooth Coggle (large)

A number of handle terminals were marked by rolling a toothed coggle wheel across the raised mound created where a handle end was smoothed into the body of the vessel (Figure B16). As noted above, this decorative technique was definitely used in connection with Type C handles, sometimes in combination with rolling a similar coggle wheel along the central length of the handle. At least two separate

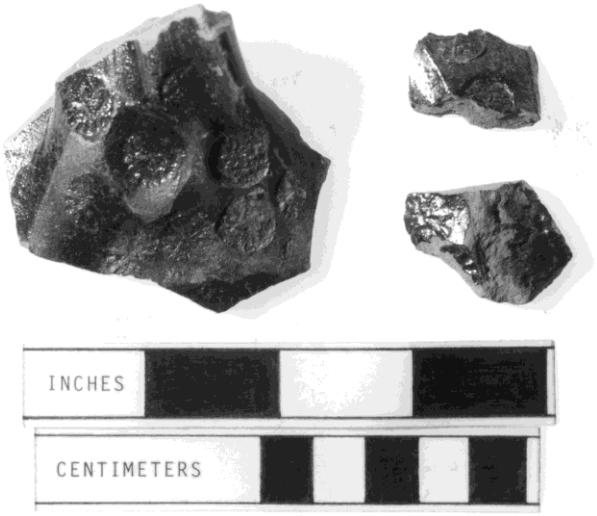


Figure B15. Handle terminal sherds with Wheel (small) stamps.

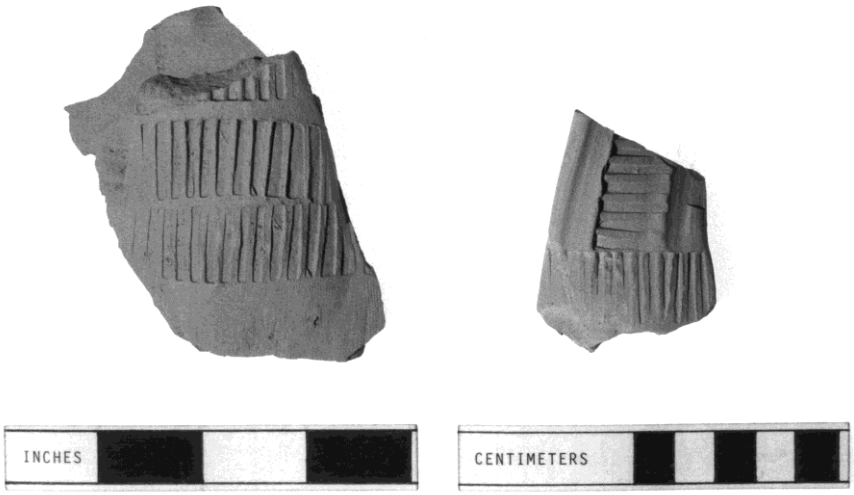


Figure B16. Handle terminal sherds with Tooth Coggle (large) impressions.

"large" coggle wheels were use, one with teeth that were spaced farther apart than the other. For both, the width of the teeth (actually the width of the fired clay impression) is 17 to 20 mm.

Tooth Coggle (small)

For about 40 percent of the handle terminal sherds that were marked with a toothed coggle, the device used was distinctly smaller and the teeth were set very close together. The tooth impressions left by this device are no more than 15 mm wide. In a few cases, the smaller coggle was rolled at crossing angles, and where two rows intersected a grid pattern was created.

MINIMUM NUMBER OF VESSELS

An attempt was made to define the minimum number of individual vessels represented by this collection of 26,736 sherds. The results are presented in Table B2. Because the unglazed portion of the collection contained a sizable number of whole or largely whole base sherds, these seemed to provide the most reliable means for determining a minimum number of unglazed vessels. Only individual or cross-mended sherds representing more than half of a base were counted, and these are shown according to two size groups. For the five glazed categories only rim sherds were used. Based on a combination of various attributes it was determined that at least 69 unglazed and 57 glazed vessels went into the makeup of the collection. To restate the obvious, this 126-vessel figure is a minimum number; the actual number can be assumed to be somewhat greater.

CONCLUSIONS

As previously suggested, it appears that the contents of the feature, especially the unglazed sherds, strongly relate to the work of J. A. Lowe, while the glazed sherds, including those found outside the actual feature, have more of an association with others. For example, there are 16 glazed sherds with part of a Haun mark, and these account for 0.63 percent of the total glazed sherds. In contrast there are only 8 unglazed sherds with part of a Haun mark, and these account for only 0.03 percent of the total unglazed sherds. Sherds with part of a Geometric Design, at least some of which have a definite Haun association, are even more common in the glazed categories (47 sherds = 1.84 % of total glazed; 17 unglazed sherds = 0.07 % of total unglazed). There also appears to be an evening out of percentages with the stamped and coggled marks that were used on handle terminals. These kind of marks were found on 20 glazed sherds (0.78 % of total glazed) and on 187 unglazed sherds (0.77 % of total unglazed). It is suggested that these same marking devices were used on both Lowe and Haun vessels.

The decorative stamps used on some of the vessels represented in this collection provide a strong Haun association. The multiple, small wheel stamps seen on three glazed handle terminal sherds (Figure B15) appear to be essentially identical to examples on a surviving vessel that also carries the name “HAUN” without any other letters.[5] The basket-weave-like pattern of coggled impressions on the handle terminals of a large jar marked “C A HAUN NO 1” [Figure 2-45] is very similar, though not identical, to impressions seen on sherds from the 40GN227 site (Figure B16). However, an apparent exact match between these toothed coggle impressed handle terminal sherds, appears on one marked Haun vessel (a privately owned jar) and on the only known surviving example of a J. A. Lowe vessel [Figure 3-122].

The large wheel and nested diamond stamps found on 84 of the handle terminal sherds (Figure B14) are especially intriguing. Apparently identical stamps

appear on at least three elaborately decorated surviving vessels, two large jars and a pitcher.[6] These have been assumed to be the work of C. A. Haun. Unfortunately the examination of the 40GN227 sherds failed to provide a single case where these stamps could definitely be associated with a vessel also bearing a Lowe or Haun name. There is one partially restored large jar that has handle terminals decorated with both of these stamps, and it does not have either the Haun or Lowe name (Figure B17, lower left). This raises a number of questions. Did both C. A. Haun and J. A. Lowe use these stamps? Did the stamps perhaps serve in place of Haun's name to mark his wear? Or do they in fact indicate the more general production of C. A. Haun "& Co." Possibly there are other surviving vessels, unknown to the writers, that might help to answer these and similar questions, and a more thorough archaeological investigation of what remains of the 40GN227 site is certainly the most direct approach. It is unfortunate that so much of this site has already been destroyed. It is hoped the importance of preserving what remains is made clear by the information provided through the data presented here.

Source(s): **1**. Moore (1983:532). **2**. Hough (1898:Plate 13), Greer (1981:141, 155), Comstock (1994:31-32) **3**. Rupp (1980:23). **4**. Greer (1981:49). **5**. Wahler (1997:2, No. 7). **6**. Moore (1983:529, 532), Wahler (1997:1, No. 4 and 2, Nos. 5 and 6).

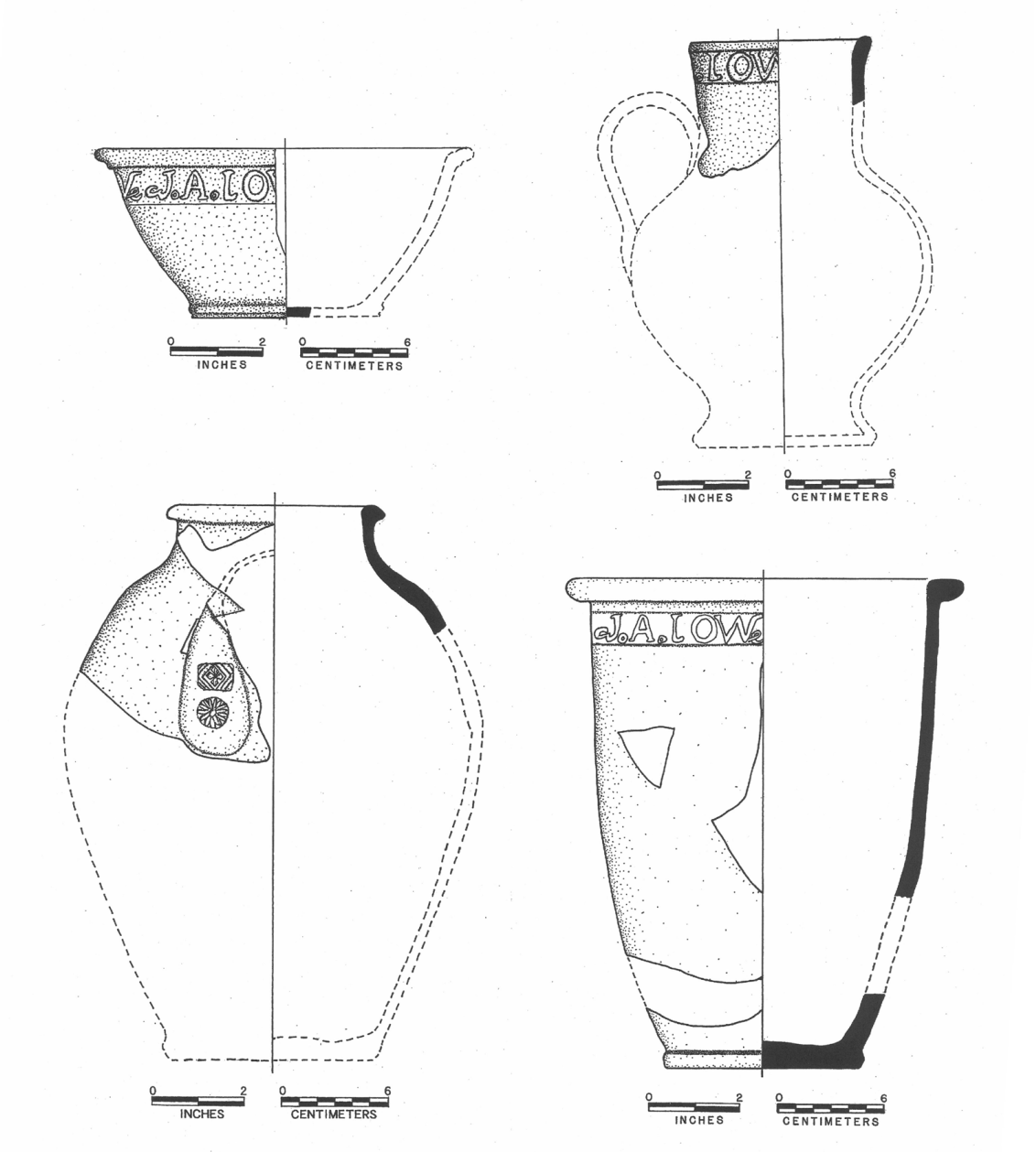


Figure B17. Examples of partially reconstructed and drawn 40GN227 vessels.

TABLE B1
SHERDS FROM SITE 40GN227 FEATURE EXCAVATION

	Zone I	Zone II	Zone III	Zone IA	Total	%
UNGLAZED						
Body Sherds						
Undecorated	4259	7177	6259	237	17932	67.071
Lowe Mark	414	617	501	20	1552	5.805
Haun Mark	2				2	0.007
Geometric Design	5	2	2		9	0.034
Other Mark	2				2	0.007
Other Design	15	3			18	0.067
Small Covered Jar (?)		1	1		2	0.007
Rim Sherds						
Type A (large):						
Undecorated	194	213	73	6	486	1.818
Lowe Mark	253	535	458	25	1271	4.754
Haun Mark	6				6	0.022
Geometric Design	3		2		5	0.019
Other Mark			1		1	0.004
Other Design	3				3	0.011
Type A (small):						
Undecorated	46	70	43	13	172	0.643
Lowe Mark	54	136	91	2	283	1.058
Geometric Design	3				3	0.011
Type B	2				2	0.007
Type C:						
Undecorated	10	36	17		63	0.236
Lowe Mark	2		3		5	0.019
Type D	1				1	0.004
Type E:						
Lowe Mark	4	15	25		44	0.165
Jug	9	19	15		43	0.161
Small Covered Jar (?)		2			2	0.007
Small Rim Fragments	211	148	151	10	520	1.945
Handles						
Type A (large)	51	96	39		186	0.696
Type A (small)		3	11		14	0.052
Type B			17		17	0.064
Type C (plain)		4	7		11	0.041
Type C (coggle impressed)		15	2		17	0.064
Type E	1	1			2	0.007
Type F		1	1		2	0.007
Type G	1				1	0.004
Type H		2			2	0.007
Indeterminate	12	42	28	2	84	0.314

TABLE B1 (continued)

	Zone I	Zone II	Zone III	Zone IA	Total	%
Terminal Ends:						
Plain	10	33	28	1	72	0.269
Diamond Stamp	18	29	27	2	76	0.284
Wheel Stamp (large)	5	19	23		47	0.176
Diamond and Wheel	5	17	9		31	0.116
Tooth Coggle (large)	8	4	5	1	18	0.067
Tooth Coggle (small)		7	8		15	0.056
Base Sherds	295	495	354	16	1160	4.339
[TOTAL UNGLAZED SHERDS = 24,182]						
GLAZED (REDDISH ORANGE)						
Body Sherds						
Undecorated	190	102	106	10	408	1.526
Lowe Mark	10	13	6		29	0.108
Haun Mark		2			2	0.007
Geometric Design	1	3			4	0.015
Other Design	5				5	0.019
Rim Sherds						
Type A (large):						
Undecorated	1	3			4	0.015
Lowe Mark	9		11		20	0.075
Haun Mark	4	2			6	0.022
Geometric Design	1				1	0.004
Type A (small):						
Undecorated	3				3	0.011
Lowe Mark	4				4	0.015
Type B				1	1	0.004
Type C	2				2	0.007
Jug		3	2		5	0.019
Small Rim Fragments	4	3		2	9	0.034
Handles						
Type A (large)	2			1	3	0.011
Type B			1		1	0.004
Type C (plain)		1			1	0.004
Type D	2		1		3	0.011
Type E	1				1	0.004
Indeterminate	2		1	2	5	0.019
Terminal Ends:						
Plain	1				1	0.004
Diamaond Stamp	1				1	0.004
Tooth Coggle (large)	2				2	0.007

TABLE B1 (continued)

	Zone I	Zone II	Zone III	Zone IA	Total	%
Base Sherds	11			2	13	0.049
[SUBTOTAL REDDISH ORANGE = 534]						
GLAZED (BROWN)						
Body Sherds						
Undecorated	368	224	185	56	833	3.116
Lowe Mark	12	18	23	5	58	0.217
Haun Mark	2				2	0.007
Geometric Design	2				2	0.007
Rim Sherds						
Type A (large):						
Undecorated	17		2	6	25	0.094
Lowe Mark	6	12	42		60	0.224
Haun Mark	3				3	0.011
Geometric Design	7			1	8	0.030
Type A (small):						
Undecorated	6	3			9	0.034
Lowe Mark		7			7	0.026
Type B	6				6	0.022
Lowe Mark		1			1	0.004
Jug	1		1		2	0.007
Small Rim Fragments	4	6	1	2	13	0.049
Handles						
Type A (large)	1				1	0.004
Type B	1				1	0.004
Type C (plain)	1				1	0.004
Terminal Ends:						
Plain	1				1	0.004
Wheel Stamp (small)	2				2	0.007
Tooth Coggle (large)	2				2	0.007
Base Sherds	16	3	8		27	0.101
[SUBTOTAL BROWN = 1064]						
GLAZED (GREEN)						
Body Sherds						
Undecorated	3	18		10	31	0.116
Rim Sherds						
Type A (large):						
Undecorated	10				10	0.037
Type B	13				13	0.049

TABLE B1 (continued)

	Zone I	Zone II	Zone III	Zone IA	Total	%
Handles						
Terminal Ends:						
Diamond Stamp			1		1	0.004
[SUBTOTAL GREEN = 55]						
GLAZED (MOTTLED)						
Body Sherds						
Undecorated	143	117	211	21	492	1.840
Lowe Mark	10	9	14	1	34	0.127
Haun Mark	1				1	0.004
Other Mark	1				1	0.004
Geometric Design	9	5			14	0.052
Rim Sherds						
Type A (large):						
Undecorated	4	6			10	0.037
Lowe Mark	1	12	39	1	53	0.198
Haun Mark	2				2	0.007
Geometric Design	13	5	1		19	0.071
Type A (small):						
Undecorated	1	3			4	0.015
Lowe Mark	2	1	1	1	5	0.019
Type B	6				6	0.022
Type E						
Lowe Mark		5	10		15	0.056
Jug		1	2		3	0.011
Small Rim Fragments	11	14			25	0.094
Handles						
Type A (large)	1	3		2	6	0.022
Type B		1	3		4	0.015
Type E			10		10	0.037
Type I		1	1		2	0.007
Indeterminate	1	2			3	0.011
Terminal Ends:						
Plain		2			2	0.007
Diamond Stamp		2	4		6	0.022
Wheel Stamp (large)		1			1	0.004
Wheel Stamp (small)	1				1	0.004
Diamond and Wheel		1	2		3	0.011
Tooth Coggle (large)		1			1	0.004
Base Sherds	18	4	46	8	76	0.284
[SUBTOTAL MOTTLED = 799]						

TABLE B1 (continued)

	Zone I	Zone II	Zone III	Zone IA	Total	%
GLAZED (OVERFIRED/BURNED GLAZE)						
Body Sherds						
Undecorated	54	23	9	2	88	0.329
Lowe Mark		2	1		3	0.011
Rim Sherds						
Type A (large):						
Undecorated			4		4	0.015
Lowe Mark			4		4	0.015
Jug	1				1	0.004
Handles						
Type B			2		2	0.007
[SUBTOTAL OVERFIRED/BURNED = 102]						
[TOTAL GLAZED SHERDS = 2,554]						
TOTAL	**6924**	**10387**	**8956**	**469**	**26736**	**100.000**

TABLE B2
MINIMUM NUMBER OF VESSELS FROM SITE
40GN227 FEATURE EXCAVATION

CATEGORY 1	CATEGORY 2	MNV
UNGLAZED		
Bases	Small Bases (7 to 11.1 cm in diameter)	35
	Large Bases (11.2 to 15.2 cm in diameter)	34
GLAZED SHERDS		
(REDDISH ORANGE)	Type A (large) rim:	
	Undecorated	1
	Lowe Mark	3
	Haun Mark	1
	Geometric Design	1
	Type A (small) rim:	
	Undecorated	1
	Lowe Mark	1
	Type B rim	1
	Type C rim	1
	Jug rim	3

TABLE B2 (continued)

CATEGORY 1	CATEGORY 2	MNV
GLAZED SHERDS		
(BROWN)	Type A (large) rim:	
	Undecorated	1
	Lowe Mark	5
	Haun Mark	1
	Geometric Design	3
	Type A (small) rim:	
	Undecorated	2
	Lowe Mark	1
	Type B rim	3
	Jug rim	1
GLAZED SHERDS		
(GREEN)	Type A (large) rim:	
	Undecorated	1
	Type B rim	2
GLAZED SHERDS		
(MOTTLED)	Type A (large) rim:	
	Undecorated	2
	Lowe Mark	6
	Haun Mark	2
	Geometric Design	2
	Type A (small) rim:	
	Undecorated	1
	Lowe Mark	1
	Type B rim	3
	Type E rim	
	Lowe Mark	2
	Jug rim	2
GLAZED SHERDS		
(OVERFIRED/BURNED GLAZE)	Type A (large) rim:	
	Undecorated	1
	Lowe Mark	1
	Jug rim	1
TOTAL		126

APPENDIX C

SITE 40JN189 ARTIFACT COLLECTION

INTRODUCTION

As discussed in the East Tennessee sites section of Part Two, Johnson County site 40JN189 is the location of a pottery operated by Lindsey Campbell, assisted by two of his brothers, from about 1870 to 1885. In late 1983 a brief salvage excavation was conducted on the remains of the Campbell kiln, which proved to have been built in the groundhog style. This excavation yielded a sizable collection of waster sherds and other related artifacts. A tabulation of these items is presented in Table C1 (at end of this Appendix). During the excavation, as many as six natural levels were recorded in some of the excavation units, but for simplification these field levels have been combined into three provenience groups. The General Surface category shown on Table C1 includes items collected from the ground surface (what is normally the bottom of Watauga Reservoir) adjacent to the kiln remains. The excavated levels were combined into two groupings, the "Kiln Upper" and "Kiln Lower" levels. The latter are levels excavated inside the base walls of the kiln. The 40JN189 collection shows a considerable amount of homogeneity, and this minimal subdividing of vertical levels seems adequate for illustrating any changes that occurred over time.

WARE TYPE

The vast majority of the 351 sherds collected from the 40JN189 site exhibit an alkaline glaze, usually on both surfaces, over a hard, stoneware body. Selected representative sherds are shown in Figure C1. Glazes are generally a mottled or speckled mixture of varying shades of brown, olive, and tan or gray. On some sherds the glaze has a pronounced, runny appearance. There are also a considerable number of sherds from vessels that were overfired to the extent that the glaze was badly deformed or almost burned away. As noted in the Part Two discussion of site 40JN189, Lindsey Campbell came to Tennessee from the Catawba Valley area of North Carolina, where it is assumed he learned from his father and other local potters the intricacies of producing alkaline-glazed stoneware. The generally dark colors of the 40JN189 ware suggests a similarity to the "cinder glaze" variety of alkaline glaze used in the Catawba area.[1]

Figure C1. Representative alkaline-glazed stoneware sherds from site 40JN189.

VESSEL FORMS

The sherds recovered suggest the most common vessels produced at the Lindsey Campbell site were wide mouth jars. Where it can be determined, these seem to have been ovoid in form, often with wheel-thrown lug handles on opposite sides, on the upper shoulder of the vessel [similar to the surviving Campbell vessel shown in Figure 2-66]. Base sherds suggest this same basic form. Most have straight feet, but a noticeable outward slanting of the walls above the base. A few sherds suggest some unusual kind of vessel, as in the case of the thick-walled sherd shown in the lower left in Figure C1. This has a pronounced, stepped shoulder leading up to some kind of mouth(?) opening. At least one jar lid is represented in the collection, but there are no apparent sherds from jugs. One sherd from the edge of a thick disk-like object is either part of a churn liner or part of a heavy jar lid. Though no examples were found, a descendant of Lindsey Campbell stated that he had seen and once had examples of tobacco pipes made here.[2]

Rim sherds provide the clearest indication of vessel form. The identified forms are shown in Figure C2, and these rim types are keyed to Table C1.

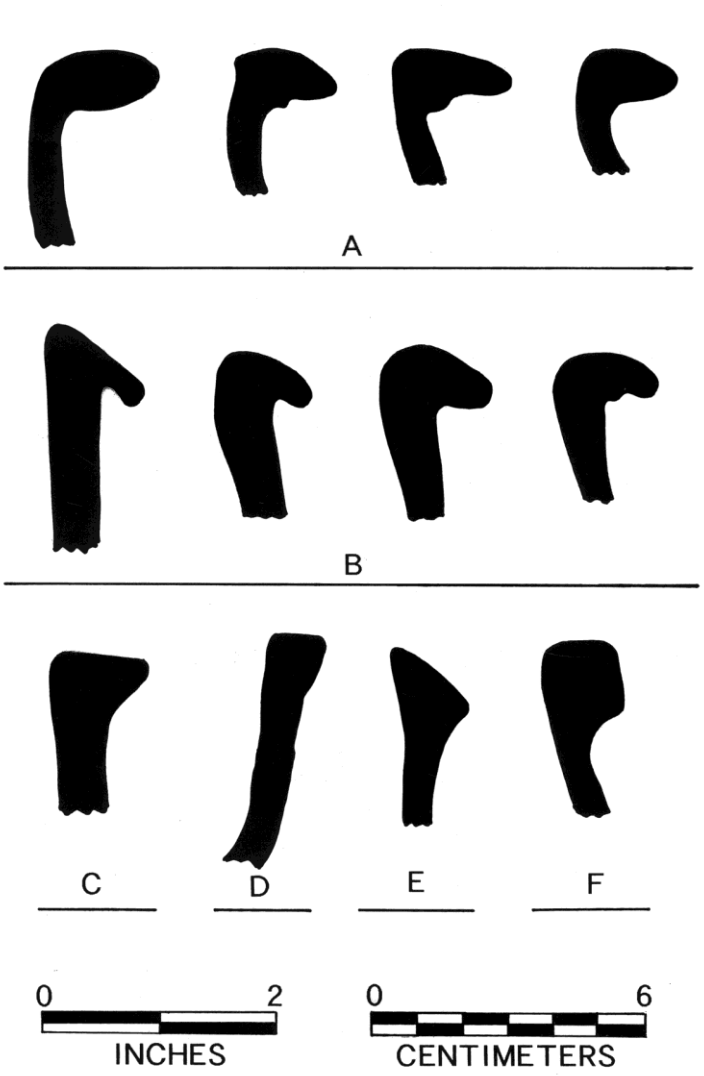


Figure C2. Rim sherd profiles, Types A through F.

Rim Type A

The largest rim sherd group is composed of 77 “Type A” sherds. These have almost flat to slightly rounded, everted rims. Most examples seem to be from wide mouth crocks or jars. Some have an underscoring on the underside of the out-turned lip.

Rim Type B

These rims (N=29) are similar to Type A, with rounded, everted rims, including many that have the incised, line indentation on the underside of the out-turned lip. The difference is that all of the Type B sherds have lips that droop, giving

the rim profile the appearance of an inverted "J." This is the type of rim on the illustrated whole vessel believed made at this site [Figure 2-66].

Rim Type C

This type is represented by one sherd. It has a reverse beveled rim and seems to be from a rather straight-sided crock.

Rim Type D

The one Type D sherd has an almost straight, flat rim, but with a degree of outslanting. It seems to be from a bowl or similarly shaped container.

Rim Type E

The one sherd of this type is from a rather imperfect, canted rim. It probably represents a wide mouth crock.

Rim Type F

The one Type F sherd is from a square collar rim. Like most of the rim sherds, it is from a wide mouth crock or jar.

DECORATIVE ELEMENTS

The only decorative element observed on any of the 40JH189 sherds occurs on 12 body sherds. Each of these has some portion of a horizontal band formed by closely spaced, incised, parallel lines, which were applied as the vessel turned on the potter's wheel (Figure C1, two sherds in middle and bottom center). As all of these bands, which are 1 to 1.5 cm (½ in.) wide, are composed of five incised lines, they were probably all made using the same comb-like device. For some of the sherds, it is obvious that the incised band served as a guide for placing wheel-thrown lug handles on the upper shoulder of the vessel. If this was generally the case, they seem more functional than decorative.

KILN FURNITURE

The 119 items of kiln furniture recovered from the remains of the Campbell kiln are similar to what is to be expected in association with any traditional groundhog style kiln. The common items are pads and wads of sandy clay, which were used in supporting and leveling the vessels to be fired. Most common in this collection are amorphous chunks or globs composed of various combinations of clay, sand, and glazing material. Some of these may be pieces from the former floor of the kiln.

BRICK

The main body of the kiln was an arched tunnel of brick (see Part Two discussion of site 40JN189), and pieces of brick rubble were scattered throughout most of the excavated levels. Most of these pieces were collected, and more than half have one or more surfaces that are glazed. This glazing was caused by the kiln interior's exposure to the firing atmosphere. Also collected were a few pieces of flat, fired clay mortar, which once served as the bonding agent between bricks. There were a few whole and lots of partial bricks scattered about on the surface around the kiln base and in upper excavation levels, but only 6 of these were collected as a sample. It appears that the majority of the bricks used in constructing the kiln had a depressed center, or "frog," caused by a wooden "kick" attached to the bottom of the brick mold. This is a common feature on handmade bricks dating from as early as the seventeenth century.[3]

OTHER ITEMS

Some of the 54 items in this category probably reflect the kiln's proximity to nineteenth-century household activity and have nothing to do with kiln operation. The most striking exception is the recovery of 20 pieces of glassy, greenish slag, the byproduct of some iron furnace operation. Furnaces were common in Carter and Johnson counties throughout the nineteenth century, though none is known to have operated very near the 40JN189 site.[4] It seems likely that slag was intentionally brought to the site, and the reason for this is suggested by understanding how some alkaline-glazed stoneware was produced. In the Catawba Valley area of North Carolina, the area from which Lindsey Campbell and his relatives migrated, finely powdered furnace slag was commonly used to provide the silica needed in making traditional alkaline glazes.[5] It seems reasonably certain collecting this material for use in glaze preparation explains its occurrence on the 40JN189 site.

CONCLUSIONS

When the remains of the pottery at site 40JN189 were first discovered, it seemed like a true anomaly for Upper East Tennessee. The long history of earthenware production in this part of the state, eventually merged into the development of stoneware potteries using salt and slip glazes, but no other example of regional alkaline-glazed stoneware production was known. After considerable research, it was learned that Lindsey Campbell's early pottery education occurred in Lincoln and Catawba counties in western North Carolina, and this Catawba Valley center for alkaline-glazed stoneware provides the background for understanding Campbell's Tennessee operation. It seems likely at least a few other direct transmissions of this North Carolina tradition into East Tennessee may have occurred, but additional evidence is so far lacking. Part of the larger story of the

Lindsey Campbell pottery would be how it compares to other Campbell family potteries in North Carolina and Virginia. This too is currently unknown but would be an interesting area of investigation for researchers in those states.

Source(s): **1**. Zug (1980:13). **2**. Earl Lipford, 1983, personal communication. **3**. Gurcke (1987:112-113). **4**. Leslie (1859:79-80); Nave (1953). **5**. Bridges (1980:91); Zug (1980:13).

TABLE C1
SITE 40JN189 ARTIFACTS

DESCRIPTION	GENERAL SURFACE	KILN UPPER LEVELS	KILN LOWER LEVELS	TOTAL
Type A rim sherds; speckled olive, brown, and gray glaze on both surfaces (dull to shiny), most with a sandy gritty texture; wide mouth to moderately constricted crocks or jars	30	5	2	37
Type A rim sherds; all appear to have been glazed on both surfaces, but glaze has been deformed or almost burned away during firing; wide mouth to moderately constricted crocks or jars	32	1		33
Type A rim sherds; no visible glaze, underfired; wide to moderately restricted mouth crocks or jars	5			5
Type A rim sherds; speckled olive and brown glazed exterior, no interior glaze		2		2
Type B rim sherds; speckled to shiny olive and brown glaze on both surfaces (dull to shiny); relatively straight sided crocks	11	7	1	19
Type B rim sherds; no visible glaze, somewhat underfired; wide to moderately constricted-mouth crock or jar	5			5
Type B rim sherds; all appear to have been glazed on both surfaces, but glaze has been deformed or almost burned away during firing; relatively straight sided crocks	3	1		4
Type B rim sherd; weak brown exterior glaze, no interior glaze		1		1
Type C rim sherd; no visible glaze, somewhat underfired; straight sided, wide mouth crock	1			1
Type D rim sherd; gray-olive glaze both surfaces; bowl form (?)			1	1
Type E rim sherd; speckeld and somewhat runny gray and olive glaze on both surfaces; wide mouth crock	1			1
Type F rim sherd; speckled olive and brown glaze on both surfaces; wide mouth crock or jar	1			1
Undetermined rim form; olive and brown glaze		1		1
Body sherds; speckled to runny mottled green, brown, and gray glaze on both surfaces (3 with parallel, horizontal incised lines; 1 with partial crescent ear)	52	64	8	124

TABLE C1 (continued)

DESCRIPTION	GENERAL SURFACE	KILN UPPER LEVELS	KILN LOWER LEVELS	TOTAL
Body sherds; appear to have been glazed on both surfaces but glaze has been defromed or almost burned away during firing (4 with parallel, horizontal incised lines)	16	22	6	44
Body sherds; thick walled with runny green and brown glaze on both surfaces; tall, straight sided vessels	3			3
Body sherds; speckled to runny mottled green, brown, and gray glaze on exterior only (5 with parallel, horizontal incised lines)		16	1	17
Body sherd; mottled olive-brown exterior; very thick, stepped shoulder ending in broad flat everted ledge tapering to some type of mouth opening	1			1
Body sherd; very thick, fired to stoneware hardness but unglazed except for very weak olive glaze on exterior	1			1
Body sherds; unglazed		8	2	10
Base sherds; speckled to runny mottled green, brown, and gray glaze on both surfaces, mostly straight feet but tapering outward (2 with weak beaded foot)	13	5		18
Base sherds; appear to have been glazed on both surfaces but glaze has been defromed or almost burned away during firing; mostly straight feet but tapering outward (1 with weak beaded foot)	16	1		17
Base sherds; olive to brown glaze on exterior only; straight feet		3		3
Knob handle portion of jar lid; trace of greenish-brown alkaline glaze in one area	1			1
Edge portion of thick unglazed disk, probably part of a churn liner or a heavy lid		1		1
TOTAL SHERDS	192	138	21	351
Kiln Furniture				
Flat, square or rectangular pads of sandy clay with vessel impression; used in vessel stacking		5	4	9
Biscuit-shaped wads of sandy clay used in vessel stacking	2	1		3
Flat sided spherical pieces of sandy clay; probably used in vessel stacking	1	1		2
Thick hand-squeezed coils of fired sandy clay		1	1	2
Amorphous glob of sandy clay with what seems to be portion of a vessel wall adhering; part of kiln floor (?)	1			1
Portion of thick-walled interior-ridged sagger-like vessel; seems to have undergone multiple firings	1			1
Detached section of lug handle, overfired with heavy glazing on one end		1		1
Amorphous globs of sand, clay, and glazing material	4	62	34	100
TOTAL KILN FURNITURE	9	71	39	119

TABLE C1 (continued)

DESCRIPTION	GENERAL SURFACE	KILN UPPER LEVELS	KILN LOWER LEVELS	TOTAL
Brick				
Brick rubble, glazed		18	11	29
Brick rubble, unglazed		13	8	21
Flat pieces of clay mortar from between bricks		5	4	9
Sample bricks; whole and half sections; most have a mold produced “frog” indentation, one is arch shaped, some with heavy glaze deposits	3	3		6
TOTAL BRICK COLLECTED	3	39	23	65
Other				
Pieces of iron furnace slag, varying shades of green	11	7	2	20
Pieces of charcoal		1	7	8
Pieces of burned limestone			4	4
Pieces of coal		2		2
Pieces of preserved wood			2	2
Wire nails		2		2
Cut nails		1		1
Other metal	1	1		2
Glass		7		7
Miscellaneous		6		6
TOTAL OTHER	12	27	15	54

APPENDIX D

SITE 40DK10 ARTIFACT COLLECTION

INTRODUCTION

As discussed in the Middle Tennessee sites section, DeKalb County site 40DK10 was the location of a stoneware pottery started by Francis B. Nollner about 1879. This operation had a series of owners and potters, but only two of the latter are known by name. The potter John R. Dunn worked here during an early phase. John W. Dunn followed him, serving as the operations principal potter for 30 or more years, from about 1884 until 1916.

In early 1983 a three-week salvage excavation was carried out on the 40DK10 site. This work exposed the remains of a downdraft kiln, while simultaneously producing a large artifact collection. The distribution of these artifacts by their form is shown in Table D1 (at end of this Appendix). There are three main artifact subdivisions. The first (N=6,877) is for kiln products, including sherds from vessels, tobacco pipes, and drain tile. The second category is Kiln Furniture (N=1,307), which includes items used in stacking and supporting the ware during firing (a few items representing portions of the kiln structure are also included here). A third category, Miscellaneous Household Debris (N=322), is composed of items assumed to be unrelated to operation of the pottery, including such things as nails, sherds from refined white-bodied ceramic wares, and bottle glass.

The table is organized according to excavation areas and vertical “zones.” The first three columns present counts for artifacts retrieved during work directly on the kiln remains (Feature 1, South and North sides). The next four columns relate to test excavation units situated generally east and west of the kiln [see Part Two discussion of site 40DK10 and Figures 2-143 and 2-144]. The General Surface column is for material collected at various times from the site’s surface. This material was initially collected and recorded according to several site areas, but subsequent examinations did not show any significant differences in what was found in the different areas. The collections were combined into one column for convenience. As many as three or four natural levels were found in some excavation units, but these were merged into two zones (an upper Zone I and a lower Zone II) without losing any meaningful data.

TYPES OF WARE

During an initial study of the wares present in the 40DK10 collection a table was created showing glaze and other surface treatments. This revealed a great deal of homogeneity. Based on stoneware vessel sherds with a visible exterior and

interior surface, approximately 71 percent exhibit a brown Albany-type slip interior with a gray salt-glazed exterior. Next in frequency are stoneware sherds with an overall Albany-type slip with an apparent absence of intentional salt glazing (about 13 %), followed by salt-glazed sherds without any slip (about 10 %). At some point there was a limited amount of experimenting with a Bristol-type glaze, as indicated by a few sherds (about 1 %). Most of the remaining sherds (about 5 %) are either over or under fired to the extent that the intended outcome is not certain. Clearly, gray-bodied vessels with an interior brown slip and an exterior salt glaze were the items routinely produced during the life of this operation, and the pitcher shown in a Part Two [Figure 2-149] is a typical example. Though not clearly quantified, it appears an overall Albany-type slip was most common on constricted mouth jars made for use as food storage containers. A partially restorable example from a Zone II context is shown in Figure D1.

Figure D1. Partially reconstructed jar (height 19 cm / 7½ in.) with an overall brown Albany-type slip (from sherds found at site 40DK10).

VESSEL FORMS

The rim forms exhibited by sherds from vessels, mostly crocks, jars, and churns, are tabulated in Table D1 by letter types (Types A through O). The basic forms are illustrated in Figure D2. Rim Type A is similar to the "Flat to Slightly Rounded Everted" category used in the general study of site collections [illustrated in Figure 2-13]. The most common rim form is Type B, which is essentially the same as what is called a "Lid Ledge Within Mouth" form in the general study. Type C is comparable to the "Thick Rounded" and "Tall Thick Rounded" examples in the general study; Type D is like the "Beveled" form; Type E is a "Straight Rounded" rim; and Type N represents the jar with "Lid Ledge" form (functionally related to Type B). The additional types (F through M and O) are minor forms occurring on only a few sherds.

Separate tabulations were made for "Rim sherds with handles" (N=26) and "Body sherds with handles" (N=56). For the rim sherds it is usually obvious they are from churns or large crocks or jars, and most have an interior lid ledge (the same as Rim Types B or N). For both the rim and body sherds each retains all or part of an attached handle. A majority of these sherds represent containers that had bilateral

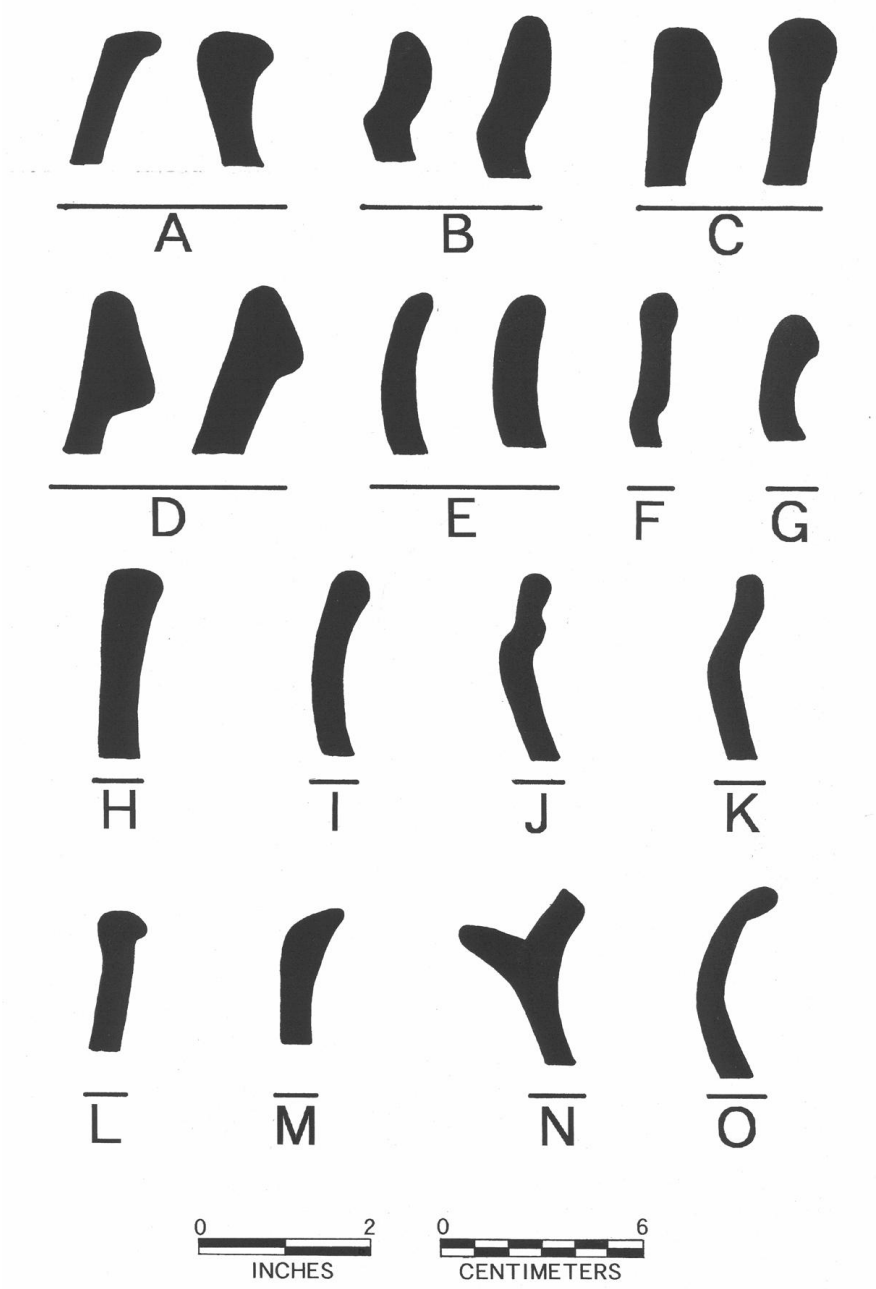


Figure D2. Site 40DK10 rim sherd profiles.

lug handles, with the handles made from cut sections of wheel-thrown circles of clay (Figure D3). One unusual handle is on a sherd from a large jar with a rim that slopes inward (Figure D3, lower right). This handle was made from a rectangular piece of clay, applied vertically to the upper shoulder of the vessel, with a transverse perforated hole through the center of the handle.

Figure D3. Representative 40DK10 site rim sherds with handles.

Separate counts (Table D1) were also made for “Rim sherds with marks” (N=4) and “Body sherds with marks” (N=10). Where there is enough remaining to define the mark, these are hand-incised numbers from 1 to 4, applied to indicate gallon capacity.

Jugs are indicated by 14 sherds, and 4 of these have some portion of a strap handle attached. Jug rim forms are variable, but mirror three of the forms illustrated in Part Two of the main text [Figure 2-15]. These are the “Rounded Collar,” “Reeded or Tooled,” and “Short Thick Straight” forms.

There are 96 sherds that are portions of strap handles. Most, though probably not all, came from jugs. Except for one or two possible exceptions, all represent handles made by an extrusion process. There are two basic forms. The first is a handle with four evenly spaced lands (ridges) separated by three grooves (valleys). These average about 32 mm (1¼ in.) in width. There are also a few strap handle sherds that average about 25 mm (1 in.) in width and have three lands and two grooves, with the central land more clearly defined that those on each edge.

Two other well-represented categories are jar lids (N=74) and churn liners (N=62). Two representative examples of each are shown in Figure D4. Almost all of the lids had simple knob handles that were formed as the piece was turned on the potter’s wheel. There is a wide range of indicated lid diameters, from 10 cm (4 in.) to 30 cm (just under 12 in.). Some of the churn liners had a simple hole in the middle for a dasher, but it appears most had a raised collar surrounding this center hole.

Figure D4. Representative lids (left) and churn liners (right).

The largest categories in Table D1 are plain body sherds (N=5,238) and base sherds (N=513). Few of these lend themselves to a determination of overall vessel form. There are a few base sherds with cutout center holes and other indications that they represent large floral containers. Most of these were left in an unglazed state. Almost all base sherds have a straight or slightly cut back foot.

OTHER KILN PRODUCTS

As noted in the Part Two discussion of site 40DK10, there is evidence that bricks were sometimes made and fired in the same kiln used at other times for pottery. There was a large quantity of partial bricks and brick rubble present on the site, and it was seldom possible to distinguish pieces that were once part of the kiln structure from pieces of bricks originally made as products to sell.

The 13 pieces of glazed and unglazed drain tile (Table D1)probably represent items made at this location. None of the pieces are large enough to provide a clear indication of method of manufacture.

As seems to have been the case for most Eastern Middle Tennessee potteries, there is clear evidence tobacco pipes were made at the 40DK10 site. Twelve of the 13 pieces recovered (Table D1) seem to all be from tobacco pipes made using the same mold. The best examples are shown in Figure D5. Their size

difference is due to differential shrinkage. The same mold imparted a series of elongated flutes around the lower bowl, with a band of close-spaced flutes above that, with a plain band encircling the rim. The pictured examples are gray salt-glazed stoneware, as are most of the smaller pieces. The remaining fragment is from a pipe made of unglazed earthenware. It has a bulbous-end stem and a small portion of what may have been a human-figurehead bowl. It is possible it was not made at this site.

Figure D5. Stoneware tobacco pipes from the 40DK10 site.

KILN FURNITURE

The 1,307 items of kiln furniture (Table D1) reflect the wide variety of things required for loading the kind of kiln used at the 40DK10 site. Its tall interior would have permitted multiple stacks of vessels, and these needed to be leveled and supported from various angles. Given the relatively small number of identifiable sherds from jugs that were recovered, it is surprising there are so many pieces from jug stackers (N=231). Clearly jug production was of greater importance than suggested from jug waster sherds alone. The 61 pieces of “draw tile” suggest a concern with proper firing, perhaps related to the fact that this site’s kiln employed a new kind of firing technology. Almost all of these test tiles were made using a rectangular section cut from an unfired vessel wall with a cut out hole at one end.

The brick sample (N=156) consists of whole or partial bricks saved from among the large quantities present. This includes a number of pieces of the special elongated bricks used to cover the kiln's central under-the-floor flue (see part Two discussion of site 40DK10). Some of the common bricks exhibit a depressed center, or "frog," made by a wooden "kick" that was attached to the bottom of the brick mold.

The excavation recovered one intact iron firebox door [shown in Part Two, Figure 2-142] and portions of another one. It was obvious there had once been four of these used to control airflow through the fireboxes.

WOOD CHARCOAL SAMPLES

During the 40DK10 site excavation three of the kiln's four fireboxes were exposed, and each contained a layer of ash, presumably from the last time the kiln was fired. A significant amount of wood charcoal was present in these ash layers, and samples were collected and later analyzed. Andrea B. (Shea) Bishop, a botanist with the Tennessee Department of Environment and Conservation, also known for her ethnobotanical work, conducted this analysis. The examined samples were identified as native oak species that fall into two subgenera, Leucobalanus (white oaks) and Erythrobalanus (red oaks). The species within these subgenera that could occur in this region in Tennessee include:

White Oak Group – Q. [*Querus*] *alba* (white oak), Q. *macrocarpa* (bur oak), Q. *stellata* (post), Q. *michauxii* (swamp chestnut), Q. *prinus* (chestnut oak), Q. *bicolor* (swamp white), Q. *muehlenbergii* (chinkapin).

Red Oak Group – Q. *rubra* (northern red oak), Q. *velutina* (black), Q. *shumardii* (shumard), Q. *falcata* (southern red oak), Q. *coccinea* (scarlet), Q. *palustris* (pin), Q. *marilandica* (blackjack), Q. *phellos* (willow), Q. *nigra* (water), Q. *imbricaria* (shingle).

CONCLUSIONS

As discussed in the main text, background research and a limited excavation of the 40DK10 site found it to be a kind of anomaly in terms of what is regarded as traditional for pottery making in the Eastern Middle Tennessee region. The kiln remains found indicate a style that for its time would have been considered modern and a departure from what appears to have been the region's historically traditional kiln form. The artifacts recovered by excavation point to the same conclusion. A substantial majority of the sherds exhibit the uniform used of what was probably true Albany slip clay on the interior of vessels, in combination with a uniform exterior salt glaze. While both slip and salt glaze were commonly used at many regional kilns, there was usually more mixing of the types of slips, and the application was often more random. While some of the differences perceived while examining the

40DK10 material are subjective, the collection clearly has a different “feel” than the material from most of the region’s traditional sites.

TABLE D1
SITE 40DK10 ARTIFACTS

	Feature 1 South Side		North Side	East Test Squares		West Test Squares		General Surface	TOTAL
	Zone I	Zone II	Zone I	Zone I	Zone II	Zone I	Zone II		
SHERDS									
Rim, Type A	8	26	10	0	0	2	8	12	66
Rim, Type B	47	43	14	10	5	8	53	82	262
Rim, Type C	36	22	11	24	3	10	29	36	171
Rim, Type D	30	27	10	11	0	5	40	38	161
Rim, Type E	5	10	5	1	0	0	3	1	25
Rim, Type F	2	0	1	0	1	0	1	2	7
Rim, Type G	0	1	0	0	0	0	0	0	1
Rim, Type H	0	0	0	0	2	0	0	1	3
Rim, Type I	0	0	0	0	0	0	0	1	1
Rim, Type J	0	0	0	0	0	0	0	1	1
Rim, Type K	0	0	0	0	0	0	0	1	1
Rim, Type L	0	0	0	0	2	0	0	0	2
Rim, Type M	0	0	0	0	0	1	3		4
Rim, Type N	0	0	0	0	0	0	11	2	13
Rim, Type O	0	0	0	0	0	2	0	0	2
Rim, Undetermined	4	17	12	0	0	0	0	1	34
Rim sherds with handles	0	0	0	1	0	0	2	23	26
Rim sherds with marks	0	0	0	0	0	0	1	3	4
Jug rim sherds	3	1	2	1	0	0	1	2	10
Jug rim sherds w/ handles	0	0	0	0	0	0	3	1	4
Body sherds	1,264	1,833	631	364	60	140	797	149	5,238
Body sherds w/ handles	15	11	4	3	0	1	14	8	56
Body sherds w/ marks	2	2	2	0	0	0	3	1	10
Base sherds	119	109	22	30	6	12	173	42	513
Handles, strap	28	13	9	5	6	1	12	22	96
Handles, lug	1	0	0	1	1	0	0	0	3
Handles, other	0	0	1	0	0	0	0	0	1
Jar lids	22	25	2	3	1	1	13	7	74
Churn liners	4	19	13	7	1	0	9	9	62
Tobacco Pipes	4	7	2	0	0	0	0	0	13
Drain tile, glazed	0	0	5	2	0	1	0	0	8
Drain tile, unglazed	2	0	1	2	0	0	0	0	5
TOTAL SHERDS	1,596	2,166	757	465	88	184	1,176	445	6,877

TABLE D1 (continued)

	Feature 1 South Side		North Side	East Test Squares		West Test Squares		General Surface	TOTAL
	Zone I	Zone II	Zone I	Zone I	Zone II	Zone I	Zone II		
KILN FURNITURE									
Jug stackers	49	85	15	11	3	1	6	61	231
Draw trials	11	27	8	2	5	2	2	4	61
"Bow tie" supports	1	0	10	2	1	2	0	7	23
Flattened pieces w/ vessel impressions	47	46	25	37	122	2	8	40	327
Flat sided pieces	35	165	13	49	11	6	7	14	300
Hand formed coil-like spacers	5	0	17	9	0	0	0	4	35
Flattened pieces of potter's clay	3	15	7	3	0	2	0	4	34
Amorphous chunks of wadding	1	9	4	10	4	0	0	0	28
Heavily fired sandy clay	8	1	8	0	20	0	0	0	37
Brick sample	55	25	39	10	14	8	3	2	156
Amorphous chunks of salt glaze	18	14	20	0	0	0	0	2	54
Kiln wall sections (fired clay)	0	0	4	15	0	0	0	0	19
Firebox door	1	0	1	0	0	0	0	0	2
KILN FURNITURE TOTAL	234	387	171	148	180	23	26	138	1,307
MISCELLANEOUS HOUSEHOLD DEBRIS	85	63	88	28	8	21	26	3	322
GRAND TOTAL	1,915	2,616	1,016	641	276	228	1,228	586	8,506

APPENDIX E

POTTERS OR POTTERY WORKERS BORN IN TENNESSEE BUT NOT KNOWN TO HAVE WORKED IN TENNESSEE

Name	Birth Year	State	Federal Census and other Sources
Appleton, George	1856	NJ	Potter, 1880, Mercer County, New Jersey.
Bird, Washington	ca. 1824	AL	Potter, 1860, Marion County, Alabama; Brackner (2006:218) [family name appears as Beard in 1850 and Baird in 1870]..
Black, John W.	1837	AL	Potter, 1860, Limestone County, Alabama; Brackner (2006:218).
Brazelton, I. P.	1801	IL	Potter and Baker, 1880, Champaign County, Illinois.
Buckner, Henry	1846	OH	Potter, 1880, Montgomery County, Ohio.
Campbell, William	1820	VA	Potter, 1880, Smyth County, Virginia.
Davidson, Wm. N.	1855	IA	Works in pottery, 1880, Woodbury County, Iowa.
Donaldson, John W.	1831	TX	Potter,1880, Cooke County, Texas [father Hannibal Donaldson in Jefferson County, Tennessee in 1820].
Dunn, Franklin	ca.1855	KY	Potter, 1880, Logan County, Kentucky [see Part Three entry for John R. Dunn].
Dunn, William T.	ca.1850	KY	Potter, 1880, Logan County, Kentucky [see Part Three entry for John R. Dunn].
Dunagan, Ephram	ca.1838	AR	Potter, 1880, Madison County, Arkansas [see Part Three entry for Samuel Dunagan, Sr.].
Edons, John	1827	AL	Potter, 1850, Blount County, Alabama; Brackner (2006:227).
Glass, Lafayette	1834	AR and MS	Owned pottery in 1870s, Saline County, Arkansas, Bennett & Worthen (1990:154). Potter, 1880, Yalobusha County, Mississippi.
Harliss, Albert	1857	TX	Works in pottery, 1880, Limestone County, Texas.
Johnson, R. L.	1850	TX	Works in pottery, 1880, Limestone County, Texas.
Kindred, J. R.	1852	KY	Potter, 1880, Ballard County, Kentucky.
Kindred, T. S.	1856	KY	Potter, 1880, Ballard County, Kentucky.
Lafever, Christopher C.	1840	KY	Operated a post-Civil War pottery in Russell County, KY (LeFevre 1997c) [see Part Three entry for Andrew W. Lafever, Jr., Note 2].
Lindsay, Walter	1861	IN	Works in pottery, 1880, Perry County, Indiana.
Loyd, Isham	1831	AL	Potter in Marion County, Alabama, 1850s (Brackner 2006:237).
Loyd, Lawson L.	1825	MS	Potter in Winston County, Mississippi, 1860s-1870s (Brackner (2006:238).

Loyd, Mack W.	1838	AL	Potter in Marion County, Alabama, 1860s (Brackner 2006:238).
Loyd, Sanford M.	1836	AL	Possible potter in Marion County, Alabama, 1860s (Brackner 2006:238).
Loyd, Stephen	ca.1823	AL	Potter in Marion County, Alabama, 1850s-1860s (Brackner 2006:238).
Loyd, William P.	ca. 1820	MS	Potter in Winston County, Mississippi, 1850s and Itawamba County, Mississippi, 1860s (Brackner 2006:238).
Malaby, John	1818	AL	Potter, 1850, Blount County, Alabama; Brackner (2006:238).
Massie [or Massa], John	1848	AL	Potter, 1870, Limestone County, Alabama; incorrectly called “Maples” in Brackner (2006:238) [see Part Three entry for .George W. Collier].
Matteger, George	1862	OH	Potter, 1880, Hamilton County, Ohio.
Matteger, Lizzie	1864	OH	Potter, 1880, Hamilton County, Ohio.
Owens, Gilbert	1832	IL	Works in pottery, 1880, Massac County, Illinois.
Parkhurst, J. E.	1856	TX	Potter, 1880, Bexar County, Texas.
Rye, Andrew J.	1836	AL	Managed pottery in Marion County, Alabama, 1850s-1860s (Brackner 2006:249).
Rye, William M.	1816	AL	Potter, 1860, Marion County, Alabama; Brackner (2006:249).
Sutton, W. C.	1833	MO	Potter, 1880, Texas County, Missouri.
Sullens (Sullins), William	1810	KY and IL	Potter, 1850, Graves County, Kentucky and 1860, Johnson County, Illinois [see Part Three entry for Martin Sullens]
Turner, Thomas P.	1813	KY	Potter, 1850. Calloway County, Kentucky.
White, William	1813	AL	Potter, 1850, Blount County, Alabama; possibly born in NC, but children born in TN (Brackner 2006:257).
Williams, John	1858	KY	Potter,1880, Jefferson County, Kentucky.
Williamson, W. H.	1829	MO	Potter,1880, Boone County, Missouri.
Winset, John	1819	AL	Potter,1850, Blount County, Alabama; Brackner (2006:258).

APPENDIX F

ADDENDUM

INTRODUCTION

With all past historic-period site surveys carried out by the Tennessee Division of Archaeology there came a time when it was necessary to bring research to a close so that quantitative determinations could be made regarding numbers of various kinds of sites and their historical, cultural, and spatial relationships. In some cases before final publication of the data was complete new information came to light. This usually resulted in the inclusion of an "Addendum" to account for this last-minute added information [e.g., Smith and Rogers (1979:149-150); Smith and Nance (2003:217-218)]. This proved to be the case with the present study, and it can be expected that with a topic this broad, many more relevant facts remain to be discovered. What follows are some additions it seems important to note now.

ADDITIONAL MEMPHIS POTTER DATA

As mentioned in the main text, for some of Tennessee's urban factory pottery operations there are potential sources of additional historical information that would require large expenditures of time to adequately research. One example is surviving city directories. These often provide occupations for the residents listed. However, unless a name is known, it would require considerable time to scan each of the sometimes hundreds of pages in these directories looking for names with pottery related occupations. In the case of Memphis, Tennessee a relatively recent online series of directories (Tom Leatherwood, Shelby County Register of Deeds, Memphis City Directories, 1859-1901 <http://register.shelby.tn.us/>) has made it a little easier for someone to conduct a name/occupation scan for the second half of the nineteenth century. Memphis resident Ed Provine recently initiated this kind of investigation and has kindly provided us the results. The writers have added some bits of additional information learned about these "new" individuals, along with a note concerning which of the known Shelby County pottery sites is probably the location where they worked.

Bartle, Matthew – Listed in the Memphis city directories for 1870 and 1872-73 (Boyle-Chapman) as living on Dunlap Street between Poplar and Bass Avenue and working for Valentine Malsi in 1870 and Mrs. Elizabeth Malsi in 1872-73 **[Unrecorded Shelby County Potteries, Malsi / Tighe]**. He apparently came to Memphis from Arkansas, as "Mathew Barthel" is listed as a 27-year-old Prussian-born potter on the 1870 census for Pulaski County, Arkansas (Big Rock Township, No. 528) [see also Bennett and Worthen (1990:152)].

Danwin, Patrick – Listed in the city directory for 1872-73 (Boyle-Chapman) as a potter living at the corner of Seventh and South Jackson. The address suggests he worked for Steel & Ingles **[Shelby County site 40SY357].** This is probably the same person listed as Patrick Donovan (see below).

Donovan, Patrick – Listed as a terra cotta worker in the city directory for 1872 (Edwards) working for Steel & Ingles **[Shelby County site 40SY357]**. This is probably the same person listed as Patrick Danwin (see above). Donovan is again shown working for the "Terra Cotta Works" in the 1874 directory (Boyle-Chapman).

Gregory, Thomas – Listed as an African-American worker at the "Terra Cotta Works" **[Shelby County site 40SY357]** in the 1874 (Boyle-Chapman) city directory.

Herr, Joseph – Listed in the 1872-73 (Boyle-Chapman) city directory as a potter living on Poplar near Dunlap Street, probably working for Valentine Malsi **[Unrecorded Shelby County Potteries, Malsi / Tighe]**. Joseph Herr is listed as a 26-year-old potter from Baden, Germany on the 1870 census for Marshall County, Mississippi (Holly Springs, Ward 5, No. 26). He was married to Rosa and was one of four potters in the immediate area. Herr was back in Holly Springs by 1878, where he died due to Yellow Fever.

Kohler, George – Listed in the Memphis city directory for 1870 living on Dunlap Street between Poplar and Bass Avenue and working as a laborer for Valentine Malsi **[Unrecorded Shelby County Potteries, Malsi / Tighe]**.

Lang, George – Listed in the city directory for 1871 as a "turner" working for Samuel Tighe **[Unrecorded Shelby County Potteries, Malsi / Tighe]**.

Lawrence, Frank – Listed in the city directory for 1876 as a "turner" working for Joseph Yeager **[Shelby County site 40SY359]**.

Maag, George – Listed on five separate Memphis city directories from 1872-1878. The 1872 (Edwards) and 1872-73 (Boyle-Chapman) directories show him as a terra cotta worker and a molder for Steel & Inglis **[Shelby County site 40SY357**] and also as a potter (presumably at the same business). For 1874 (Boyle-Chapman) he is again listed as a terra cotta worker. From 1876 to 1878 his occupation is shown as potter, apparently still with the 40SY357 operation, now owned by Augustus Morti. Maag died at age 42 on September 15, 1878 during the Memphis Yellow fever Epidemic. This makes the number of Memphis potters who died during this epidemic at least six (see introductory remarks for Shelby County in West Tennessee section of Part Two).

Meringer, Phillip – The spelling of Phillip Meringer's last name, which possibly should have been "Mehringer," varies considerably in Memphis city directories and Shelby County records. He is probably the individual listed as "Phillip Marencer" on an 1865 Memphis census (Tom Leatherwood, Shelby County Register of Deeds, Memphis Census 1865 <http://register.shelby.tn.us/>), described as a "turner" living on Raleigh Road. If the turner designation refers to pottery making, it may indicate a slightly earlier than otherwise known starting date for the pottery or potteries relating to Valentine Malsi and Samuel Tighe **[Unrecorded Shelby County Potteries, Malsi / Tighe]**. The 1870 federal census lists a "Phillip Meringer" as a turner born in Bavaria in 1830 (Shelby County, District 5, No. 86). The 1871 city directory lists Phillip "Marinsgak" as a turner living very close to Valentine Malsi, while the 1872 (Edwards) directory shows Phillip "Marincheck" was a turner at the same location as Malsi. For 1874 (Edwards) he is called "Philip Marienscheck," a turner then working for a furniture store. None of this seems to prove or disproved Meringer was a potter as opposed to a wood turner.

Saur, John – Listed in the city directories for 1872 (Edwards) and 1872-73 (Boyle-Chapman) as a terra cotta worker for Steel & Ingles **[Shelby County site 40SY357]**.

Spicer, ____ – Listed (without a first name) in the city directory for 1872 (Edwards) as a terra cotta worker, presumably for Steel & Ingles **[Shelby County site 40SY357]**.

Stanley, Philip M. – His name appears on city directories from 1872 through 1880 and on the 1870 and 1880 census reports for Shelby County. On the two different versions of the 1874 city directories he is shown with the notation "pottery" (Boyle-Chapman) and "wks Terra Cotta Works (Edwards)." Stanley evidently worked a year or two for James Steel **[Shelby County site 40SY357]**. At other times he held a variety of jobs unrelated to pottery.

Taffe, J. H. – Listed in the 1868-69 city directory as a "turner" near Union and Dunlap, probably working for Valentine Malsi **[Unrecorded Shelby County Potteries, Malsi / Tighe]**.

Taylor, Edward – Listed in the 1872 (Edwards) and 1874 (Boyle-Chapman) directories (initially without a first name) as a potter living on Dunlap Street. He probably worked for Valentine Malsi **[Unrecorded Shelby County Potteries, Malsi / Tighe]**.

Walsh, Frederick – Listed in the 1887 city directory at the same address as John Walsh and working for him **[Shelby County site 40SY358]**.

White, John – Listed in the city directory for 1872 (Edwards) as a potter living on Orleans Street and probably working for Steel & Ingles **[Shelby County site 40SY357]**.

ANOTHER HARDEMAN COUNTY POTTERY

A relatively new online database includes a selection of historic newspapers (http://infoweb.newsbank.com/newspapers/), one of which contains a "Letter From Bolivar, One of the Most Charming Places in West Tennessee" (dated May 14, 1868 and appearing in the Memphis Daily Avalanche, Memphis, Tennessee). This notes that Mr. Paul T. Jones had established a little town called "Leatherville" two miles from Bolivar (the Hardeman County seat), and that he was "running successfully a pottery, tannery, saddlery and harness shop, and employs a considerable force in all these departments." Limited research shows that Paul T. Jones was a wealthy farmer/land owner, and there are clues that could eventually lead to discovery of the site of the pottery mentioned.

SOME UNCERTAIN AND ADDITIONAL TENNESSEE POTTERY MARKS

The first mark mentioned here is one obviously used in Tennessee but of uncertain origin as to exactly where or by whom it was applied. It is known from its occurrence on several whole stoneware vessels familiar to Knoxville area pottery collectors and assumed to have been made in the Knox County area. One of these vessels is shown in Figure F1. The mark appears to have been executed with a carved stamp and consists of a horizontal diamond with overlapping ends and a vertical bar in the center. One individual suggested it might be a Masonic symbol, and an online perusal of such images indicates it could indeed be a stylized version of one or more of those shown. A local origin for the vessels seems confirmed by the archaeological recovery of a sherd bearing this same mark found at the site of the historic Ramsey House in Knoxville (Charles H. Faulkner, 2010, personal communication). This mark was likely used in the nineteenth century, but as stated, the identity of the potter who may have used it is unknown.

Figure F1. Knox County area stoneware jar with unknown maker's mark.

Another mark of uncertain attribution appears on a privately-owned gray salt-glazed stoneware pitcher and consists of the incised words “Jessee Redmon [possibly Redman] / Bright Hill / Tennessee.” Bright Hill was the community name where a DeKalb County pottery, possibly associated with I. Newton Dunn, was located (MT site 40DK11). Jessee Redman was a farmer who lived in the general area of this pottery in 1870 and 1880, but there is nothing to suggest he was a potter (Federal Census, DeKalb County, District 7 – 1870, No. 95; 1880, No. 278).

Two vessels that appeared for sale in the spring of 2011 (May 21st 2011 Auction Preview – Case Antiques <http://caseantiques.com>) obviously relate to the East Tennessee Jefferson County pottery site recorded as 40JE184. The first is described as a miniature redware jug, 6½ inches tall, with upper-body sine wave incising and circular and diamond starburst stamps. It carries the cursive incised name and date “George Mort, May the 27th 1859” around its mid-section. The second vessel is described as “a large stoneware jug” (14¼ inches tall), with sine wave incising and the cursive name “J. Mort.” Both jugs have a single handle attached to their shoulder area.

The first of these jugs must relate to George A. Mort (b. 1824 in VA), who lived next to his father John Mort in 1850 and was still in the same county in 1860 (Federal Census, Jefferson County – 1850, Nos. 1142 and 1143; 1860, Nos. 65 and 1143). Whether George, who is called a farmer on the census reports, was a potter or just the recipient of this piece remains unclear (he served as Confederate soldier during the Civil War and seems to disappear after that event). The jug marked “J. Mort” could be the work of George’s father John Mort, however, George had a son named John (b. ca. 1846) and the elder John had a son John (b. ca. 1834). Assigning a potter attribution to this piece seems arbitrary without more information.

A pXRF ANALYSIS OF SOME EARTHENWARE SHERDS

By 2006 segments of the American archaeological community were becoming aware of the development of relatively-small hand-held portable X-ray fluorescence analyzers, already in common use for a variety of industrial and scientific purposes, but also showing promise as archaeological tools. In 2008 one of the authors (Smith) learned that the Tennessee Department of Environment and Conservation’s Division of Remediation owned a NITON brand pXRF analyzer (for descriptions and applications see <http://www.niton.com/?sflang=en>), and an agreement was soon reached allowing use of the device to conduct an examination of some sample sherds from Tennessee earthenware pottery sites. The primary objective was to see what could be learned regarding an association between glaze color and the minerals present in different glazes. Division of Remediation staff member Jeb Brimm provided direct assistance with conducting this research.

Readings taken with the NITON and similar pXRF analyzers are initially stored in the instrument, then usually downloaded to a computer for data manipulation. Table F1 shows the basic results obtained using 52 lead-glazed earthenware sherds from 21 different sites (Sample Nos. 1-52), plus four stoneware sherds (Sample Nos. 53-56) included for comparison. The eight mineral elements listed are the ones detected by the instrument, which is capable of detecting many more ("<LOD" means that if that particular element was present in that sample it was so minor as to be below the level of detection by the analyzer). Table F2 shows the same samples organized by glaze color. The numbers in the element columns are in parts per million.

A striking thing about the data shown – and this later proved to be a difficult analytical problem – is that wherever there is a high reading for lead (due to the lead glaze) there is usually a corresponding high reading for arsenic. Research indicated no known reason why potters would have added arsenic to their glazes, and initially the occurrence was suspected to be due to a naturally occurring close association between lead and arsenic ores. The results of this study were discussed in a paper presented as part of a pXRF symposium at the 2010 conference of the Society for Historical Archaeology (Smith 2010). Symposium participants familiar with technical specifics concerning how pXRF instruments work mentioned that similarities between lead and arsenic can result in false readings for the latter.

Subsequently, Richard J. Lundin of the Wondjina Research Institute in Sonora, California agreed to conduct a reanalysis of some of the sherds listed in the tables, using an INNOV-X ALPHA pXRF analyzer (this work was funded by a Wondjina Research and Development Grant from INNOV-X Applications, Inc., with assistance provided by Dr. Claudia Brackett of "Country Chemist" and California State University). The results (Lundin 2010) show that for ten samples (Sample Nos. 1, 5, 9, 16, 17, 24, 34, 36, 49, and 51) only three sherds (Nos. 1, 24, and 34) actually have minor amounts of arsenic present. The originally indicated high readings for this element in these and the other samples were determined to be false readings, and this pattern can be assumed to be the case for the remaining portion of the 52-sherd sample set. This is merely a brief summary of what appears to be a complex analytical problem that will need additional research to determine all of its meanings.

A few points are worth mentioning concerning the other elements found during the original analysis. As shown in the tables, except for the four stoneware sherds (Nos. 53-56), all but four of the earthenware sherds show a very high reading for lead (the exceptions being Nos. 29, 40, 42, and 43). Number 29, the best sample sherd available for that particular site, has a weak glaze, and it is unclear if it was an attempt to make stoneware or earthenware. Number 40 is also a poor sample, but the best available for a particular glaze color from its site. Samples 42 and 43 are from an East Tennessee site where both earthenware and stoneware were made. The two sherds initially appeared to be earthenware but are now assumed to be poorly fired stoneware. Closer examination revealed one of them

has a tiny portion of some design made from blue cobalt slip, a decorative effect most commonly associated with stoneware. The analyzer did detect the presence of this cobalt (No. 42).

When the sherds are organized by glaze color (Table F2) there is a less clear association than expected for manganese and copper. It was assumed the former would nearly always be found in brown glazes and the latter with shades of green or olive, but this is not always the case. The element consistently present in all glaze colors is iron. While some portion of each iron reading probably relates to iron in the sherd body, it appears this element is the key glaze color determinant in some of the brown and green glazes. An averaging of the element values for the various glaze colors does show a strong association between manganese and the dark brown glazes, and copper does seem to play a significant role in association with the olive shades.

Only one earthenware sherd (No. 44) has an indicated presence of the element mercury. Whether or not this was an intentional glaze inclusion is unknown, but this brown glazed sherd has a silver, speckled appearance that might indicate the potter's attempt to create a distinctive glaze. As with most other questions raised by this rather experimental attempt to define glaze characteristics, more research with a wider range of samples and perhaps some slightly different methods would be needed before reaching definitive conclusions. It does appear, however, that pXRF analyzers offer perhaps the best means available for providing a quick, non-destructive way of learning what ingredients went into glazes used by traditional earthenware potters.

TABLE F1
XRF SHERD SAMPLES BY SAMPLE NUMBER ORDER

Sample	Site	Glaze Color	Pb	Fe	Mn	Cu	Co	As	Zn	Hg
1	40CR9	clear	1190169	52194	< LOD	< LOD	< LOD	107486	2765	< LOD
2	40CR9	dark brown	427051	44737	< LOD	< LOD	< LOD	43764	3474	< LOD
3	40GN21	clear	180781	28798	5608	3713	< LOD	18082	39522	< LOD
4	40GN21	dark brown	55449	33764	6587	2102	< LOD	6071	773	< LOD
5	40GN21	olive brown	1077598	62132	< LOD	113735	< LOD	95270	< LOD	< LOD
6	40GN22	clear	348376	37678	< LOD	2801	< LOD	41406	< LOD	< LOD
7	40GN22	dark brown	95596	35741	< LOD	1833	< LOD	10098	< LOD	< LOD
8	40GN22	mottled	209615	27871	< LOD	5600	< LOD	19574	< LOD	< LOD
9	40GN24	clear	347892	33004	< LOD	< LOD	< LOD	39768	< LOD	< LOD
10	40GN24	dark brown	276889	44006	< LOD	< LOD	< LOD	31220	< LOD	< LOD
11	40GN25	clear	212191	21840	3426	< LOD	< LOD	18862	< LOD	< LOD
12	40GN25	dark brown	1425881	106445	9873	< LOD	< LOD	138011	< LOD	< LOD
13	40GN26	clear	12552856	6740841	< LOD	< LOD	< LOD	16484573	< LOD	< LOD
14	40GN26	dark brown	217855	30120	< LOD	< LOD	< LOD	25610	< LOD	< LOD
15	40GN26	mottled	379869	30146	< LOD	< LOD	< LOD	42481	< LOD	< LOD
16	40GN27	clear	224219	25259	2790	< LOD	< LOD	35329	< LOD	< LOD
17	40GN27	dark brown	233082	48423	4751	< LOD	< LOD	31107	< LOD	< LOD
18	40GN29	clear	116557	17513	< LOD	< LOD	< LOD	16591	< LOD	< LOD
19	40GN29	dark brown	854759	64321	< LOD	< LOD	< LOD	78471	< LOD	< LOD
20	40GN30	reddish brown	126750	31424	6048	< LOD	< LOD	20982	377	< LOD
21	40GN30	dark brown	129901	36929	2427	17470	< LOD	19113	< LOD	< LOD
22	40GN30	reddish brown	235298	22185	< LOD	< LOD	< LOD	35551	< LOD	< LOD
23	40GN227	clear	277573	37512	< LOD	1584	< LOD	39345	< LOD	< LOD
24	40GN227	brown	170898	38339	< LOD	< LOD	< LOD	25154	< LOD	< LOD
25	40GN227	olive	398292	28443	< LOD	1482	< LOD	54187	< LOD	< LOD
26	40GN227	mottled	225485	19348	4283	1002	< LOD	31939	495	< LOD
27	40GN256	orange brown	412321	18119	5140	6518	< LOD	53937	< LOD	< LOD
28	40GN256	brown	286224	35146	22946	< LOD	< LOD	31488	786	< LOD
29	40HA96	dark brown	739	14720	2123	< LOD	< LOD	65	316	< LOD
30	40JE184	dark brown	2249815	224698	24307	< LOD	< LOD	185924	< LOD	< LOD
31	40RE172	clear	111942	11590	< LOD	< LOD	< LOD	18185	< LOD	< LOD
32	40RE172	brown	146865	33982	< LOD	< LOD	< LOD	20073	< LOD	< LOD
33	40RE172	olive	273940	21330	< LOD	< LOD	< LOD	27795	< LOD	< LOD
34	40RE172	dark brown	78159	17959	< LOD	< LOD	< LOD	10579	387	< LOD
35	40SL31	clear	544747	37474	< LOD	< LOD	< LOD	60851	< LOD	< LOD
36	40SL31	reddish brown	1618442	143270	< LOD	< LOD	< LOD	138190	< LOD	< LOD
37	40SL31	dark brown	1066050	108632	< LOD	< LOD	< LOD	87506	< LOD	< LOD
38	40SL31	olive brown	218285	34050	< LOD	< LOD	< LOD	26164	< LOD	< LOD
39	40SL388	clear	636803	27092	< LOD	< LOD	< LOD	65410	< LOD	< LOD
40	40SL388	dark brown	37	18738	438	< LOD	< LOD	< LOD	212	< LOD
41	40SL388	olive brown	758591	49735	< LOD	< LOD	< LOD	73357	1978	< LOD
42	40WG132	reddish brown	49	16499	288	< LOD	363	< LOD	165	< LOD
43	40WG132	gray brown	408	15901	257	< LOD	< LOD	87	121	< LOD
44	40DV606	brown	205367	54417	4186	< LOD	< LOD	21060	710	443
45	40HI3	brown	195973	14156	12552	< LOD	< LOD	25858	1918	< LOD
46	40HI3	olive brown	492667	39148	< LOD	< LOD	< LOD	57244	< LOD	< LOD
47	40HI20	orange brown	439509	30116	45980	< LOD	< LOD	46462	929	< LOD
48	40HI20	dark brown	208612	18919	53052	< LOD	< LOD	27964	< LOD	< LOD
49	40HI20	olive brown	565783	34589	4084	< LOD	< LOD	66487	< LOD	< LOD
50	40WI5	reddish brown	489408	36677	13914	28048	< LOD	53761	< LOD	< LOD
51	40WI5	dark brown	855109	87503	30389	24253	< LOD	72577	< LOD	< LOD
52	40WI5	olive brown	628638	90211	4869	42575	< LOD	67068	< LOD	< LOD
53	40WH75	brown	30	16933	< LOD	< LOD	< LOD	< LOD	193	< LOD
54	40PM59	gray	< LOD	12099	5692	< LOD	< LOD	< LOD	< LOD	91
55	40JN189	olive brown	24	12240	233	< LOD	< LOD	< LOD	101	< LOD
56	40HM16	gray	36	5386	1150	137	< LOD	< LOD	< LOD	< LOD

TABLE F2
XRF SHERD SAMPLES BY GLAZE COLOR

Sample	Site	Glaze Color	Lead	Iron	Mangane.	Copper	Cobalt	Arsenic	Zinc	Mercury
1	40CR9	clear	1190169	52194	< LOD	< LOD	< LOD	107486	2765	< LOD
3	40GN21	clear	180781	28798	5608	3713	< LOD	18082	39522	< LOD
6	40GN22	clear	348376	37678	< LOD	2801	< LOD	41406	< LOD	< LOD
9	40GN24	clear	347892	33004	< LOD	< LOD	< LOD	39768	< LOD	< LOD
11	40GN25	clear	212191	21840	3426	< LOD	< LOD	18862	< LOD	< LOD
13	40GN26	clear	12552856	6740841	< LOD	< LOD	< LOD	16484573	< LOD	< LOD
16	40GN27	clear	224219	25259	2790	< LOD	< LOD	35329	< LOD	< LOD
18	40GN29	clear	116557	17513	< LOD	< LOD	< LOD	16591	< LOD	< LOD
23	40GN227	clear	277573	37512	< LOD	1584	< LOD	39345	< LOD	< LOD
31	40RE172	clear	111942	11590	< LOD	< LOD	< LOD	18185	< LOD	< LOD
35	40SL31	clear	544747	37474	< LOD	< LOD	< LOD	60851	< LOD	< LOD
39	40SL388	clear	636803	27092	< LOD	< LOD	< LOD	65410	< LOD	< LOD
24	40GN227	brown	170898	38339	< LOD	< LOD	< LOD	25154	< LOD	< LOD
28	40GN256	brown	286224	35146	22946	< LOD	< LOD	31488	786	< LOD
32	40RE172	brown	146865	33982	< LOD	< LOD	< LOD	20073	< LOD	< LOD
44	40DV606	brown	205367	54417	4186	< LOD	< LOD	21060	710	443
45	40HI3	brown	195973	14156	12552	< LOD	< LOD	25858	1918	< LOD
2	40CR9	dark brown	427051	44737	< LOD	< LOD	< LOD	43764	3474	< LOD
4	40GN21	dark brown	55449	33764	6587	2102	< LOD	6071	773	< LOD
7	40GN22	dark brown	95596	35741	< LOD	1833	< LOD	10098	< LOD	< LOD
10	40GN24	dark brown	276889	44006	< LOD	< LOD	< LOD	31220	< LOD	< LOD
12	40GN25	dark brown	1425881	106445	9873	< LOD	< LOD	138011	< LOD	< LOD
14	40GN26	dark brown	217855	30120	< LOD	< LOD	< LOD	25610	< LOD	< LOD
17	40GN27	dark brown	233082	48423	4751	< LOD	< LOD	31107	< LOD	< LOD
19	40GN29	dark brown	854759	64321	< LOD	< LOD	< LOD	78471	< LOD	< LOD
21	40GN30	dark brown	129901	36929	2427	17470	< LOD	19113	< LOD	< LOD
29	40HA96	dark brown	739	14720	2123	< LOD	< LOD	65	316	< LOD
30	40JE184	dark brown	2249815	224698	24307	< LOD	< LOD	185924	< LOD	< LOD
34	40RE172	dark brown	78159	17959	< LOD	< LOD	< LOD	10579	387	< LOD
37	40SL31	dark brown	1066050	108632	< LOD	< LOD	< LOD	87506	< LOD	< LOD
40	40SL388	dark brown	37	18738	438	< LOD	< LOD	< LOD	212	< LOD
48	40HI20	dark brown	208612	18919	53052	< LOD	< LOD	27964	< LOD	< LOD
51	40WI5	dark brown	855109	87503	30389	24253	< LOD	72577	< LOD	< LOD
20	40GN30	reddish brown	126750	31424	6048	< LOD	< LOD	20982	377	< LOD
22	40GN30	reddish brown	235298	22185	< LOD	< LOD	< LOD	35551	< LOD	< LOD
36	40SL31	reddish brown	1618442	143270	< LOD	< LOD	< LOD	138190	< LOD	< LOD
50	40WI5	reddish brown	489408	36677	13914	28048	< LOD	53761	< LOD	< LOD
42	40WG132	reddish brown	49	16499	288	< LOD	363	< LOD	165	< LOD
27	40GN256	orange brown	412321	18119	5140	6518	< LOD	53937	< LOD	< LOD
47	40HI20	orange brown	439509	30116	45980	< LOD	< LOD	46462	929	< LOD
43	40WG132	gray brown	408	15901	257	< LOD	< LOD	87	121	< LOD
5	40GN21	olive brown	1077598	62132	< LOD	113735	< LOD	95270	< LOD	< LOD
38	40SL31	olive brown	218285	34050	< LOD	< LOD	< LOD	26164	< LOD	< LOD
41	40SL388	olive brown	758591	49735	< LOD	< LOD	< LOD	73357	1978	< LOD
46	40HI3	olive brown	492667	39148	< LOD	< LOD	< LOD	57244	< LOD	< LOD
49	40HI20	olive brown	565783	34589	4084	< LOD	< LOD	66487	< LOD	< LOD
52	40WI5	olive brown	628638	90211	4869	42575	< LOD	67068	< LOD	< LOD
25	40GN227	olive	398292	28443	< LOD	1482	< LOD	54187	< LOD	< LOD
33	40RE172	olive	273940	21330	< LOD	< LOD	< LOD	27795	< LOD	< LOD
15	40GN26	mottled	379869	30146	< LOD	< LOD	< LOD	42481	< LOD	< LOD
26	40GN227	mottled	225485	19348	4283	1002	< LOD	31939	495	< LOD
Stoneware										
53	40WH75	brown	30	16933	< LOD	< LOD	< LOD	< LOD	193	< LOD
54	40PM59	gray	< LOD	12099	5692	< LOD	< LOD	< LOD	< LOD	91
55	40JN189	olive brown	24	12240	233	< LOD	< LOD	< LOD	101	< LOD
56	40HM16	gray	36	5386	1150	137	< LOD	< LOD	< LOD	< LOD

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EPILOGUE

The study of Tennessee-made pottery has taken many twists and turns since research on this topic began in 1977. Approaching the subject from the perspective of historical archaeology, we have tried not only to identify those individuals associated with the pottery industry but also to establish a context for evaluating their significance in Tennessee as well as in the greater Southeast region. Tennessee's ceramic history was not created in a vacuum but received influences from many places. European traditions coming through Pennsylvania, North Carolina, and Virginia provided the main imputes during the first half of the nineteenth century, while workers coming directly from Germany and England were an important influence in the second half. The rise of the art pottery movement and the development of studio potteries in the twentieth century give testimony to an evolving ceramic art form. We recognize the somewhat arbitrary nature of ending this study at 1950 and realize there is a tremendous amount of extant information for those potters who have carried a ceramic tradition into the twenty-first century.

The period between 1950 and the early 1960s was one of modest activity for ceramic development in Tennessee. While Douglas Ferguson continued to operate and expand his work at the Pigeon Forge Pottery in East Tennessee, ceramic training and production throughout the rest of the state was mainly confined to academic settings. University art departments actively taught creative students, but few potters actually made a living selling their wares. The concept of the studio or production potter was only beginning to take form in Tennessee. By the mid 1960s a small group of potters began to propel pottery production into this new era.

In the mid-state area, John Frase was teaching pottery classes at Peabody College in Nashville when Sylvia Hyman took her first formal ceramics class in 1961. Hyman, born in 1917 in Buffalo, New York, was a 1938 graduate of the Albright School of Fine Arts in Buffalo, but was not introduced to ceramics until she taught art classes at East High School in Middletown, Kentucky in the late 1950s. Hyman moved to Nashville in 1960 and continued her ceramic work at George Peabody College, teaching there from 1963-1971.[i] Long recognized for her significant contributions in ceramics, Hyman was given a Lifetime Achievement Award in Craft Arts from the National Museum of Women in the Arts in 1993. A founding member of the Tennessee Association of Craft Artists (TACA) in 1965, Hyman's international success and reputation as a potter continues to bring acclaim to Tennessee.[ii]

Lewis Snyder, born in 1937 in Ripley, West Virginia, was another founding member of TACA and a potter who has advanced Tennessee's ceramic traditions. Snyder began teaching ceramic courses at Middle Tennessee State University in 1962. In 1971, while working as Director of Crafts for the Tennessee Arts Commission, Snyder invited twenty-three internationally known potters to Memphis to participate in the 1973 International Ceramics Symposium hosted by the Memphis Academy of Art. This was followed by the 1975 symposium in Gatlinburg. The goal

of these symposia was to build a network of support for ceramic art worldwide. While the symposia produced several hundred pieces of distinctive ceramics that are now part of the permanent collections of the Tennessee State Museum, Snyder feels the real value of the symposia was the free exchange of thoughts and ideas among the artists.[iii] Snyder continues to be an active and important Tennessee potter having established his Murfreesboro Studio S Pottery in 1970.

In addition to Hyman and Snyder, four other Tennessee potters participated in these important symposia. Cynthia Bringle and Peter Sohngen served as delegates to the first conference. Bringle, born in 1939 in Memphis, attended the Memphis Academy of Arts in 1962. She received additional training at the New York State College of Ceramics at Alfred University, graduating 1964. She established her pottery studio in Eads, Tennessee outside of Memphis in 1965. For the next five years Bringle also taught summer ceramic classes at the Penland School of Crafts in North Carolina. In 1970 she moved to Penland devoting her career to working and teaching there.[iv]

Peter Sohngen was born in 1936 in Hamilton, Ohio and also received his ceramic training at the College of Ceramics at Alfred University. Sohngen moved to Tennessee and began teaching ceramics at the Memphis Academy of Arts (now the Memphis College of Arts) in 1969. An accomplished potter and teacher, Sohngen trained several generations of pottery students over the next three decades. He retired in 2001.[v]

Sandra J. Blain and James Darrow represented Tennessee during the second ceramics symposium in Gatlinburg in 1975. Blain was born in 1941 in Chicago. She received her Masters Degree in Fine Arts from the University of Wisconsin in 1971 and began teaching in the Ceramics Department of the School for the Arts at the University of Tennessee in 1969. She became director of the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee in 1979, holding that position until 2001.[vi] Blain continues to teach at the University of Tennessee, training a new generation of potters.

Potter James Darrow, born in 1939 in Kendallville, Indiana, began his ceramics career as a sculptor, with degrees from Indiana University and St. Francis College in Ft. Wayne, Indiana. Darrow learned his skills as a potter at Illinois State University in Normal, Illinois where he received his PhD. in 1973. Darrow moved to Knoxville that year and began teaching in the School of Ceramics at the University of Tennessee. In 1979 Darrow became head of the ceramics department and continued in that position until he retired in 2000. In addition to his work as a proficient potter, Darrow also developed expertise in kiln construction and firing technology.[vii]

One potter who succeeded outside the academic setting is Sara Young, who in 1951 established her Eagle Bend Pottery near Clinton, Tennessee in a century old log smokehouse on her family farm. Born in 1922, Young studied at the Penland

School of Crafts in North Carolina in the mid 1940s and attended the School of American Craftsmen in Alfred, New York from 1947-1951. In 1964 she, along with potter Lynn Gault, helped establish a business in Gatlinburg, Tennessee named Twelve Designer Craftsmen. This enterprise sold handcrafted items such as pottery, jewelry, weavings, and woodcarvings to the growing market composed of tourists visiting the Great Smoky Mountains National Park. The business closed in 1978, but Young continued making pottery until 1992.[viii]

Another potter who succeeded in a non-academic environment was Nancy Patterson Lamb. Lamb was born in California and began her ceramic training as an art student at the Los Angeles Art Center College of Design in 1950. She refined her potting skills over the next decade working for a series of international ceramic companies including the Royal Copenhagen Porcelain Manufactory in Denmark, the Arabia Pottery in Finland, and the Peitou Ceramic Plant in Taipei, Taiwan. Lamb returned to her homeland and established the Iron Mountain Pottery in June of 1965 at Laurel Bloomery, Johnson County, Tennessee. Here she produced a variety of stoneware dinnerware that she marketed through several wholesale and retail stores. With forty employees, Lamb felt her business was too large to be considered a studio pottery and too small to be a conventional dinnerware producer.[ix] The Iron Mountain Pottery ended production in 1992.

The Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee played a very important role in keeping alive the traditional crafts of East Tennessee. Arrowmont is an outgrowth of the Pi Beta Phi Settlement School founded in 1912 and its "Arrowcraft" sales shop established around 1926. By the 1940s the Settlement School had a ceramic component as part of its teaching curriculum. This became increasingly formalized after 1945 when Marian Heard became the school's Executive Director. Heard was born in 1908 in Boswell's Corner, New York. She used her background in ceramics from the New York State College of Ceramics at Alfred University to eventually hire skilled potters to teach at Arrowmont. Heard continued as director until her retirement in 1977. She died on January 29, 2003.[x]

A study of Tennessee's ceramics during the last half of the twentieth century will cast a light on the new direction Tennessee potters have traveled. The work in documenting this new direction will require a commitment to scholarship. Subjects such as the development of the studio potter, the establishment of the Tennessee Association of Craft Artists (TACA), and the marketing of pottery through the revival of craft fairs will be important topics of investigation. Several Tennessee potters during this period showed their creations at the annual Ceramics National Exhibition at the Syracuse Museum of Fine Arts, now known as the Everson Museum of Art, Syracuse, New York. Fortunately many of the potters who launched this new spirit of ceramic production are still living. Their knowledge and memories remain vivid, but time cannot wait. As these modern ceramic pioneers age, important details are forgotten, dates confused, and significant people overlooked. While Helen Bullard's 1976 publication, Crafts and Craftsmen of the Tennessee Mountains, provides a good understanding of the ceramic artists and craft organizations that developed in

Tennessee during the 1960s and 1970s, it is time to look anew.[xi] Hopefully this publication will serve as a catalyst for a new generation of researchers. The depth and breath of Tennessee's ceramic history from 1790 to 1950 was much larger than we ever imagined when this research began. We suspect the same will hold true for investigating the latest phase of this craft. The opportunity to document and record these most recent chapters awaits those with a spirit of inquiry and discovery.

Notes:

[i] Tape recorded interview with Sylvia Hyman, August 29, 2001, Nashville, Tennessee, on file at the Tennessee Division of Archaeology, Nashville.

[ii] David Ribar, "Sylvia Hyman," Ceramics Monthly, October 2002, pp. 51-54.

[iii] Telephone interview with Lewis Snyder, October 2, 2003. Exhibit catalogues for the 1973 and 1975 International Ceramic Symposium, Tennessee Arts Commission, Nashville.

[iv] Telephone interview with Cynthia Bringle, October 3, 2003.

[v] Telephone interview with Peter Sohngen, October 3, 2003.

[vi] Telephone interview with Sandra Blain, October 8, 2003.

[vii] Telephone interview with James Darrow, October 3, 2003.

[viii] Tape recorded interview with Sara Young, October 21, 2004, Clinton, Tennessee, on file at the Tennessee Division of Archaeology, Nashville.

[ix] Nancy Patterson Lamb, "Iron Mountain: Shaping the Earth," Studio Potter, Vol. 9, No. 2, June 1981, pp. 28-32.

[x] "Arrowmont School of Arts and Crafts" [and] "Decorative Arts, Appalachian," The Tennessee Encyclopedia of History and Culture (edited by Carroll Van West), 1998, p. 29 and p. 241, Tennessee Historical Society, Nashville. Telephone interview with Sandra Blain October 8, 2003. Obituary of Marian G. Heard, The Mountain Press, February 6, 2003, Sevierville, Tennessee. Also see ET, Sevier County site 40SV181 in preceding site discussions.

[xi] Helen Bullard, Crafts and Craftsmen of the Tennessee Mountains, 1976, The Summit Press Ltd, Falls Church Virginia.